

Fudge

A Roleplaying Game

by Steffan O'Sullivan



**“Building Blocks for
Better Roleplaying”**





10th Anniversary Edition

Written by Steffan O'Sullivan

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Terminology:

To avoid confusion, "he," "him," etc., are used to describe a player and PC, and "she," "her," etc., are used to describe a Game Master and NPC.

Table of Contents

Open Game License	2	Legendary Heroes	23	Sample Wound Factors List	45
What's all this?	2	Miracles	24	Determining Wound Level	45
Product Identity	3	Magic	24	Grazing	47
Acknowledgements	3	Psi	24	Recording Wounds	47
Terminology	3	Superpowers	25	Alternate Method for	
		Cybernetic Enhancements	25	Recording Wounds	48
				Non-human Scale	
Table of Contents	4			in Combat	48
		Action Resolution	26	Wound Options	50
Fudge in a Nutshell	8	Action Resolution Terms	26	Damage Die Roll	50
		Rolling the Dice	27	Stun, Knockout, and	
		Alternate Method for		Pulling Punches	50
		Rolling the Dice	27	Min-Mid-Max Die Roll	51
Character Creation	10	Reading the Dice:		PC Death	52
Character Creation Terms	10	Fudge Dice	27	Technological Levels	
Fudge Trait Levels	10	Other Dice Techniques	28	as Scale	53
Character Traits	10	Success Rates	29	Combat and Wounding	
Attributes	10	Action Modifiers	29	Example	53
Skills	11	Unopposed Actions	29	Healing	54
Examples of Skill Depth	11	Opposed Actions	30		
Gifts	12	Critical Results	30		
Faults	12	NPC Reactions	31		
Personality	13			Character Development	55
Fudge Points	13			Subjective Character	
Allocating Traits	13	Diceless Fudge	32	Development	55
Subjective Character Creation	14	Basics	32	Objective Character	
Objective Character Creation	15	Balance of Power	33	Development	55
Attributes	15	Combat	33	Development through	
Skills	16	Summing up	34	Training	56
Gifts and Faults	17			Alternative Experience	
Trading Traits	17			System	56
Uncommitted Traits	17	Combat	35		
Random Character Creation	17	Combat Terms	35	Tips and Examples	57
Minimizing Abuse	18	Melee Combat	35	GM Tips and Conversion	57
Alternate Character Creation	18	Story Elements	35	Conversion Hints	57
		Simultaneous Combat		Character Sheet Example	58
		Rounds	36	Character Examples	58
Supernormal Powers	19	Alternating Combat Turns	37	Historical Fiction Characters	59
Supernormal Power Terms	19	Melee Combat Options	37	Modern Characters	62
Powers at Character Creation	19	Melee Modifiers	37	Science Fiction Characters	64
Powers Available	20	Offensive/Defensive Tactics	38	Miscellaneous Characters	66
Associated Skills	20	PCs vs. NPCs	39	Class and Racial Template	
Combat Powers	20	Multiple Combatants in Melee	39	Examples	69
Non-humans	20	Hit Location	40	Ranger Template	69
Strength and Mass	20	Heroic Evasion	40	Broad Class Templates	69
Speed	21	Fancy Stuff	41	Cercopes (Fantasy Race)	71
Scale Correlations	21	Ranged Combat	41	Animal and Creature	
Cost of Scale	22	Wounds	42	Examples	71
Scale Table	22	Wound Levels	42	Equipment Examples	73
Racial Bonuses		Damage Capacity	43		
and Penalties	23	Wound Factors	44		

Table of Contents

Five-Point Fudge	75	Skill Groups	122	Wild Things (Fantasy Bestiary) 146
Character Points	75	Magical Skills	123	Basilisk
Skill Points Chart	75	Attributes	123	Dragon
General Skills Point	76	Allocating Attributes	123	Ghost
Trading Skills	76	Using Attributes	123	Ghoul
The Character Sheet	76	Gifts	124	Giant Worm
To Make a Character	76	New Gifts	124	Goblin
Attributes	77	Faults	125	Great Weasel
Skill Groups	77	Magic	125	Hydra
Gifts	77	Innate Magic	125	Hyeena
Faults	77	Hedge Magic	126	Imp
Master Trait List	78	Scholarly Magic	127	Medusa
Campaign Power Levels	80	Points Spent in Magic	127	Rathent
More Powerful Characters	80	Magical Power (Mana)	133	Ratlings
Less Powerful Characters	80	Fatigue	133	Restless Dead
Sample Character	81	Performing Magical Feats	133	Soldier, Professional
		Clerical Magic	134	Thug
		Non-human Races	135	Troll
Skills, Gifts, and Faults	82	Equipping Characters	135	Wall Crawler
Skills and Skill Selection	82	Damage Factors and		Zombie
Defining Skills	82	Equipment	136	Zuvembie
A Core Skills List for Fudge	83	Character Development	136	
Selecting and Defining		Settings for Fantasy Fudge	136	
the Skills	83	Action Resolution	136	Fudge Miracles
Player-defined Skills	83	Rolling the Dice	137	Divine Favor
Format	83	Unopposed Actions	137	Petitioning a Miracle
Gifts and Faults	83	Opposed Actions	137	Modifiers to the
Skill Descriptions	84	Combat	137	Petitioning Skill Level
Using These Skills with		Fudge Points	138	
Five-Point Fudge	106	The Only Rule You Really Need To		
Gifts	106	Know	138	Fudge Magic
Faults	109	Sample Characters	138	Magic Potential
Sample Five-Point Genres	115			Spells
Five-Point Espionage	115	Fantasy Fudge Adventure	143	Mana
Five-Point Cyberpunk	116	The Mines of Silverton	143	Skill
New/Redefined Skills	116	Background	143	Resolution
Five-Point Science Fiction	117	Beginning the Adventure	143	Personal Magic Resistance
New/Redefined Skills	118	The Town of Silverton	143	Certain Spellcasting
Sample Characters	118	"Miner Down!"	143	Enchanting Items
		Into the Mine	144	Fudge Magic Options
Fantasy Fudge	120	The Rescue	145	Generalized Magic
Character Creation	120	The Gorrowr	145	Potential
Character Points	120	Combat Tips	145	Magicians and
Skill Points Chart	120	Drew	145	Non-magicians
General Skills Point	121			Spellcasting Skill
Trading Skills	121			Alternatives
Customizing Skill Points	121			Less Risky Spellcasting
Character Creation Tips	121			

Table of Contents

Degrees of Magic	Psionic Skills.....193	Programs.....214
for Five-Point Fudge163	Psychic Reservoir193	Program Availability.....214
Character Creation163	Psionic Actions193	Available Programs.....214
Gift: Magical Talent163	Desperation Psionics194	Netrunning Mechanics.....215
Wizardry Points163	Psi Modifiers Summary.....195	Movement215
Spending Character Points...163	Psi Examples195	Running Programs.....215
General Skills Point.....164		Turn Sequence.....216
Magic Skills.....164		Intrusion/Defense.....216
Action Resolution.....164	Fudge Superheroes.....196	Stealth.....216
Skill Level and Resolution...164	Power Scales196	Flatline Programs.....216
Casting at a Higher Degree..164	Size and Strength Scale196	Ejecting216
Results.....164	Super-strength Scale.....196	Artificial Intelligences.....216
Spell Effects and Degrees.....165	Extended Strength	Mapping216
Terminology.....165	Scale Table197	
Concentration and	Energy Scale197	
Holding Spells.....166	Non-physical Scales198	Fudge Vehicles.....218
Opposed Spells166	Scale and Geometry198	Game World.....218
Improving Skill Level,	Super-speed Scale.....198	Vehicle Types.....218
Time to Cast, and WP166	Gifts and Supernormal	Vehicle Registry218
Combining Spell Effects.....167	Powers199	Technology Level
Enchanting Items167	Weaknesses and	and Registries.....219
Reaching Beyond	Vulnerabilities.....199	Vehicle Attributes.....219
Your Ability168	Power Modifications	Weapon Attributes.....219
Stress Table.....168	and Options.....199	Attribute Scales.....220
Spell List.....169	Non-humans.....200	Sample Objects and
Athletic/Manual Dexterity	Legendary Attributes	Respective Size Scales.....220
Spell Group170	and Skills.....201	Sample Objects and
Combat Spell Group.....172	Gadgets201	Respective Speed Scales..221
Covert/Urban	What Gadgets Do.....201	Gifts and Faults.....221
Spell Group.....175	How Gadgets Are Created...201	Skills225
Knowledge Spell Group.....177	Campaign Scale.....202	Sample Vehicles.....226
Metamagical	Sample Characters.....202	Piloting and Losing Control.....227
Spell Group180		Combat228
Professional Spell Group...183	Cybernetics in Fudge.....204	Characteristics of
Scouting/Outdoor	Defining Cybernetics204	Pilot Maneuvers.....228
Spell Group185	Getting Cybered.....204	Planning Phase Maneuvers..229
Social/Manipulative	A Simple Cybernetics	Additional Maneuvers.....229
Spell Group188	Catalog.....205	Attacking a Target229
Customizing	Controlling Cybernetics209	Damaging a Target230
Degrees of Magic.....190	The Full Cyborg.....209	Interpreting Damage.....230
New Spell Effects	Cybernetics from Other	Vehicles vs. Characters.....231
(Optional).....190	Games (and in your own)211	Characters vs. Vehicles.....231
Adjusting Power Levels	Sample Cyborgs.....212	Large-scale Battles.....231
(Optional).....190		Combat Example.....231
Sample Wizard Character191		
Fudge Psi.....192	Netrunning213	Fudge Dogfighting233
Psionic Powers.....192	Equipment.....213	Ship Statistics.....233
Psi Groups Table.....192	Mental Interfaces.....213	Speed.....233
	Communication Links213	Maneuverability.....233
	Decks214	Armor.....234

Table of Contents

Shields Option (SF campaigns).....234	A Set of Weapons and Armor for Fudge.....262	Fudge Martial Arts.....277
Countermeasures Option.....235	Melee Weapons.....262	Fudge Martial Arts in a Nutshell.....277
Point-defense Option.....235	Characteristics	Styles and Moves.....277
Sensors Option.....235	Affecting Skill.....262	Styles and Defense.....277
Sensor Countermeasures (Stealth) Option.....236	Parrying Capability.....262	Using Moves.....277
Weapon Statistics.....236	Shields.....263	Costs of Moves.....278
Damage (ODF).....236	Two-handed Fighting.....263	Multiple Weapons and Multiple Styles.....278
Range.....236	Weapon "Size".....263	When to Reveal Moves.....278
Rate of Fire.....236	Reach.....263	Moves Table.....279
Combat Phases.....236	Speed.....263	Sample Styles.....282
Distance.....236	Using Speed and Reach.....264	
Weapon Table.....237	Skill Costs.....264	
Positioning.....238	Non-lethal Weapons.....264	
Missiles.....239	Melee Weapons Table.....265	
Firing Weapons.....240	Martial Arts Weapons	Fudge Fu: Guidelines for Martial Arts.....289
Damage.....240	Table.....266	Martial Arts Skills and Sub-skills.....289
Individual Systems	Special Weapons.....266	Objective Character Creation: Keeping Score.....290
Damage.....241	Missile Weapons.....266	Costs.....290
Detailed Combat Example.....242	Thrown Missiles.....266	Using Fudge Fu With Existing Campaigns.....290
Example Fighter Craft.....242	Special Missile Weapons.....266	Combat and Action
	Mechanical Missile	Resolution.....291
	Weapons.....267	Typical Exchanges.....291
	Thrown Weapons Table.....268	Combat Exchange
	Mechanical Missile	Summary Chart.....294
	Weapons Table.....268	Unusual Environments and Circumstances.....294
	Bows Table.....268	Martial Art Weapons.....297
	Firearms.....269	Martial Art Skill vs. Weapon Skill.....297
	Typical Ranges Table.....270	Weapons and Lethality.....297
	Firearms Table.....271	Gifts.....298
	Firearms Table (cont.).....272	Faults.....302
	Grenades and Explosions.....272	Sample Fighting Styles.....303
	Grenades and Explosion Tables.....273	Using Fudge Fu With Existing Fudge Material.....307
	Armor.....273	Sample Characters.....307
	Armor vs. Melee Weapons.....274	
	Armor vs. Muscle-powered Attacks.....274	Just Fudge It!.....309
	Armor vs. Firearms.....274	
	Historical and Modern	Fudge Combat Tables.....313
	Armor Table.....274	Fudge Sample Skills.....314
	Armor vs. Energy Attacks.....275	Character Sheet.....315
	Partial Armor and Hit Location.....275	Index.....317
	Science Fiction Weapons	Grey Ghost Games.....320
	and Armor.....275	
	Technological Levels as Scale.....275	
	Detailed SF Weapons and Armor.....286	
Weapons and Armor in Fudge.246		
Key Concepts.....246		
Weapons.....249		
Bonuses and Penalties to Hit.....249		
Non-lethal Damage.....251		
Weapon-specific Criticals.....252		
Range.....252		
Scatter.....253		
Explosions.....253		
Automatic Weapons.....254		
Armor Piercing.....255		
Soft-tipped Bullets.....255		
Armor.....256		
Armor Penalties.....256		
Armor vs. Weapon Type.....257		
Soft Armor vs. Hard Armor.....257		
Shields.....257		
Fantasy Weapons Tables.....258		
Fantasy Armor Tables.....259		
Modern Grenades Table.....259		
Explanation of Criticals.....259		
Modern Weapons Table.....260		
Modern Armor Table.....260		
Ammo Types.....260		

Fudge in a Nutshell

Although *Fudge* is designed to be customized by each gamemaster, there are some game design decisions at the core of *Fudge* that are used by most *Fudge* GMs.

Characters and Character Traits

Fudge characters are described by “traits,” including attributes (any trait that everyone in the game world has), skills (any trait that isn’t an attribute and can be improved through practice), gifts (any trait that isn’t an attribute or skill but is something positive for the character), and faults (any trait that limits a character’s actions or earns him a bad reaction from other people). Supernormal powers are treated as potent gifts.

Fudge uses ordinary words to describe some traits, especially attributes and skills. The following terms of a seven-level sequence are the words suggested by the *Fudge* author and used in Grey Ghost Games products:

Superb
Great
Good
Fair
Mediocre
Poor
Terrible

There is an additional level not listed above: Legendary, which is beyond Superb. GMs may restrict Legendary traits to non-player characters.

Character Creation

Fudge provides two basic means of creating characters: the “subjective” and “objective” systems.

In the subjective system, the player and GM work together to describe the character in *Fudge* terms, building from a strong character concept.

In the objective system, a character’s traits start at a default level (Fair for attributes; Poor for most skills) and the GM grants each player a number of “free” levels to allocate. She may also grant “free” gifts, or require one or more faults. The player can then spend two free levels to raise an attribute from Fair to Great, for instance; or sacrifice a number of levels to gain a gift; or give his character a fault in return for levels to apply somewhere else.

The trading “values” of various traits and trait levels are:

1 attribute level = 3 skill levels
1 gift = 6 skill levels
1 gift = 2 attribute levels
1 gift = 1 fault

Scale – Strength and Mass

Some characters or creatures have certain attributes that are way beyond the human norm. Prime examples include Strength, Mass, and Speed. Such attributes are rated in Scale, which acts as a modifier in interactions between creatures or items of different Scale.

In a human-based game, Human Scale is 0. A race of greater-than-human average strength would be Scale +1 Strength or more, while a race of lesser average strength would be Scale –1 Strength or less. Individuals are then of Fair or Good Strength, etc., relative to those of their own Scale.

In a “Bunnies” game, where the player characters are rabbits, Rabbit Scale would be 0, while Human Scale would likely be +7. In a “Mecha” game, where the player characters were giant robots, Mecha Scale would be 0, while Human Scale would depend on the actual size difference between the mechs and humans; a Human Scale of –15 relative to the Mecha Scale of 0 would not be unreasonable.

To calculate appropriate Strength/Mass Scale values, figure that each level of Strength Scale represents an increase of about 1.5 times the Strength and Mass of the previous Scale level. This is because the *Fudge* core rules define each level of Strength (from Terrible to Superb) to be 1.5 times stronger than the previous level. (This progression isn’t necessarily true for other attributes. Superb Dexterity is only about twice as good as Fair Dexterity, and each level of Speed is 1.2 times faster than the previous level.) Strength Scale increases at the same rate: a Scale 1 Fair Strength individual is 1.5 times stronger than a Scale 0 Fair Strength individual.

Note that Scale 1 Fair Strength is not exactly equal to a Scale 0 Good Strength – Scale really measures Mass, or Density, and affects how easily a creature may be hurt. A Scale 1 Fair Strength fighter has an advantage over a Scale 0 Good Strength fighter, even though their Strengths are equal. The Scale 1 fighter is less affected by the other’s damage due to his greater mass.

Action Resolution

For any action the player character wishes to perform, the GM must determine which trait is tested. (This will usually be a skill or an attribute.) If the action is unopposed, the GM determines the difficulty level. Some actions are so easy that the character succeeds automatically; others are impossible (no rolls needed).

Fudge in a Nutshell

Unopposed Actions

When a character performs an action that isn't influenced by anyone else, it is referred to as an unopposed action. Examples include jumping a wide chasm, climbing a cliff, etc.

Difficulty Level: The GM will set a difficulty level when a character tries an unopposed action. Usually the difficulty level will be Fair, but some tasks are easier or harder.

Rolled Degree: This refers to how well a character does at a particular task. If someone is Good at Climbing in general, but the die roll shows a +1 to the character's skill, then the rolled degree is one level higher than the character's skill level – Great, in this case. Rolled degrees from Superb +1 to Superb +4 are possible; a GM may thus set a difficulty level beyond Superb for nearly impossible actions. Likewise, there are rolled degrees from Terrible -1 down to Terrible -4. The GM should use her imagination in determining the consequences of such abysmal failures.

Opposed Actions

Actions are opposed when other people (or animals, etc.) may have an effect on the outcome of the action. In this case, the player of each contestant rolls some dice, and the results are compared to determine the outcome.

Relative Degree: This refers to how well a character did compared to another participant in an opposed action. The relative degree is expressed as a number of levels. If a PC gets a rolled degree result of Good in a fight, and his NPC foe gets a rolled degree result of Mediocre, the PC beat his foe by two levels – the relative degree is +2 from his perspective, -2 from hers.

Fudge Dice and Other Random Generators

Fudge dice are six-sided dice with two sides marked + (+1), two sides marked - (-1), and two sides left blank (+/-0). Rolling four Fudge dice (4dF) gives results from -4 (sub-Terrible) to +4 (trans-Superb). To determine the result of an action, roll the dice; use the result to modify the trait level being tested. For example, a +3 dice result added to a Fair trait is a Superb rolled degree; a -1 result added to a Fair trait indicates a Mediocre result.

Alternative 3d6 dice method: Roll 3 six-sided dice. Add the numbers and compare to the following table:

Rolled:	3-4	5	6-7	8-9	10-11	12-13	14-15	16	17-18
Result:	-4	-3	-2	-1	+0	+1	+2	+3	+4

When setting Difficulty Levels, it may help to keep the statistical results of rolling four Fudge dice in mind:

	Odds of rolling exactly on 4dF:	Odds of Rolling Target or Higher
+4	1.2%	1.2%
+3	4.9%	6.2%
+2	12.3%	18.5%
+1	19.8%	38.3%
0	23.5%	61.7%
-1	19.8%	81.5%
-2	12.3%	93.8%
-3	4.9%	98.8%
-4	1.2%	100.0%

Wounds

Combat damage to a character can be described as being at one of seven stages of severity:

Undamaged (no wounds at all)

Just a Scratch (no real game effect)

Hurt (-1 to traits)

Very Hurt (-2 to traits)

Incapacitated (only the most basic actions allowed)

Near Death (unconscious; death without medical help)

Dead

Determining Wound Levels: *Fudge* offers many ways to track combat damage. The Objective Damage System assumes each character will have an Offensive Damage Factor (the total of modifiers, including any applicable Strength and Scale bonuses, that reflects the deadliness of the weapon used) and a Defensive Damage Factor (the total of modifiers, including Scale and armor, that reflects the character's ability to withstand or avoid damage). To determine how much damage is done in a given combat round, the following formula may be used:

Winner's Relative Degree + Offensive Damage Factor - Loser's Defensive Damage Factor

Damage:	1-2	3-4	5-6	7-8	9+
Wounds:	Scratch	Hurt	Very Hurt	Incap.	Nr. Death

Most characters can withstand three Scratches, one Hurt, and one Very Hurt. Further Scratches are marked as Hurts, further Hurts are marked as Very Hurt, etc. For more cinematic games, GMs may adjust the wound boxes, allowing two Hurts instead of one, for example.

Fudge games will vary, of course, but many have these simple character creation and action resolution rules at their core. See *Fantasy Fudge*, p. 88, as an example.

Character Creation

This chapter contains all the information you'll need to create human characters, including character traits and trait levels, and some different ways to allocate them.

For non-human characters – or characters with supernatural abilities (magic, psionics, superpowers, etc.) – you will also need to read *Supernormal Powers*, pages 19-25, before your characters will be complete.

Character Creation Terms

Trait: Anything that describes a character. A trait can be an attribute, skill, inherited gift, fault, supernatural power, or any other feature that describes a character. The GM is the ultimate authority on what is an attribute and what is a skill, gift, etc.

Level: Most traits are described by one of seven adjectives. These seven descriptive words represent levels a trait may be at. In addition, the objective character creation method grants the player free levels, and requires he keep track of them. In this case, one level is required to raise a trait to the next better adjective.

Attribute: Any trait that everyone in the game world has, to some degree or other. On a scale of Terrible ... Fair ... Superb, the average human will have an attribute at Fair.

Skill: Any trait that isn't an attribute, but can be improved through practice. The default for an unlisted skill is usually Poor, though that can vary up or down a little.

Gift: Any trait that isn't an attribute or skill, but is something positive for the character. Some GMs will define a certain trait as a gift, while others will define the same trait as an attribute. In general, if the trait doesn't easily fit the Terrible ... Fair ... Superb scale, it's probably a gift.

Fault: Any trait that limits a character's actions, or earns him a bad reaction from other people.

Supernormal Power: Although technically gifts, supernatural powers are treated separately in the Supernormal Powers chapter.

Fudge Trait Levels

Fudge uses ordinary words to describe various traits of a character. The following terms of a seven-level sequence are suggested (from best to worst):

Superb
Great
Good
Fair
Mediocre
Poor
Terrible

These levels should be written on each character sheet for easy reference.

A GM may alter this list in any way she desires, including expanding or shrinking it. For example, if Superb doesn't sound right to you, use Awesome – or even Way Cool. If the words Mediocre and Fair don't make sense to you, change them. These seven terms will be used in the rules, however, for clarity.

To remember the order, compare adjacent words. If, as a beginner, your eventual goal is to become an excellent game player, for example, ask yourself if you'd rather be called a Fair game player or a Mediocre game player.

There is an additional level that can be used in **Fudge**, but is not listed above: Legendary, which is beyond Superb. Those with Legendary Strength, for example, are in the 99.9th percentile, and their names can be found in any book of world records.

Important Note: Not every GM will allow PCs to become Legendary. Even in games that do include the Legendary level, it is not recommended that any character be allowed to start the game as Legendary. Superb represents the 98th to 99.9th percentile of any given trait, which should be enough for any beginning PC. Of course, if a player character gets a bit overconfident, meeting an NPC Legendary swordswoman can be a grounding experience....

If someone really has to begin play as a Legendary swordsman, strong man, etc., doing the GM's laundry for half a year or so (in advance) should be a sufficient bribe to be allowed to start at that level. Of course, working towards Legendary makes a great campaign goal, and so PCs may rise to that height, given enough playing time and a generous GM.

Character Traits

Traits are divided into attributes, skills, gifts, faults, and supernatural powers. Not every GM will have all five types of traits in her game. These traits are defined under *Character Creation Terms*, above.

Attributes

Gamers often disagree on how many attributes a game should have. Some prefer few attributes, others many. Even those that agree on the number of attributes may disagree on the selection. While **Fudge** discusses some attributes (Strength, Fatigue, Constitution, etc.) in later sections, none of these are mandatory. The only attribute the basic **Fudge** rules assume is Damage Capacity, and even that is optional – see *Damage Capacity*, p. 43.

Character Creation

Here is a partial list of attributes in use by other games; select to your taste, or skip these altogether:

Body: Agility, Aim, Appearance, Balance, Brawn, Build, Constitution, Coordination, Deftness, Dexterity, Endurance, Fatigue, Fitness, Health, Hit Points, Manual Dexterity, Muscle, Nimbleness, Physical, Quickness, Reflexes, Size, Smell, Speed, Stamina, Strength, Wound Resistance, Zip, and so on.

Mind: Cunning, Education, Intelligence, Knowledge, Learning, Mechanical, Memory, Mental, Mental Strength, Perception, Reasoning, Smarts, Technical, Wit, and so on.

Soul: Channeling, Charisma, Charm, Chutzpah, Common Sense, Coolness, Disposition, Drive, Ego, Empathy, Fate, Honor, Intuition, Luck, Magic Potential, Magic Resistance, Magical Ability, Power, Presence, Psyche, Sanity, Self-discipline, Social, Spiritual, Style, Will, Wisdom, and so on, and so on.

Other: Rank, Status, Wealth.

Most games combine many of these attributes, while others treat some of them as gifts or even skills. In *Fudge*, if you wish, you can even split these attributes into smaller ones: Lifting Strength, Carrying Strength, Damage-dealing Strength, etc.

At this point, the GM decides how many attributes she deems necessary — or she might leave it up to each player. (Other games range from one or two to over twenty.) See *Character Examples*, pp. 58–68, for some possibilities.

Skills

Skills are not related to attributes or their levels in *Fudge*. Players are encouraged to design their characters logically — a character with a lot of Good physical skills should probably have better than average physical attributes, for example. On the other hand, *Fudge* allows a player to create someone like Groo the Wanderer*, who is very clumsy yet extremely skilled with his swords.

The GM should then decide what level of skill depth she wants. Are skills broad categories such as “Social Skills,” moderately broad abilities such as “Inspire People, Parley, and Market Savvy,” or are they specific abilities such as “Barter, Seduce, Repartee, Persuade, Fast-talk, Bully, Grovel, Carouse, Flatter, Bribe,” etc.?

An attribute is, in some ways, a very broad skill group, and skills may be ignored altogether if desired.

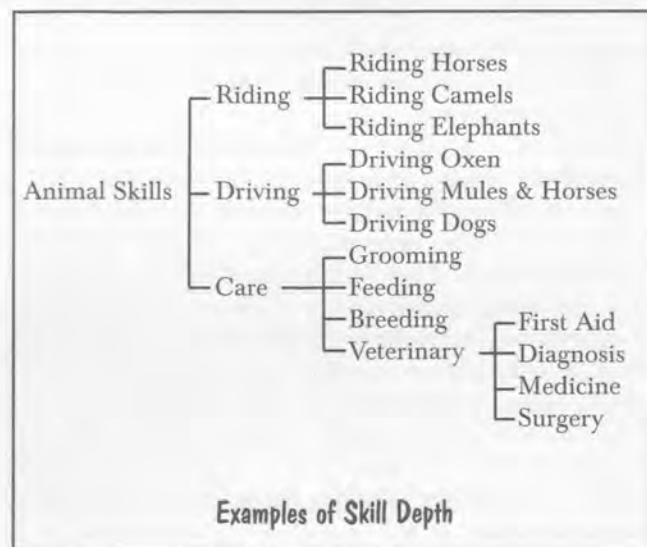
*GROO is a trademark of Sergio Aragonés. If you don't know Groo, go to a comic book store and check him out!

Combat skills require special consideration. The broadest possible category is simply that: Combat Skills. A broad range breaks that down to Melee Weapons, Unarmed Combat, and Missile Weapons. A somewhat narrower approach would break down Melee Weapons into Close Combat Melee Weapons (knives, blackjacks, etc.), One-handed Melee Weapons (one-handed swords, axes, maces, etc.), and Two-handed Melee Weapons (polearms, spears, battle-axes, two-handed swords, etc.).

Or, for a precise list of skills, each group in parentheses could be listed as a separate skill; a character skilled at using a broadsword knows nothing about using a saber, for example.

Each choice has its merits. Broad skill groups that include many sub-skills make for an easy character sheet and fairly competent characters, while specific skills allow fine-tuning a character to a precise degree.

See *Character Examples*, pp. 58–68, for an idea of how broadly or finely skills can be defined in a game.



Examples of Skill Depth

Sample Skill Lists

See page 314 for a brief list of skill examples. The list is not in any way intended to be comprehensive or official. It is merely to help those not used to skill-based systems think of some skills for their characters. By all means, change the names, create new ones, compress or expand those listed, disallow some, etc. It is useful to print or photocopy a sample skill list on a separate sheet for each player during character creation.

See also *Skills, Gifts, and Faults* (pp. 82–119) for a detailed list of skills and their descriptions.

Character Creation

Gifts

A gift is a positive trait that doesn't seem to fit the Terrible ... Fair ... Superb scale that attributes and skills fall into. However, this will vary from GM to GM: a photographic memory is a gift to one GM, while it is a Superb Memory attribute to another. Some GMs will define Charisma as an attribute, while others define it as a gift. To one gamemaster, a character either has Night Vision or he doesn't; another will allow characters to take different levels of it. A gamemaster may not even have gifts in her game at all.

Alternatively, gifts can come in levels, but the levels don't necessarily coincide with the levels used by other traits. For example, Status might be three- or four-tiered, or even nine-tiered, instead of fitting into the seven levels of attributes and skills. Wealth might come only in five different levels — whatever each GM desires.

Supernormal powers, such as the ability to cast magic spells, fly, read minds, etc., are technically powerful gifts, but are handled separately in *Supernormal Powers*. Likewise, traits above the human norm, such as a super-strong fantasy or alien race, are treated by definition as supernormal powers.

In general, if a gift isn't written on the character sheet, the character doesn't have it.

Some possible gifts include: Absolute Direction; Always Keeps His Cool; Ambidextrous; Animal Empathy; Attractive; Beautiful Speaking Voice; Bonus to One Aspect of an Attribute; Combat Reflexes; Contacts in Police Force; Danger Sense; Extraordinary Speed; Healthy Constitution; Keen Senses; Literate; Lucky; Many People Owe Him Favors; Never Disoriented in Zero Gravity; Never Forgets a Name/Face/Whatever; Night Vision; Patron; Perfect Timing; Peripheral Vision; Quick Reflexes; Rank; Rapid Healing; Reputation as Hero; Scale; Sense of Empathy; Single-minded (+1 to any lengthy task); Status; Strong Will; Tolerant; Tough Hide (-1 to damage); Wealth; etc.

See also *Character Examples*, pp. 58-68, for examples of different gifts. Many others are possible.

Faults

Faults are anything that makes life more difficult for a character. The primary faults are those that restrict a character's actions or earn him a bad reaction from chance-met NPCs. Various attitudes, neuroses, and phobias are faults; so are physical disabilities and social stigmas. There are heroic faults, too: a code of honor or inability to tell a lie restrict your actions significantly, but are not signs of flawed personality.

Some sample faults: Absent-minded; Addiction; Ambitious; Amorous Heartbreaker; Bloodlust; Bravery Indistinguishable from Foolhardiness; Can't Resist Having the Last Word; Code of Ethics; Code of Honor; Compulsive Behavior; Coward; Curious; Easily Distractible; Enemy; Fanatic Patriot; Finicky; Full of Bluff and Bluster and Machismo; Garrulous; Getting Old; Glutton; Goes Berserk if Wounded; Gossip; Greedy; Gullible; Humanitarian (helps the needy for no pay); Idealist (not grounded in reality); Indecisive; Intolerant; Jealous of Anyone Getting More Attention; Lazy; Loyal to Companions; Manic-depressive; Melancholy; Multiple Personality; Must Obey Senior Officers; Nosy; Obsession; Outlaw; Overconfident; Owes Favors; Phobia; Poor; Practical Joker; Quick-tempered; Quixotic; Self-defense Pacifist; Socially Awkward; Soft-hearted; Stubborn; Tactless; Unlucky; Vain; Violent When Enraged; Vow; Worrywart; Zealous Behavior; etc.

See also *Character Examples* (pp. 58-68) and *Skills, Gifts, and Faults* (pp. 82-119) for examples of different faults. Many others are possible.



Character Creation

Personality

A character's personality may be represented by one or more traits, or it can be written out as character background or description.

As an example of the first case, courage is an attribute, a gift, or even a fault. As an attribute, Superb Courage or Terrible Courage has an obvious meaning. As a gift, obvious bravery gives the character a positive reaction from people he meets (assuming they see him being courageous, or have heard of his deeds, of course).

However, both Very Courageous and Very Cowardly can be faults because they can limit a character's actions. A courageous character might not run away from a fight even if it were in his best interest, while a cowardly one would have a hard time staying in a fight even if he stood to gain by staying.

Or a character's level of courage might not be a quantified trait at all, but something the player simply decides. "Moose is very brave," a player jots down, and that is that. It doesn't have to count as a high attribute, gift, or fault.

A player should ask the GM how she wants to handle specific personality traits. If the player describes his character in detail, the GM can easily decide which personality traits are attributes, gifts, or faults. However they are handled, most characters benefit by having their personalities fleshed out.

Fudge Points

Fudge points are meta-game gifts that may be used to buy "luck" during a game — they let the players fudge a game result. These are "meta-game" gifts because they operate at the player-GM level, not character-character level. Not every GM will allow Fudge points — those who prefer realistic games should probably not use them.

The GM sets the starting number of Fudge points. The recommended range is from one to five. Unused Fudge points are saved up for the next gaming session. Each player may get an additional number each gaming session. (This is also set by the GM, and may or may not equal the starting level.) Alternately, the GM may simply allow experience points (EP) to be traded for Fudge points at a rate appropriate for the campaign: 3 EP = 1 Fudge point, down to 1 EP = 1 Fudge point.

Fudge points can be used in many ways, depending on what level on the realistic-legendary scale the game is played at. Here are some suggested ways to use them — the GM can create her own uses, of course. A GM may allow as few or many of these options as she wishes — the players should ask her before assuming they can do something with Fudge points.

1) Spending a Fudge point may accomplish an unopposed action automatically and with panache — good for impressing members of the appropriate sex, and possibly avoiding injury in the case of dangerous actions. The GM may veto this use of Fudge points for actions with a difficulty level of Beyond Superb. The GM may disallow this option for an opposed action, such as combat.

2) A player may spend one Fudge point to alter a die roll one level, up or down as desired. The die roll can be either one the player makes, or one the GM makes that directly concerns the player's character.

3) A player may spend one Fudge point to declare that wounds aren't as bad as they first looked. This reduces the intensity of each wound by one or two levels (a Hurt result becomes a Scratch, for example, or even a Very Hurt becomes a Scratch). Or it can mean that any one wound (or more), regardless of level, is just a Scratch. This latter option may cost more than one Fudge point. The GM can restrict this to outside of combat time.

4) A player may spend one (or more) Fudge points to get an automatic +4 result, without having to roll the dice. This use is available in opposed actions, if allowed.

5) For appropriately legendary games, a GM-set number of Fudge points can be spent to ensure a favorable coincidence. (This is always subject to GM veto, of course.) For example, if the PCs are in a maximum security prison, perhaps one of the guards turns out to be the cousin of one of the PCs — and lets them escape! Or the captain of the fishing boat rescuing the PCs turns out to be someone who owes a favor to one of them, and is willing to take them out of his way to help them out... And so on. This option should cost a lot of Fudge points, except in certain genres where bizarre coincidences are the norm.

Allocating Traits

Character creation in *Fudge* assumes the players will design their characters, rather than leaving attributes and other traits to chance. The GM may allow randomly determined traits if she desires — a suggested method is given in *Random Character Creation*, p. 17.

There are no mandatory traits in *Fudge*. The GM should inform the players which traits she expects to be most important, and the players may suggest others to the GM for her approval. The GM may even make a template, if desired — a collection of traits she deems important (with room for customization) — and let the players define the level of each trait. See *Templates*, p. 57.

When a character is created, the player should define as many character traits as he finds necessary — which may or may not coincide with a GM-determined list. If a player adds

Character Creation

an attribute the GM deems unnecessary, the GM may treat that attribute as simply a description of the character. She may require a roll against a different attribute than the player has in mind, and the player must abide by her decision.

As an example, a certain GM decides she wants characters to have a general Dexterity attribute. A player takes Good Dexterity for his PC, but wants to show that the character is better at whole body dexterity than at manual dexterity. So he writes: Great Agility and Fair Manual Dexterity. However, the GM can ignore these distinctions, and simply require a Dexterity roll, since that is the trait she has chosen. (She can average the PC-chosen levels, or simply select one of them.) Of course, she can also allow him to roll on the attributes he has created.

In *Fudge*, a character with a trait at Fair will succeed at ordinary tasks 62% of the time — there is usually no need to create a superstar. In fact, Great is just that: great! Superb should be reserved for the occasional trait in which your character is the best he's ever met.

Any trait that is not defined at character creation will be at a default level:

For attributes: Fair.

For most skills: Poor (easier skills are at Mediocre, while harder ones are at Terrible). A skill default means untrained, or close to it. However, it is possible to take a skill at Terrible (below the default level for most skills), which implies an ineptitude worse than untrained.

For most gifts, supernormal powers, and certain GM-defined skills: Non-existent. (That is, the default is non-existent. The trait itself exists in some character, somewhere.)

Each player should expect the GM to modify his character after creation — it's the nature of the game. The GM should expect to review each character before play. It would, in fact, be best if the characters were made in the presence of the GM so she can answer questions during the process.

Subjective Character Creation

An easy way to create a character in *Fudge* is simply to write down everything about the character that you feel is important. Any attribute or skill should be rated using one of the levels Terrible through Superb (see *Fudge Trait Levels*, p. 10).

It may be easiest, though, if the GM supplies a template of attributes she'll be using. See *Character Examples* (pages 58-68) for template ideas.

The GM may also tell the player in advance that his character can be Superb in a certain number of attributes, Great in so many others, and Good in yet another group. For example, in an epic-style game with eight attributes,

the GM allows one Superb attribute, two Greats, and three Goods. In a more realistic game, this is one Superb, one Great, and two Goods.

This can apply to skills, too: one Superb skill, two Great skills, and six Good skills is a respectable number for a realistic campaign, while two Superbs, three Greats, and ten Goods is quite generous, even in a highly cinematic game.

The GM may also simply limit the number of skills a character can take at character creation: ten, fifteen, or twenty are possible choices.

Gifts and faults can be restricted this way, also. For example, a GM allows a character to have two gifts, but he must take at least three faults. Taking another fault allows another gift, or another skill at Great, and so on.

These limitations help the player define the focus of the character a bit better: what is his best trait (what can he do best)?

A simple "two lower for one higher" trait-conversion mechanic can also be used. If the GM allows one Superb attribute, for example, the player may forego that and take two attributes at Great, instead. The converse may also be allowed: a player may swap two skills at Good to get one at Great.

Example: A player wants a jack-of-all-trades character, and the GM has limits of one Superb skill, two Great skills, and six Good skills. The player trades the one Superb skill limit for two Great skills: he can now take four skills at Great. However, he trades all four Great skills in order to have eight more Good skills. His character can now have fourteen skills at Good, but none at any higher levels.

In the subjective character creation system, it is easy to use both broad and narrow skill groups, as appropriate for the character. In these cases, a broad skill group is assumed to contain the phrase, "except as listed otherwise."

For example, a player wishes to play the science officer of a starship. He decides this character has spent so much time studying the sciences, that he's weak in most physical skills. So on his character sheet he could simply write:

Physical Skills: Poor

He also decides that his character's profession would take him out of the ship in vacuum quite a bit, to examine things. So he'd have to be somewhat skilled at zero-G maneuvering. So he then adds:

Zero-G Maneuvering: Good

Even though this is a physical skill, it is not at Poor because he specifically listed it as an exception to the broad category.

Character Creation

When the character write-up is done, the player and GM meet and discuss the character. If the GM feels the character is too potent for the campaign she has in mind, she may ask the player to reduce the character's power — see *Minimizing Abuse*, p. 18.

The GM may also need to suggest areas that she sees as being too weak — perhaps she has a game situation in mind that will test a trait the player didn't think of. Gentle hints, such as "Does he have any social skills?" can help the player through the weak spots. Of course, if there are multiple players, other PCs can compensate for an individual PC's weaknesses. In this case, the question to the whole group is then, "Does anyone have any social skills?"

Instead of the player writing up the character in terms of traits and levels, he can simply write out a prose description of his character. This requires the GM to translate everything into traits and appropriate levels, but that's not hard to do if the description is well written. This method actually produces some of the best characters.

An example:

GM: "I see you rate Captain Wallop's blaster skill highly, and also his piloting and gunnery, but I'm only allowing one Superb skill — which is he best at?"

Player: "Blaster!"

GM: "Okay, Superb Blaster. That would then be Great Piloting and Great Gunnery, all right? That leaves you with two more skills to be at Great, since I allow four to start out. Hmmm — I notice he successfully penetrated the main Khothi hive and rescued the kidnapped ambassador — that sounds like a Great Ability to Move Quietly to me — is that accurate, or would you describe it as some other ability?"

Player: "Uh, no — sorry, I didn't write that clearly enough. He disguised himself and pretended to be a Khothi worker!"

GM: "Ah, I see! How about Great Disguise skill and Great Acting ability, then? And he must be Good at the Khothi language, right?"

And so on.

Objective Character Creation

For those who don't mind counting numbers a bit, the following method creates interesting and well-balanced characters.

In this system, all traits start at default level. The GM then allows a number of free levels the players may use to raise selected traits to higher levels. Players may then lower certain traits in order to raise others even further.

Finally, a player may opt to trade some levels of one trait type (such as attributes) for another (skills, for example). The whole process insures that no single character will dominate every aspect of play.

Attributes

A GM using the objective character creation system should decide how many attributes she deems necessary in the campaign. She can choose to leave it up to each player, if she wishes. Players then have a number of free attribute levels equal to half the number of attributes (round up). For example, if she selects four attributes, each player starts with two free levels he can use to raise his character's attributes.

For a more high-powered game, the GM may allow a number of free levels equal to the number of attributes chosen.

All attributes are considered to be Fair until the player raises or lowers them. The cost of raising or lowering an attribute is:

+3	Superb
+2	Great
+1	Good
0	Fair
-1	Mediocre
-2	Poor
-3	Terrible

Thus, a player may raise his Strength attribute (which is Fair by default) to Good by spending one free attribute level. He could then spend another free level to raise Strength again to Great. This would exhaust his free levels if there were only four attributes — but he would have one more if there were six attributes, and eight more free levels if there were twenty attributes.

When the free attribute levels have been exhausted, an attribute can be raised further by lowering another attribute an equal amount. (See also *Trading Traits*, p.17) From the previous example, Strength can be raised one more level (to Superb) if the player lowers the character's Charm to Mediocre to compensate for the increase in Strength.

If the GM allows the players to choose their own attributes, she may simply tell them to take half as many free levels as attributes they choose. If a player chooses an attribute and leaves it at Fair, that attribute does not count towards the total of attributes which determines the amount of free levels. That is, a player cannot simply add twelve attributes, all at Fair, in order to get six more free levels to raise the others with. GM-mandated attributes left at Fair do count when determining the number of free levels, though.

Character Creation

As an interesting possibility for those who want attributes and skills to reflect each other accurately, do not let the players adjust attribute levels at all. Instead, they select only skill levels, gifts, and faults for their characters. When the character is done, the GM can then determine what attribute levels make sense for the skill levels chosen, and discuss it with the player.

Example: A character is made with many combat and wilderness skills, but no social skills. He also has a smattering of intelligence skills. The GM decides that this character has Strength, Dexterity, and Health of Great from spending a lot of time outdoors, practicing with weapons, etc. She will even let the player choose one to be at Superb, if desired. Perception is probably Good, since wilderness survival depends on it. Any social attribute is Mediocre at best — possibly even Poor — while Intelligence is Mediocre or Fair. If the player objects to the low Intelligence ranking, the GM can point out that the character hasn't spent much time in skills that hone Intelligence, and if he wants his character's IQ to be higher, he should adjust his skill list.

Skills

In the objective character creation system, each player has a number of free skill levels with which to raise his skills. Suggested limits are:

For Extremely Broad Skill Groups: 15 levels.

For Moderately Broad Skill Groups: 30 levels.

For Specific Skills: 40 to 60 levels.

Ask the GM for the allotted amount, which will give you a clue as to how precisely to define your skills. Of course, the GM may choose any number that suits her, such as 23, 42, or 74.... Gamemasters may devise their own skill lists to choose from — some possibilities are included in the skill lists on page 314, and in the *Skills, Gifts, and Faults* chapter (pages. 82–119).

Most skills have a default value of Poor unless the player raises or lowers them — see *Allocating Traits*.

Certain skills have a default of non-existent. These would include Languages, Karate, Nuclear Physics, or Knowledge of Aztec Rituals, which must be studied to be known at all. When a character studies such a skill (puts a level into it at character creation, or experience points later in the game), the level he gets it at depends on how hard it is to learn. Putting one level into learning Spanish, for example, would get it at Mediocre, since it's of average difficulty to learn. Nuclear Physics, on the other hand, might only be Poor or even Terrible with only one level put

into it. It would take four levels just to get such a skill at Fair, for example.

For ease in character creation, use the following table:

Cost of Skills in Objective Character Creation				
	Easy	Most	Hard	Very Hard
Terrible	–2	–1	0	1
Poor	–1	0	1	2
Mediocre	0	1	2	3
Fair	1	2	3	4
Good	2	3	4	5
Great	3	4	5	6
Superb	4	5	6	7

Easy = Cost of GM-determined easy skills
Most = Cost of average skill
Hard = Cost of GM-determined hard skills
Very Hard = Cost of GM-determined very hard skills
(usually related to supernormal powers)

As in the subjective character creation system, the GM may limit the number of Superb and Great skills each character may have at character creation. For a highly cinematic or super-powered game, no limit is necessary. For example, the GM sets a limit of one Superb skill, three or four Great skills, and eight or so Good skills. These limits can be exceeded through character development, of course.

Once the free levels are used up, a skill must be dropped one level (from the default Poor to Terrible) to raise another skill one level. (See also *Trading Traits*.) All choices are subject to GM veto, of course.

It is possible to mix different breadths of skill groupings. A GM who has little interest in combat can simply choose Unarmed Combat, Melee Weapons, and Ranged Weapons as the only three combat skills. But this does not stop her from using all the individual social skills (and many more) listed as examples on page 314. If this option is chosen, the broad groups cost double the levels of the narrower groups.

Mixing skill group sizes within the same areas is awkward in the objective character creation system. For example, it is difficult to have a generic Thief Skills group and also have individual skills of Lockpicking, Pick Pocketing, Palming, Security-device Dismantling, etc. If she does wish to do this, then the broad skill group in this case has a maximum limit of Good, and triple cost to raise — or more, if the GM so mandates.

Character Creation

If the GM is using broad groups, a player may raise a specific skill (such as Poker instead of general Gambling skill). A player would give his character a specific skill when the GM is using broad-based skill groups to fit a character concept. Do not expect the character to be equally adept with the other skills in the group. This would be true for Groo the Wanderer*, for instance, who would simply raise Sword skill, even if the GM is using the broad term Melee Weapons as a skill group. Groo would have, in fact, a Poor rating with all other melee weapons, and this would accurately reflect the character.

Gifts and Faults

If the GM has gifts in her game, she may allow player characters to start with one or two free gifts — more for epic campaigns. Any further gifts taken must be balanced by taking on a fault, or by trading traits.

A player may gain extra trait levels by taking GM-approved faults at the following rate:

- 1 fault = 1 gift
- 1 fault = 2 attribute levels
- 1 fault = 6 skill levels

However, the GM may rule that a particular fault is not serious enough to be worth two attribute levels, but may be worth one attribute level or three skill levels. On the other hand, severe faults may be worth more attribute levels.

Trading Traits

During character creation, free levels may be traded (in either direction) at the following rate:

- 1 attribute level = 3 skill levels
- 1 gift = 6 skill levels
- 1 gift = 2 attribute levels

Fudge points cannot be traded without GM permission. (If tradable, each Fudge point should be equal to one or two gifts.)

So a player with three free attribute levels and thirty free skill levels may trade three of his skill levels to get another free attribute level, or six skill levels to get another free gift.

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Uncommitted Traits

Whether the character is created subjectively or objectively, each character has some free uncommitted traits (perhaps two or three). At some point in the game, a player will realize that he forgot something about the character that should have been mentioned. He may request to stop the action, and define a previously undefined trait, subject to the GM's approval. A sympathetic GM will allow this to happen even during combat time.

GM-set skill limits (such as one Superb, three Greats) are still in effect: if the character already has the maximum number of Superb skills allowed, he can't make an uncommitted trait a Superb skill.

See the sample character, *Dolores Ramirez*, p. 62.

Random Character Creation

Some players like to roll their attributes randomly. The simplest way is to roll three Fudge dice, which will return a result between Terrible and Superb. Alternate techniques can be easily designed for those without Fudge dice.

Here is one possible method to use in such cases.

Have the player roll 2d6 for each attribute. Use the following table to find the attribute level:

2	=	Terrible
4	=	Poor
3, 5	=	Mediocre
6-8	=	Fair
9, 11	=	Good
10	=	Great
12	=	Superb

The GM needs to decide if the player still gets the standard number of free levels or not. She may also restrict trading levels.

For skills, the results are read as:

2-5, 12	=	Terrible
6-8	=	Poor
9-10	=	Mediocre
11	=	Fair

The player still gets the standard number of free skill levels, or the GM may allow only half the normal levels.

The GM can let the players choose their gifts and faults, or she may wish to make up separate tables of gifts

Character Creation

and faults, and have the players roll once or twice on each. (Conflicting traits should be rerolled.)

For example:

Roll	Gift	Fault
2	Nice Appearance	Poor Appearance
3	Tough Hide	Bruises Easily
4	Charismatic	Aura of Untrustworthiness
5	Keen Hearing	Hard of Hearing
6	Detects Lies Easily	Gullible
7	Melodious Voice	Stammers
8	...	...

And so on. The GM should customize and complete to her taste. Of course, she could set up a 3d6 table instead of a 2d6 table, or even use a 1d6 table listing general gift or fault areas (Social, Physical, Emotional, Mental, Wealth/Status, etc.) and then roll again on an appropriate second table. This would allow 36 equally likely choices.

Minimizing Abuse

Obviously, character creation in *Fudge* can be abused. There are many ways to avoid this:

1) The GM can require that the character take another fault or two to balance the power. ("Okay, I'll allow you to have all that... but you need a challenge. Take on another weakness: maybe some secret vice, or be unable to tell a believable lie, or anything that fits the character concept that I can use to test you now and then.")

2) She can simply veto any trait (or raised/lowered combination) she feels is abusive. ("I see you raised Battle-axe in exchange for lowering Needlepoint. Hmmm.") This allows the GM to customize the power level of a game. For high-powered games, allow most anything; for less cinematic campaigns, make them trade equally useful trait for trait.

3) She can simply note the character weaknesses and introduce a situation into every adventure where at least one of them is significant to the mission. ("You'll be sent as an emissary to the Wanduzi tribe — they value fine needlepoint work above all other skills, by the way...")

4) She can use the "disturbance in the Force" technique of making sure that more powerful characters attract more serious problems. ("The bruiser enters the bar with a maniacal look in his eye. He scans the room for a few seconds, then begins to stare intently at you.")

Alternate Character Creation

by Ed Heil

Instead of creating characters before starting the game, create them as the game progresses.

The GM assigns a number of skill levels available to a PC during a session. This should be based on how finely the GM defines skills: about ten to fifteen for broad skill-group games, and maybe twice that for fine skill-group games. These may be traded at the regular rate of 3 skill levels = 1 attribute level, or 6 skill levels = 1 gift. Faults may also be taken, subject to GM approval.

The players start with most of the character sheets blank — simply write out a brief sentence or two describing the character in a general way. ("Jeb is a surly dwarf, a good fighter, who is out to make a name for himself as a mean customer — and pick up some loot on the way. He likes to talk tough, and doesn't care much for halflings.")

As the character is confronted with challenging situations, the player must decide the level of the trait in question. For example, the PCs are confronted with a ruined castle to explore, and all the players state their characters are looking for hidden passageways. At this point, each player must set his PC's skill in finding hidden passageways (however the GM defines such a trait: Perception attribute, or Find Hidden skill, or Architecture skill, etc.). Those who are not yet willing to set such a trait must stop searching: if you use a trait, you must define it.

Since setting an initial skill at Fair level uses up two skill levels, and setting it at Superb uses up five levels, one must carefully weigh spending levels on skills as they are used versus saving them for emergency situations.

As usual, attributes are considered Fair unless altered, and most skills default to Poor. Taking a trait at a level below the default adds to your available skill level pool, of course. However, you may only define a trait as it is used in a game situation.

Experience points are given out as usual (see p. 55), but EP awarded are reduced by any unused skill levels after each session. That is, if you have two levels left after the first session, and the GM awards you three EP, you only get one more level for the next session, since you already have two levels unused. EP, in this case, can be used either to raise existing skills, as discussed in *Objective Character Development*, or they can be used to add new skills, as discussed above.

Note that it costs more EPs to raise an existing skill than it does to define a previously undefined skill in this on-the-fly system. EP should be slightly higher under this system than a regular character creation system, perhaps a range of up to ten per session.

Supernormal Powers

If your game doesn't have any supernormal powers, you don't need to read this chapter at all. Genres such as modern espionage, WWII French resistance, gunslingers of the Old West, or swashbuckling musketeers are frequently played without supernormal powers. Feel free to skip ahead directly to the *Action Resolution* chapter.

However, those who play in games with non-human races, magic, psi, superpowers, etc., will need to read this chapter before character creation is complete.

Supernormal Power Terms

Supernormal Power: That which is beyond the capability of human beings as we know them. Supernormal powers are treated as powerful gifts. Some may have associated skills (which are taken separately, using the normal skill rules).

Power: A supernormal power.

Mana: Magical energy. Mana is an invisible substance that magicians can detect (or even create) and manipulate to alter matter, time, and space.

Magic: The art of influencing events through manipulation of mana, or through compelling beings from another dimension, or channeling power from some other source. Magic may be studied by humans, but it is inherent in some races, such as natives of Faerie.

Miracle: Magic performed by a deity. Miracles are often subtle. Holy persons can attempt to work miracles by invoking their deity. Some religions call any non- or semi-material being greater than human a deity. Others believe there is only one Deity, and that these other beings are simply angels, demons, djinni, efriti, etc. In the former belief, magical results wrought by these superhuman beings are miracles; in the latter belief, they are not miracles, but merely a display of more psychic power than humans are capable of.

Psi: Any power that involves mind over matter, time, or space.

Superpower: Any supernormal power that is an inherent ability, whether because of mutation, exposure to radiation, a gift of space aliens, etc., or granted by a device, such as an alien-science belt. Examples of superpowers can be found in many comic books, and include super-strength, the ability to fly, see through walls, cling to ceilings, become invisible, etc.

Cybernetic Enhancement: Any mechanical or electronic enhancement to a normal body that gives the character supernormal powers.

Non-human Races: Certain fantasy and science fiction races (actually species) have abilities beyond the human norm, such as being much stronger, or able to fly, etc.

Most of these abilities could also be classified as psi or superpowers, so they are not treated separately, except for Mass and Strength. Androids and robots are considered races for rules purposes.

Scale: Characters may have certain attributes that are well beyond the human norm, one way or the other, but that need to be related to the human norm. Prime examples include Strength, Mass, and Speed. Such attributes are rated in Scale. Human Scale is 0. A race (or individual) of greater than human average strength, for example, would be Scale 1 Strength or more, while a race of lesser average strength than humans would be Scale -1 Strength or less. Individuals can then be of Fair strength, or Good strength, etc., relative to those of their own Scale.

Genetic Enhancement: A genetic enhancement may or may not give a character supernormal powers. If it does, then it must be treated like any other supernormal power listed above.

Powers at Character Creation

Supernormal powers may or may not be available in a given game. They are not appropriate to all genres.

The best way to design a supernormal character is through close discussion with the GM. A player should describe what he wants the character to be able to do, and the GM will decide if that's within the limits she has in mind for the game. If not, she'll make suggestions about how to change the character to fit her campaign.

Supernormal powers are treated as powerful gifts, with availability set by the GM. The GM may decide that each player can take two powers for free, for example, or five, or more. The player may make a case for further powers, but may need to take faults to balance them.

Some powers are so effective that they are worth more than other powers. In the objective character creation system, the GM may set the cost of a certain supernormal power equal to two or three "average" supernormal powers. In some cases, the GM may veto player suggestions outright: omniscience and omnipotence are good examples!

The GM may decide that supernormal powers may be pooled with other traits for trading purposes. In this case, one average power is worth two gifts. For example, a player who wishes to play a magician in a fantasy setting will need to trade some skill, attribute, or gift levels to buy magical powers.

Undefined powers have a default of non-existent — that is, they do not have a default value of Fair, like attributes, or Poor, like skills. If a supernormal power is not defined for a character, he doesn't have it.

Supernormal Powers

Powers Available

The GM needs to design the type, number allowed, and drawbacks of powers in her game. Some examples:

Types of Powers: A given campaign may allow magic, psi, superpowers, etc., or some combination of the above. The GM also needs to decide how finely a supernormal power is subdivided. Is ESP a generic power, or is it split into separate powers such as Precognition and Clairvoyance? Is magic subdivided into spells, or groups of spells (such as elemental magic), or simply the ability to break the laws of nature in any way that can be imagined? And so on.

Number of Powers Allowed: The GM may set the number of powers allowed per character. The number may range from one to twenty — or even more. Multiple powers per character are especially likely in a fantasy campaign where individual spells are separate powers.

Drawbacks of Powers: In some campaigns, using a power may bear a penalty or have some drawback. Typical drawbacks include mental or physical fatigue, lengthy time requirements, unreliable or uncontrollable results, and undesirable side effects (such as loud noises, bad smells, and the like). Some powers will only work under certain conditions or with certain materials, or are limited to a certain number of uses per day — or month. Others may be risky to the character, affecting physical or mental health. The GM may allow drawbacks to count as faults: a number of them can offset the cost of a power in the objective character creation system.

Associated Skills

If a power logically requires a skill to use it efficiently, the skill must be bought separately. For example, the superpower Flight allows a character to fly, and usually no skill roll is needed. But the ability to make intricate maneuvers in close combat without slamming into a wall requires a roll against a Flying skill. (The GM may ignore this and simply say that no roll is needed for any flying maneuver with a Flight power.)

Another common skill is Throwing: hurling balls of fire or bolts of energy at a foe. Or the GM might rule that being able to aim and accurately release such energy comes with the power for free: no roll needed, it automatically hits the target every time unless the target makes a Good Dodge roll (see the *Combat* chapter).

This can be especially true with magic: the ability to cast spells at all may be a gift, but to do it right is a skill, or even many different skills.

Combat Powers

If a supernormal power can be used to attack a foe, the GM must determine the strength of the power for damage purposes — preferably during character creation. An offensive power is usually handled as a propelled weapon, such as a gun, or as being equivalent to a certain melee weapon. This can just be expressed in terms of damage, though, such as Ball of Fire, +6 damage, or large claws, +3 damage. (See *Sample Wound Factors List*, p. 45.)

In the case of a magical or superhero attack, the more potent the attack, the greater the power required, or perhaps the greater the strain on the character who uses it. This can be a penalty to the skill level, greater fatigue, and/or some other disadvantage.

Non-humans

Some campaigns will have characters (or animals, monsters, etc.) with traits outside the human norm. In particular, characters with Strength and Speed well above or below the human range are common in roleplaying games. Examples include giants, superheroes, pixies, aliens, ogres, intelligent rabbits, robots, etc.

In *Fudge*, Strength, Mass, and Speed are rated by the GM in terms of Scale for different races. Most other traits that may be different for non-humans are handled with a racial bonus or penalty rather than being on a different Scale — see *Racial Bonuses and Penalties*, p. 23. Of course, the GM may assign any trait she wishes in terms of Scale.

Humans are of Scale 0, unless some other race is the game-world norm. (E.g., if all the PCs are playing pixies or giants. In these cases, the PCs' race is Scale 0, and humans would be a different Scale.) Non-human races can have a positive or negative number for Scale, depending on whether they are stronger (or bigger or faster) or weaker (or smaller or slower) than humans.

Strength and Mass

The word Scale used alone always means Strength/Mass Scale in *Fudge* — any other Scale, such as Speed, or Strength without Mass, will be defined as such.

Each level of Strength (from Terrible to Superb) is defined to be 1.5 times stronger than the previous level. A character with Good Strength is thus 1.5 times as strong as a character with Fair Strength. Note that this progression is not necessarily true for any other attribute. There is a wider range of strength in humans than dexterity, for example: Superb Dexterity is only about twice as good as Fair Dexterity.

Supernormal Powers

Strength Scale increases in the same way: a Scale 1, Fair Strength individual is 1.5 times stronger than a Scale 0, Fair Strength individual. This holds for each increase in Scale: a Scale 10 Superb Strength creature is 1.5 times stronger than a Scale 9 Superb Strength creature, for example.

At this point, it is tempting to say that a Scale 1 Fair Strength is equal to a Scale 0 Good Strength. This is true for Strength, but not for Mass. Scale really measures Mass, or Density, and Strength just goes along for the ride.

In *Fudge*, Mass has a specific meaning: how wounds affect a character. (This may or may not coincide with the scientific definition of mass.) It takes more human-powered hits to weaken a giant than a human, for example. She may not really be a healthy giant, but her sheer bulk means that human-sized sword strokes don't do as much damage relative to her as they would to a human — unless they hit a vital spot, of course. Likewise, a pixie can be healthy and robust, but not survive a single kick from a human. The difference is mass, and the strength related to it.

A Scale 1 Fair Strength fighter has an advantage over a Scale 0 Good Strength fighter, even though their Strengths are equal. The Scale 1 fighter is less affected by the other's damage due to his mass. Therefore, do not blithely equate Scale 0 Good with Scale 1 Fair.

Of course, the GM may envision a less massive but harder to kill race than humans. This is best handled by a racial bonus, either as a Toughness gift (Tough Hide, or Density — either one would subtract from damage), or by a bonus to Damage Capacity.

The GM may decide that increased Mass does not necessarily mean of greater size — the race may be of denser material. Dwarves in northern European legend were derived from stone, and are hence denser than humans. Such a dwarf hits harder and shrugs off damage easier than most humans: he is Scale 1, though shorter than a human. (Of course, the GM should define dwarves' attributes and Scale to her own requirements.)

Normally, Strength and Mass are handled by a single Scale figure. That is, if a creature is said to be Scale 7, that means Scale 7 Mass and Scale 7 Strength. Strength can vary within each race just as it can for humans. You can have Scale 10 Superb Strength giants and Scale 10 Terrible Strength giants. Unlike Strength, though, it is not recommended that Mass vary much within a race. If you do allow Mass to vary for an individual, it should never be worse than Mediocre or better than Good. In fact, it is far better to call Good Mass a gift, and Mediocre Mass a fault than treat it as an attribute.

The GM may choose to separate Strength Scale from Mass Scale. This would allow pixies of Strength Scale -6 and Mass Scale -4, for example. However, combat between

two pixies would not work the same as combat between two humans. In this case, they would have a harder time hurting each other than humans would, since their Strength Scale (ability to give out damage) is lower than their Mass Scale (ability to take damage). This may actually be what she wants: a super-strong superhero who can dish out punishment but can't take it can be represented by Strength Scale 10, Mass Scale 2, for example.

See also *Non-human Scale in Combat*, p. 48.

Speed

Each level of Speed (from Terrible to Superb) is defined to be 1.2 times faster than the previous level. A character with Good Speed is thus 1.2 times as fast as a character with Fair Speed. This is not the same progression as for Strength.

Speed Scale increases in the same manner: a Scale 1, Fair Speed individual is 1.2 times faster than a Scale 0, Fair Speed individual. This holds for each increase in Scale: a Scale 10 Superb Speed animal is 1.2 times faster than a Scale 9 Superb Speed animal, for example.

Speed is not a necessary attribute, of course, and can be ignored entirely if desired. It is included primarily for creatures and vehicles significantly faster than humans. For comparison purposes, assume a Fair Speed human can run at about 10 mph (16 km/h) over some distance, provided he is in shape, of course. Sprinting short distance is somewhat faster. This comes to about fifteen yards (meters) per three-second combat round.

Note that in short races, you don't really have to roll the dice to see if someone of Superb Speed can beat someone of Good Speed — he can, and will, much more often than rolling the dice would reveal.

The Speed Scale rises too slowly for comparing such things as racecars or spaceships to human movement. In these cases, either use a rough human Scale, or simply set the average spaceship at Spaceship Speed Scale 0, and rate others relative to it. Thus, the average racecar will be roughly Human Scale 12 — or you can simply call it Racecar Scale 0, and compare other racecars to it. A spaceship might be Human Scale 100, or Spaceship Scale 0.

Scale Correlations

The gamemaster should refer to the following table when assigning a Scale to a race. This only has to be done once, at race creation.

First, the GM should decide how much stronger (or weaker, or faster, etc.) the average member of race X is compared to the average human. For example, she decides that ogres are three times stronger than humans, and pix-

Supernormal Powers

ies are eight times weaker (which equals 0.12 times as strong). She then needs to look up the closest numbers to these strength multipliers on the table below, and look in the corresponding Scale column to find the correct racial Strength/Mass Scales. In this example, ogres are Scale 3 creatures, while pixies are Scale -6. (You may envision ogres and pixies differently, of course.)

(See p. 313 for a sample Mass Scale table with examples.)

Scale Table					
Scale:	Multipliers:		Scale:	Multipliers:	
	Strength	Speed		Strength	Speed
-11	0.01	0.13	5	7.5	2.5
-10	0.02	0.16	6	10	3
-9	0.03	0.2	7	15	3.5
-8	0.04	0.23	8	25	4
-7	0.06	0.28	9	40	5
-6	0.1	0.3	10	60	6
-5	0.15	0.4	11	90	7.5
-4	0.2	0.5	12	130	9
-3	0.3	0.6	13	200	11
-2	0.5	0.7	14	300	13
-1	0.7	0.8	15	450	15
0	1	1	16	650	18
1	1.5	1.2	17	1000	22
2	2.3	1.4	18	1500	27
3	3.5	1.7	19	2500	32
4	5	2	20	4000	38

The Strength/Mass Scale number is figured into damage in combat, and all weapons and armor are assumed to be of the same Scale as the wielder. (These numbers have been rounded to the nearest useful number. They are only roughly 1.5 times the previous number, but close enough for game purposes.)

Other examples: A GM reads in a medieval text that a dragon is "as strong as twenty warriors." Looking at the table, twenty times the human norm is Scale 8. However, since the average warrior has Good Strength, she chooses Scale 9 for the average dragon in her world. Of course, an individual dragon can still have Poor Strength compared to other dragons. This is simply listed as Strength Poor (-2), Scale 9.

This same GM wants PC leprechauns to be available. While they are small, she decides their magic makes them a bit stronger than their size would otherwise indicate: Scale -4. So a Good Strength leprechaun is as strong as a Terrible Strength human in her world.

The GM can also use this table to determine relative lifting strength or carrying capacity of characters or beasts if she wishes.

The GM may require a Strength roll to lift a given object. This will depend on the Scale of the character, of course. Thus, a leprechaun might need a Good Strength roll to lift a rock that a human could lift without even a roll. (See *Action Resolution*, pages 26-31.)

Cost of Scale

If you are using the objective character creation system, each step of increased Strength/Mass Scale for a player character should cost one attribute level and one gift. This is because each level of Scale includes +1 Strength and extra Mass, which is the equivalent of the Tough Hide gift. However, a generous GM may charge less.

In a superhero game, this gets very expensive, very quickly. An alternative method: let one supernormal power equal a certain Scale. For example, the GM allows one power to equal Scale 4 (five times as strong as the average human). A character buys three powers of super-strength and has Scale 12 Strength. Another GM allows Scale 13 (two hundred times as strong as the average human) to equal one power. Since a character with two powers in super-strength would have Scale 26 Strength (!), the GM decides to limit the amount of super-strength available to one power.

A player then raises or lowers his character's Strength attribute to show how he compares to the average super-strong superhero. Strength can then be raised to Scale 13 Good, for example, at the cost of one attribute level.

The GM may also allow separate Mass and Strength for superheroes (or even races). For example, the superhero mentioned previously with Strength Scale 10 and Mass Scale 2 would only have to pay for two gifts and ten attribute levels. Or, with a generous GM, a single supernormal power covers the entire cost.

Other supernormal powers may have levels. Examples include Telekinesis (increased power allows greater weight to be lifted), Telepathy (increased power equals greater range), Wind Control (increased power allows such things as a jet of wind, whirlwind, or tornado), etc.

In these cases, each level can be bought as a separate supernormal power, which is expensive. Or you could use the option given above for Scale: one supernormal power buys the supernormal ability at a middling power range, and a simple attribute (or even skill) level raises or lowers it from there.

For Scales below the human norm, each step of Mass Scale includes a fault equivalent to Easily Wounded, and the GM may allow this to be used to balance other traits like any other fault — see *Trading Traits*, p. 17.

Supernormal Powers

Racial Bonuses and Penalties

There is rarely any need to use Scale for traits other than Strength, Mass, and Speed. It's easy to imagine someone wanting to play a race that is slightly more intelligent than humans, but a race ten times smarter than the smartest human is so alien that it would be impossible to play. This is true for most traits — we just can't grasp such extreme differences from our worldview.

Actually, there is a way to use intelligence in Scale: in a non-quantified manner. For example, when creating a dog character, you can list:

Intelligence: Great (Scale: dog)

Since no one is able to quantify interspecies intelligence accurately, do not expect to use it comparatively. It gives an indication that, relative to other dogs, this dog has Great intelligence. The word "Scale" isn't necessary — "Great canine intelligence" works just as well.

The GM should usually use racial bonuses or penalties for traits other than Strength, Mass, and Speed. If the GM envisions halflings as being particularly hardy, she can give them a +1 bonus to Constitution: halfling Fair Constitution equals human Good Constitution. As another example, an alien race, Cludds, have a racial penalty of -2 to Intelligence.

It is best to use trait levels relative to humans on the character sheets, though you should put the racial-relative term in brackets. (Example: Grahkesh, Intelligence Poor [Cludd Fair].) However, always list Strength relative to the character's own race, with the Scale (if other than 0), so the Mass will be accurate. See the sample character, Brogo, a Halfling Scout (p. 81), for an example of both racial bonus and different Scale.

Racial bonuses and penalties can be used for any type of trait: attributes, skills, gifts, supernormal powers, or faults.

If using the objective character creation system, each level of a racial bonus or penalty is usually equal to one level of the specific trait raised or lowered normally. That is, if you are granting a +1 to Agility or +1 to Perception for a race, it should cost one attribute level. If a race has a bonus of a Perfect Sense of Direction, it should cost one gift. The innate ability to fly or cast magic spells should cost one supernormal power, etc.

If a race is at -1 to all Social skills, this should only be worth -1 skill level if you have a single skill called Social Skills. If you have many individual social skills, it should be worth one fault. The converse is true for bonuses that affect many skills: it should cost one or more gifts.



Legendary Heroes

Some genres allow human characters to develop beyond the realm of the humanly possible. Such campaigns eventually involve planes of existence beyond the mundane as the PCs require greater and greater challenges.

This style of gaming can be represented in *Fudge* by Legendary levels. *Fudge Trait Levels* (p. 10) introduced the concept of Legendary traits as a goal for PCs to work toward. This section expands that concept infinitely.

If the GM and players prefer this type of gaming, any skill can be raised beyond Legendary. Instead of renaming each level, simply use a numbering system: Legendary 2nd level Swordsman, Legendary 3rd level Archer, etc.

Supernormal Powers

Attributes can also be raised, but (except for Strength) this is much rarer.

Each level of Legendary gives a +1 bonus to any action resolution. The character Hugh Quickfinger, for example, has a Longbow skill of Legendary 2nd level. This gives him a total bonus of +5 (+3 for Superb, and +2 for two levels of Legendary). In any contest against a Fair Longbowman (+0), Hugh should easily triumph.

Objective Character Development, p. 55, lists suggested experience point costs for attaining these levels.

These levels do not automatically exist in any given game: these are strictly optional levels for specific, non-realistic genres.

Miracles

Fudge assumes miracles are powered by a deity. Some miracles may happen at the deity's instigation (GM whim, or deus ex machina for plot purposes), and some may be petitioned by characters.

Miracles may take place in a startling fashion or in a mundane way. In fact, many people believe that miracles occur daily, but we don't notice them because they appear as simple coincidences. The stranger walking down the road who just happens to have the tools you need to fix your wagon might indeed be just a coincidence, or it may have been divinely arranged that he chanced by at that time. If the tools were simply to appear by themselves, or the wagon fix itself, there would be little doubt that a miracle had occurred. This is neither good nor bad — the GM can choose either method of granting miracles, and need not feel bound to be consistent.

The GM must decide whether miracles can occur in her world, and whether they can be called by character petition. If the latter, then she has to make many other decisions. Can any character petition a particular deity? Does it matter if the character is actually a member of a religious order? How important is the character's behavior — would a deity help a member of a particular religious order even if he had been acting against the deity's goals? How certain is the miracle to occur? How soon will it become manifest? How broad and how specific can requests be? Are any Ritual or Supplication skills needed to petition a deity, or can anyone simply breathe a prayer for help?

The answers will vary from GM to GM — no "generic" system of miracles is possible. A sample miracle system, *Fudge Miracles*, is presented later in this book (see pages 155–156).

Magic

If the gamemaster wishes to include magic in the campaign, it may be easiest to use the rules presented later in this book, or translate whatever magic system she is familiar with into *Fudge*. If she wishes to craft her own *Fudge* magic rules, she should consider what she wants magic to be like in her game world.

Questions to ask include: What is the source of magic? Is it a natural process, such as mana manipulation? If it does use mana, does the mage create the mana, or is it inherent in a locale? Or does the mage summon otherworldly entities to do his bidding? Or must the mage find a source of power and channel it to his own ends? Or is the source of magic something altogether different?

Can anyone learn to work magic, or is it an inherent talent (that is, does it require a supernormal power)? Are there levels of power available, and what would having more levels mean? Is a skill also required? Of course, even if a magician must have a power to cast spells, there may also be magic items that anyone can use — these are common in tales and legends.

If beings are summoned, are they evil, good, neutral, confused? How do they feel about being commanded to work for the magician? Can they adversely affect the magician if he fails a spell roll? If power is being channeled from an external source, is that source in the physical plane or astral? Is it from a living being, or contained in an inanimate object as inert energy, like a piece of coal before going into a fire?

What is the process of using magic? Does it involve memorized spells? Physical components? Meditation? Complex and time-consuming ritual? How long does it take to cast a spell? Can a spell be read out of a book? Improvised on the spot?

How reliable is magic? Are there any drawbacks? Any societal attitudes toward magicians? Is it common knowledge that magicians exist, or are they a secret cabal, whose doings are only whispered about in ever-changing rumors?

Once these issues have been resolved, and the degree of magic in the game decided on, the magic system can be created using *Fudge* mechanics. Sample magic systems are included in the *Fudge Magic* and *Degrees of Magic* sections.

Psi

Again, it is probably easiest for the GM to translate whatever psionics rules she knows to *Fudge*. As a simple system, each psionic ability can be a separate supernormal power. The ability to read minds, or foresee the future, or telekinetically move an object, etc., each cost one supernormal power (two gifts). Just how powerful the psionic ability is

Supernormal Powers

depends on the level of psi the GM wants for the game world. Someone who can telekinetically lift a battleship is obviously more powerful than someone who can't lift anything heavier than a roulette ball — though the latter may make more money with his power, if he's highly skilled!

If the game world has more than one level of power available, then a character must spend multiple free power levels to get the higher levels. See also Cost of Scale.

In general, higher levels of psi powers equal greater range, or the ability to affect larger or more subjects at once, or access to a greater number of related skills (a low Telepathy power lets you send your thoughts to another, for example, but greater power lets you read minds, send painful waves of energy, sense emotions, and possibly even control others). A higher level might also mean you become fatigued less easily or have a lower risk of burnout, take less time in concentration to use, allow more uses per day, or be used in a broader range of conditions (a low ESP power can only be accessed in a darkened room, for example, while a high power level can be used at any time), and so on.

The GM may also require skills to use these powers. Having the psionic ability of telekinesis just allows you to pick an object up with your mental powers, and move it crudely about. Fine manipulation, such as picking a pocket, requires a successful roll against a telekinetic skill.

A sample psi system, *Fudge Psi*, is included later in this book (see pages 192–195).

Superpowers

If the campaign allows superpowers similar to those found in comic books, there will probably be a wide variety of powers available. How many an individual character can have depends on the power level of the campaign. A common treatment of superheroes involves faults related to powers, which makes more powers available to the character. For example, a superhero is able to fly, but only while intangible. The accompanying fault lowers the cost of the power to that of a gift.

There are far too many powers to list here — browsing through a comic store's wares will give you a good idea of what's available. As with psionics, each power costs one of the free supernormal powers available, and some can be taken in different levels. Potent ones cost two or more of the "average" superpowers.

Super-strength is treated as a separate Scale — see *Non-humans*, pages 20–23. Other superpowers that come in levels are discussed in Cost of Scale.

A sample superpowers system, *Fudge Superheroes*, is included later in this book (see pages 196–203).

Cybernetic Enhancements

Artificial limbs, organs, implants, and neural connections to computers are common in some science fiction settings. If these grant powers beyond the human norm, they must be bought with supernormal power levels if using the objective character creation system, or with the GM's approval in any case.

If an implant grants a bonus to an attribute, it should cost as much as the attribute bonus, which is not necessarily as much as a supernormal power. Since an artificial implant may occasionally fail, however, the GM can give a slight cost break by also allowing a free skill level elsewhere on the character sheet.

A sample cybernetics system, *Cybernetics in Fudge*, is included later in this book (see pages 204–212).



Action Resolution



This chapter covers how to determine whether or not a character succeeds at an attempted action. In the previous chapters, traits were defined in terms of levels: Superb, Great, Good, etc. This chapter explains how those levels affect a character's chances of success at an action, whether fighting a giant or tracking down a clue. Sometimes a Fair result is sufficient to complete a task, and sometimes a Good or better result is needed. The better your skill, the better your chances of getting these higher results.

Action Resolution Terms

Dice: Various options for dice are given: players may use either three or four six-sided dice (3d6 or 4d6), or two ten-sided dice as percentile dice (d%), or four Fudge dice (4dF), described in the text. It is also possible to play *Fudge* diceless (see *Diceless Action Resolution*, pages 32–34).

Unopposed Action: Some actions are unopposed, as when a character is trying to perform an action which isn't influenced by anyone else. Examples include jumping a wide chasm, climbing a cliff, performing a chemistry experiment, etc. The player simply rolls the dice and reads the result.

Rolled Degree: This refers to how well a character does at a particular task. If someone is Good at Climbing in general, but the die roll shows a Great result on a particular attempt, then the rolled degree is Great.

Difficulty Level: The GM will set a difficulty level when a character tries an unopposed action. Usually it will be Fair, but some tasks are easier or harder. *Example:* Climbing an average vertical cliff face, even one with lots of handholds, is a fairly difficult obstacle (Fair difficulty level). For a very hard cliff, the GM may set the difficulty level at Great: the player must make a rolled degree of Great or higher to climb the cliff successfully.

Opposed Action: Actions are opposed when other people (or animals, etc.) may have an effect on the outcome of the action. In this case, each contestant rolls a set of dice, and the results are compared to determine the outcome. Examples include combat, seduction attempts, haggling, tug-of-war, etc.

Relative Degree: This refers to how well a character did compared to another participant in an opposed action. Unlike a rolled degree, relative degree is expressed as a number of levels. For example, if a PC gets a rolled degree result of Good in a fight, and his NPC foe gets a rolled degree result of Mediocre, he beat her by two levels — the relative degree is +2 from his perspective, –2 from hers.

Situational Roll: The GM may occasionally want a die roll that is not based on a character's trait, but on the overall situation or outside circumstances. This situational roll is simply a normal Fudge die roll, but not based on any trait. That is, a result of 0 is a Fair result, +1 a Good result, –1 a

Action Resolution

Mediocre result, and so on. This is most commonly used with reaction and damage rolls, but can be used elsewhere as needed. For example, the players ask the GM if there are any passersby on the street at the moment — they're worried about witnesses. The GM decides there are none if a situational roll gives a Good or better result, and rolls the dice. (A close approximation to 50% is an even/odd result: an even result on 4dF occurs 50.6% of the time. Of course, 1d6 or a coin returns an exact 50% probability.)

Beyond Superb: It is possible to achieve a level of rolled degree that is beyond Superb. Rolled degrees from Superb +1 to Superb +4 are possible. These levels are only reachable on rare occasions by human beings. No trait may be taken at (or raised to) a level beyond Superb (unless the GM is allowing a PC to be at Legendary, which is the same as Superb +1 — see *Objective Character Development*, pp. 55-56). For example, the American baseball player Willie Mays was a Superb outfielder. His most famous catch, often shown on television, is a Superb +4 rolled degree. It isn't possible for a human to have that level of excellence as a routine skill level, however: even Willie was "just" a Superb outfielder, who could sometimes do even better. A GM may set a difficulty level beyond Superb for nearly impossible actions.

Below Terrible: Likewise, there are rolled degrees from Terrible -1 down to Terrible -4. No difficulty level should be set this low, however: anything requiring a Terrible difficulty level or worse should be automatic for most characters — no roll needed.

Rolling the Dice

There is no need to roll the dice when a character performs an action that is so easy as to be automatic. Likewise, an action so difficult that it has no chance to succeed requires no roll, either — it simply can't be done. Dice are used solely in the middle ground, where the outcome of an action is uncertain.

The GM is encouraged to keep die-rolling to a minimum. Do not make the players roll the dice when their characters do mundane things. There is no need to make a roll to see if someone can cook lunch properly, or pick an item from a shelf, or climb a ladder, etc. Don't even make them roll to climb a cliff unless it's a difficult cliff or the situation is stressful, such as a chase. (And possibly a Superb climber wouldn't need a roll for a difficult cliff. He should get up it automatically unless it's a very difficult cliff.)

For any action the player character wishes to perform, the gamemaster must determine which trait is tested. (This will usually be a skill or an attribute.) If the action is unopposed, the GM also determines the difficulty level — usually Fair. (See also *Opposed Actions*, p. 30.)

Alternate Method for Rolling the Dice

by Andy Skinner

As a simple variation on any dice technique, allow players who roll a +4 result to roll again. If the result is positive, add it in to the +4 already rolled. If the result is negative or zero, ignore the second roll. This allows a small chance of results up to +8, which can be lifesaving in a dire situation.

Only a pitiless GM would balance this by requiring additional rolls to see how miserably a person can do on a -4 result, however.

Reading the Dice: Fudge Dice

Of the four dice techniques presented in *Fudge*, this one is recommended. It gives results from -4 to +4 quickly and easily, without intruding on roleplaying or requiring complex math or a table.

Fudge dice are six-sided dice with two sides marked + (+1), two sides marked - (-1), and two sides left blank (+/-0). They are commercially available from Grey Ghost Games, but you can make your own Fudge dice easily enough. Simply get four normal white d6s. Using a permanent marker, color two sides of each die green, two sides red, and leave the other two sides white. When the ink has dried, spray the dice lightly with clear matte finish to prevent the ink from staining your hands. You now have 4dF: the green sides = +1, the red sides = -1, and the white sides = 0.

(While you can try to play with normal d6s — reading: 1, 2 = -1; 3, 4 = 0; 5, 6 = +1 — this is not recommended. It takes too much effort, and intrudes on roleplaying.)

To use Fudge dice, simply roll four of them, and total the amount. Since a +1 and a -1 cancel each other, remove a +1 and -1 from the table, and the remaining two dice are easy to read no matter what they are. (Example: If you roll +1, +1, 0, -1, remove the -1 and one of the +1s, as together they equal 0. The remaining two dice, +1 and 0, are easily added to +1.) If there is no opposing pair of +1 and -1 dice, remove any zeros and the remaining dice are again easy to read.

The result of a roll is a number between -4 and +4. At the top of the character sheet, there should be a simple chart of the trait levels, such as:

Superb
Great
Good
Fair
Mediocre
Poor
Terrible

Action Resolution



To determine the result of an action, simply put your finger on your trait level, then move it up (for plus results) or down (for minus results).

Example: Nathaniel, who has a Good Bow skill, is shooting in an archery contest. The player rolls 4dF, using the procedure described above. If he rolls a 0, he gets a result equal to Nathaniel's skill: Good, in this case. If he rolls a +1, however, he gets a Great result, since Great is one level higher than his Good Bow skill. If he rolls a -3, unlucky Nathaniel has just made a Poor shot.

It is not always necessary to figure the exact rolled degree. If you only need to know whether or not a character succeeded at something, it is usually sufficient for the player simply to announce the appropriate trait level and the die roll result. The game goes much faster this way. For example, a player wants his character, Captain Wallop of the Space Patrol, to fly between two asteroids that are fairly close together. The GM says this requires a Great difficulty level Piloting roll and asks the player to roll the dice. The player looks up Captain Wallop's Piloting skill, which is Great, and rolls a +2 result. He simply announces "Great +2" as the result. This answer is sufficient — the GM knows

that Captain Wallop not only succeeded at the task, but didn't even come close to damaging his craft.

Of course, there are many times when you want to know exactly how well the character did, even if it's not a matter of being close. If the character is composing a poem, for example, and his Poetry skill is Fair, you will want to figure out what "Fair +2" means: he just wrote a Great poem! There are many other instances where degree of success is more important than merely knowing success/failure.

Other Dice Techniques

For those who don't want to make or buy Fudge dice, three different options are available:

4d6: This method requires 2d6 of one color (or size) and 2d6 of another color or size. First declare which two dice are the positive dice, and which two the negative, then roll all four dice. Do not add the dice in this system. Instead, remove from the table all but the lowest die (or dice, if more than one has the same lowest number showing). If the only dice left on the table are the same color, that is the result: a positive die with a "1" showing is a +1, for example. If there are still dice of both colors showing, the result is "0".

Examples (p = positive die, n = negative die): You roll p4, p3, n3, n3. The lowest number is a 3, so the p4 is removed, leaving p3, n3 and n3. Since there are both positive and negative dice remaining, the result is 0. On another roll, you get p1, p1, n2, n4. Remove the highest numbers, n2 and n4. This leaves only positive dice, so the result is +1, since a "1" is showing on a positive die, and there are no negative dice on the table.

3d6: Roll three six-sided dice. Add the numbers and look up the results on the table below. The table is so small that it could easily fit on a character sheet.

Example: A roll of 3, 3, 6 is a sum of 12. Looking up 12 on the table yields a result of +1.

Rolled: 3-4	5	6-7	8-9	10-11	12-13	14-15	16	17-18
Result: -4	-3	-2	-1	+0	+1	+2	+3	+4

d%: roll two ten-sided dice, having first declared which will be the "tens" digit. Read the tens die and the ones die as a number from 1 to 100 (01 = 1, but 00 = 100), and consult the table below, which should be printed on the character sheet:

Rolled: 1	2-6	7-18	19-38	39-62	63-82	83-94	95-99	00
Result: -4	-3	-2	-1	+0	+1	+2	+3	+4

Of course, the GM may customize this table as she wishes. These numbers were chosen to match 4dF, which the author feels is an ideal spread for *Fudge*.

Action Resolution

Success Rates

The following table is provided so that players can better evaluate their chances of success.

Chance of achieving	4dF or d%	3d6	4d6
+5 or better:	—	—	0.2%
+4 or better:	1%	2%	2%
+3 or better:	6%	5%	7%
+2 or better:	18%	16%	18%
+1 or better:	38%	38%	39%
0 or better:	62%	62%	61%
-1 or better:	82%	84%	82%
-2 or better:	94%	95%	93%
-3 or better:	99%	98%	98%
-4 or better:	100%	100%	99.8%
-5 or better:	—	—	100%

Thus, if your trait is Fair, and the GM says you need a Good result or better to succeed, you need to roll +1 or better. You'll do this about two times out of five, on the average.

You'll notice that using 3d6 or 4d6 the results, while slightly different, are close enough for a game called *Fudge*. The 4d6 results do allow +/-5, however, but this shouldn't be a problem since they occur so rarely. In fact, you could use 5dF to allow +/-5 if you wanted....

Action Modifiers

There may be modifiers for any given action, which can affect the odds referred to in the preceding section. Modifiers temporarily improve or reduce a character's traits.

Examples: Joe, Good with a sword, is Hurt (-1 to all actions). He is thus only Fair with his sword until he's healed. Jill has Mediocre Lockpicking skills, but an exceptionally fine set of lockpicks gives her a Fair Lockpicking skill while she's using them.

If a character has a secondary trait that could contribute significantly to a task, the GM may allow a +1 bonus if the trait is Good or better.

Example: Verne is at the library, researching an obscure South American Indian ritual. He uses his Research skill of Good, but he also has a Good Anthropology skill. The GM decides this is significant enough to give Verne a Great Research skill for this occasion. If his Anthropology skill were Superb, the GM could simply let Verne use that instead of Research: you don't get to be Superb in Anthropology without having done a lot of research.

Other conditions may grant a +/-1 to any trait. In *Fudge*, +/-2 is a large modifier — +/-3 is the maximum that should ever be granted except under extreme conditions.

Unopposed Actions

For each unopposed action, the GM sets a difficulty level (Fair is the most common) and announces which trait should be rolled against. If no skill seems relevant, choose the most appropriate attribute. If there is a relevant skill, but the character is untrained in it (it's not listed on his character sheet), then use the default: usually Poor. If a high attribute could logically help an untrained skill, set the default at Mediocre. For example, a character wishes to use Sleight of Hand skill, but the character is untrained in Sleight of Hand. The player points out that the character's Dexterity attribute is Superb, so the GM allows a default of Mediocre Sleight of Hand for this attempt.

The player then rolls against the character's trait level, and tries to match or surpass the difficulty level set by the GM. In cases where there are degrees of success, the better the roll, the better the character did; the worse the roll, the worse the character did.

In setting the difficulty level of a task, the GM should remember that Poor is the default for most skills. The average trained climber can climb a Fair cliff most of the time, but the average untrained climber will usually get a Poor result. In the example on the previous page (Nathaniel shooting at an archery target), if the target is large and close, even a Mediocre archer could be expected to hit it: Mediocre difficulty level. If it were much smaller and farther away, perhaps only a Great archer could expect to hit it regularly: Great difficulty level. And so on.

Example of setting difficulty level: Two PCs (Mickey and Arnold) and an NPC guide (Parri) come to a cliff the guide tells them they have to climb. The GM announces this is a difficult, but not impossible, cliff: a Good difficulty level roll is required to scale it with no delays or complications. Checking the character sheets, they find that Parri's Climbing skill is Great and Mickey's is Good. Arnold's character sheet doesn't list Climbing, so his skill level is at default: Poor. Parri and Mickey decide to climb it, then lower a rope for Arnold.

Parri rolls a +1 result: a rolled degree of Superb. She gets up the cliff without difficulty, and much more quickly than expected. Mickey rolls a -1, however, for a rolled degree of Fair. Since this is one level lower than the difficulty level, he's having problems. Had Mickey done Poorly or even Mediocre, he would perhaps have fallen — or not even been able to start. Since his rolled degree is only slightly below the difficulty level, though, the GM simply rules he is stuck halfway up, and can't figure out how to go on. Parri ties a rope to a tree at the top of the cliff and lowers it for Mickey. The GM says it is now difficulty level: Poor

Action Resolution

to climb the cliff with the rope in place, and Mickey makes this easily on another roll.

Arnold would also need a Poor rolled degree to climb the cliff with the rope, but since his skill is Poor, they decide not to risk it. Mickey and Parri have Arnold loop the rope under his arms, and pull him up as he grabs handholds along the way in case they slip. No roll is needed in this case, unless they are suddenly attacked when Arnold is only halfway up the cliff....

The whole situation was merely described as an example of setting difficulty levels. In actual game play, the GM should describe the cliff, and ask the players how the characters intend to get up it. If they came up with the idea of Parri climbing the cliff and lowering a rope, no rolls would be needed at all — unless, possibly, time was a critical factor, or there were hidden difficulties the GM chose not to reveal because they couldn't have been perceived from the bottom of the cliff.

Occasionally, the GM will roll in secret for the PC. There are times when even a failed roll would give the player knowledge he wouldn't otherwise have. These are usually information rolls. For example, if the GM asks the player to make a roll against Perception attribute (or Find Hidden Things skill), and the player fails, the character doesn't notice anything out of the ordinary. But the player now knows that there is something out of the ordinary that his character didn't notice.... Far better for the GM to make the roll in secret, and only mention it on a successful result.

Opposed Actions

To resolve an opposed action between two characters, each side rolls dice (4dF, d%, 3d6, 4d6, or whatever is your chosen dice technique) against the appropriate trait and announces the result. The traits rolled against are not necessarily the same: for example, a seduction attempt would be rolled against a Seduction skill for the active participant (or possibly Appearance attribute) and against Will for the resisting participant. There may be modifiers: someone with a vow of chastity might get a bonus of +2 to his Will, while someone with a Lecherous fault would have a penalty — or not even try to resist.

The gamemaster compares the rolled degrees to determine a relative degree. For example, Lisa is trying to flimflam Joe into thinking she's from the FBI and rolls a Great result. This is not automatic success, however. If Joe also rolls a Great result on his trait to avoid being flimflammed (Knowledge of Police Procedure, Learning, Intelligence, etc. — whatever the GM decides is appropriate), then the relative degree is 0: the status quo is maintained. In this

case, Joe remains unconvinced that Lisa is legitimate. If Joe rolled a Superb result, Lisa's Great result would have actually earned her a relative degree of -1: Joe is not going to be fooled this encounter, and will probably even have a bad reaction to Lisa.

The opposed action mechanism can be used to resolve almost any conflict between two characters. Are two people both grabbing the same item at the same time? This is an opposed action based on a Dexterity attribute — the winner gets the item. Is one character trying to shove another one down? Roll Strength vs. Strength (or Wrestling skill) to see who goes down. Someone trying to hide from a search party? Perception attribute (or Find Hidden skill) vs. Hide skill (or Camouflage, Stealth, etc.). Trying to out-drink a rival? Constitution vs. Constitution (or Drinking skill, Carousing, etc.). And so on.

Some opposed actions have a minimum level needed for success. For example, an attempt to control a person's mind with a Telepathy skill might require at least a Fair result. If the telepath only gets a Mediocre result, it doesn't matter if the intended victim rolls a Poor resistance: the attempt fails. Most combat falls into this category — see the *Combat* chapter (pp. 35-54).

For an example of opposed actions involving more than two characters, see *Multiple Combatants in Melee*, p. 39.

An opposed action can also be handled as an unopposed action. When a PC is opposing an NPC, have only the player roll, and simply let the NPC's trait level be the difficulty level. This method assumes the NPC will always roll a 0. This emphasizes the PCs' performance, and reduces the possibility of an NPC's lucky roll deciding the game.

As a slight variation on the above, the GM rolls 1dF or 2dF when rolling for an NPC in an opposed action. This allows some variation in the NPC's ability, but still puts the emphasis on the PCs' actions.

For those without Fudge dice, the GM can simply roll 1d6 for an NPC. On a result of 2-5, the NPC gets the listed trait level as a result. On a result of 1, the NPC did worse than her trait level; on a result of 6, the NPC did better than her trait level. Those who want to know precisely how much better or worse should roll a second d6:

1, 2, 3 = +/-1 (as appropriate)

4, 5 = +/-2

6 = +/-3

Critical Results

Critical results are an optional *Fudge* rule for GMs who like the idea. A natural rolled result of +4 can be considered a critical success — the character has done exceptionally

Action Resolution

well, and the GM may grant some special bonus to the action. Likewise, a natural result of -4 is a critical failure, and the character has done as poorly as he possibly can in the given situation.

Note that achieving +/-4 with die modifiers does not count as a critical result, though the character has done exceptionally well or poorly. When a natural critical result is rolled, the GM may ignore what the rolled degree would be, and treat it as an automatic beyond Superb or below Terrible result.

Optionally, if a character gets a rolled degree four or more levels better than the difficulty level, he has gotten a critical success. Likewise, four levels below a difficulty level is a critical failure.

A critical result in combat can mean many things: one fighter falls down, or drops his weapon, or is hurt extra badly, or is stunned for a round and can't even defend himself, or is temporarily blinded, or knocked out, etc. The GM should be creative, but not kill a character outright.

The GM may even wish to make a table, such as these sample melee critical results:

Roll 2d6:

- 2 Blinded for the next combat round — no defense or offense!
- 3 Fall down: skill at -2 for one round.
- 4 Armor badly damaged — no armor value rest of fight!
- 5 Weapon finds chink in armor — do not subtract for armor.
- 6 Off balance — skill at -1 next turn.
- 7 Drop Weapon.
- 8 Weapon breaks, but still useful: -1 to damage.
- 9 ...

And so on — finish and customize to your tastes.

This is an easy way to achieve a lot of detail without complicating *Fudge*. Those with Internet access are invited to add any interesting critical results tables they create to the *Fudge* sites.

NPC Reactions

Sometimes a non-player character has a set reaction to the PCs. Perhaps she's automatically their enemy, or perhaps the party has rescued her, and earned her gratitude. But there will be many NPCs that don't have a set reaction. When the PCs request information or aid, it might go smoothly or it might not go well at all. Negotiation with a stranger is always an unknown quantity to the players — it may be so for the GM, too.

When in doubt, the GM should secretly make a situational roll. If the PC in question has a trait that can affect a stranger's reaction, this should grant a +/-1 (or more) to the result. Examples include Appearance (which could be an attribute, gift, or fault), Charisma, Reputation, Status, and such habits as nose-picking or vulgar language. The reaction roll can also be modified up or down by circumstances: bribes, suspicious or friendly nature of the NPC, proximity of the NPC's boss, observed PC behavior, etc.

The higher the reaction roll result, the better the reaction. On a Fair result, for example, the NPC will be mildly helpful, but only if it's not too much effort. She won't be helpful at all on Mediocre or worse results, but will react well on a Good result or better.

Example: Nathaniel needs some information about the local duke, who he suspects is corrupt. He has observed that folks are reticent to talk about the duke to strangers. Nathaniel decides to approach a talkative vegetable seller at the open market. Nathaniel has an average appearance (no modifier), but is charismatic: +1 to any reaction roll. He makes small talk for a while, then slowly brings the duke into the conversation. The GM decides this was done skillfully enough to warrant another +1 on the reaction roll. However, the situation is prickly: -2 in general to elicit any information about the sinister local ruler. This cancels Nathaniel's bonuses. The GM rolls in secret, and gets a Fair result. The old lady slips out a bit of useful information before realizing what she's just said. At that point she clams up, but Nathaniel casually changes the subject to the weather, dispelling her suspicions. He wanders off to try his luck elsewhere.



Diceless Fudge

by Reimer Behrends

This section handles ways of resolving conflicts without resorting to the use of dice. There are reasons to do away with dice: some people find dice mechanics too intrusive for play; others may want to get rid of randomness altogether.

However, diceless action resolution is ill-suited to simulation-based gaming, despite the fact that the game can (and should) feel just as real as one with dice. Also, diceless resolution is usually more demanding of the GM than rolling dice to select an outcome. Even more so as there is no hard-and-fast rule for resolving conflicts without dice; instead, some creativity is required of the GM to fill in certain blanks.

Basics

The basic idea behind diceless action resolution is simple: the GM decides upon an appropriate outcome, based on player input and the situation at hand. The details of this, however, can be more complicated.

The idea is to use cause and effect to convey the feeling that whatever happens to the characters is not due to whim, but occurs because of the logic of the situation and the relevant history of everyone involved. It is important that any event (with exceptions, of course) appears to be a logical effect of the preceding events. There is usually not a single event that is the outcome. The GM has to choose between several possible outcomes — which may vary wildly in terms of success and failure.

Consequently, the two most important parts in resolving an action are the reasons for a particular outcome and the consequences of that outcome.

Reasons are numerous. Foremost among reasons for success and/or failure is of course effective skill. However, a game where a sufficiently skilled character always wins and an incompetent character always fails would be quite boring due to its predictability. So we have to diversify these results, but in a way that doesn't feel artificial.

We do this by accounting for other factors besides effective skill. These factors can involve the environment (slipping in a puddle), equipment (a gun that jams at a critical moment), time constraints (defusing a bomb before it goes off), NPC actions (a character stepping in the way), etc. The idea is not to account for all possible factors, just to find one or two reasons that make the outcome seem logical.

Detailed description is essential to diceless action resolution — description not only of the environment, but also of the characters. Noting that a character has a Great fencing

skill may often suffice, but it is better to add some details (ideally through a character history). Describe style, weaknesses, and strengths, even though they may normally not show up on the character sheet. The same is true for the description of important actions.

Sometimes a character's perception (or lack thereof) may result in failure to notice why something happened. If, for instance, the floor suddenly gives way beneath him, he may not be certain as to what caused this to happen: did he step on a trap, or was there an outside agent involved? In this case, the GM will hide some or all of the reasons.

In addition to reasons, we have to consider consequences: what impact does a particular outcome have on the situation as a whole? The more serious the outcome, the more the reasons for it happening need to be convincing.

As an extreme example, death of player characters should only occur with ample forewarning of the risks or with really compelling reasons. Of course, jumping off a skyscraper will most likely render a character dead the instant he hits the ground. This is acceptable, because the players understand the logic of the situation. But slipping on a wet rock while crossing a stream — which can be ascribed to just plain bad luck — shouldn't kill a character outright. While it's true that slipping on a wet rock probably happens more often than jumping off a building, the GM needs to be careful in deciding the consequences of such an action.

There are many possible results for typical actions. So, lacking clear ideas as to which one is most appropriate — maybe even torn between clear success and catastrophic failure — how can this selection be narrowed down?

There are a few ways to approach the problem, and it is a good idea to reach an agreement with the group before play commences as to what factors will be used. The following list is far from complete, but gives some possibilities:

1) Realism: A master archer will hit the target most of the time. But sometimes even he will fail, or even have a streak of bad luck. This is important for maintaining a feeling of realism in the long run. It should also be noted that realism is relative to genre. Chandelier-swinging is likely to succeed in a swashbuckling romp, while it is at best a risky endeavor in a gritty game.

2) Drama: Sometimes certain outcomes are dramatically more appropriate than others. This unfortunately depends to a great degree upon individual gaming style and can only be handled briefly here.

Diceless Fudge

3) Characterization: Sometimes, a character's success or failure at a particular task can help to reinforce or develop his character story.

4) Theme: By assigning a certain "theme" to each scene in the game as it is encountered, actions can be resolved in a way that emphasizes that theme. An example:

[The theme is "Combat is dangerous"]

GM: "Suddenly, you hear a rustling in the underbrush, and then, out of it, a boar emerges, charging at you."

Player: "I'm not armed! I'll jump for the branch of the oak next to me and pull myself up to safety."

[While the avoidance of a fight supports the theme "Combat is dangerous," there are other possibilities that emphasize it better.]

GM: "You get hold of the branch, but as you start to pull yourself up, you hear a loud CRACK, and all of a sudden the ground rushes upwards to meet you."

[The situation is now much more dangerous. However, with a bit of luck and the help of the other characters in the group it is still possible to handle it without killing the PC.]

All of the above factors are meta-game issues. This is intentional. These factors contribute towards an interesting game, and one of the points of roleplaying is to have an interesting game. Besides, we are already using the in-game factors as cause and effect to convey a natural flow of events, so we have to resort to the meta-level here.

It may look as though there is a lot of arbitrariness on the part of the GM. This is correct to some extent. Some individual decisions will be arbitrary. In the long run it should balance out, especially if the players possess even the slightest creativity. Note also that the GM should always respect player input. If something is going to fail that should normally work, failure should still reflect player input. (For instance, the example above with the breaking branch, where the character technically succeeds, but the branch does not cooperate).

Balance of Power

There is no need to encumber the GM with all the decisions. The easiest way to hand some power back to the players is to give them a (limited) voice in the decision making process. For this purpose we employ Fudge points.



By spending one Fudge point, the player (instead of the GM) can decide the outcome of an action his character is involved in, provided the action is possible and not abusive to the game. (Blowing up an entire building with a cup of gunpowder is implausible, and possibly abusive to the plot). If the action is far beyond the normal skill of the character (given the circumstances), the GM may require expenditure of two or three Fudge points instead.

Notice that using Fudge points also gives the GM more leeway; she need no longer worry too much whether letting a character fail is too harsh, as it is within the power of the player to help his character if need be.

Combat

Diceless combat is action resolution with two added complications: the high risk of character death and a considerable amount of action that needs to be synchronized.

The synchronization part is fairly easy: as in resolution with dice, you can divide the entire combat in rounds of appropriate duration, cycling through all participating characters each round, or use story elements as suggested in pages 35-36.

Character death is trickier because players dislike losing their characters due to bad luck (be it because of an unlucky die roll or GM whim). The key here is to "post warning signs" before dangerous situations occur. These warnings should be subtle, such as the maniacal gleam in the opponent's eyes just before she launches a wild flurry of attacks. (Hopefully the player will say his character is on the defense, or announce some trick to counter a charge.) A description of the blood dripping from a character's wrist should warn the player that there may be a slippery

Diceless Fudge

puddle on the floor. In other words, prepare reasons for outcomes in advance and — most important — announce them to the players.

If the players maintain some maneuvering space for their characters after such warnings, that should be sufficient to prevent PC death — though not necessarily PC failure.

Character death — and any other drastic result — is usually due to a series of failures, each pushing the character a step further towards the edge — but always with opportunity to find a more favorable course of action in between. Unfortunately, in some situations this entire series of failures takes no longer than a few seconds.

The details of combat interaction are now fairly easy to handle, as they are an extension of normal diceless resolution. However, particular care should be taken to describe actions fully, especially in melee combat. The statement “I attack the pirate” is infinitely less informative than saying, “I assault the pirate with all I have, even if that means taking a blow or two myself. But I have to get out of here, and that means getting by her and at least wounding her so she can’t follow quickly.”



The object is to give the GM enough data to work with, such as, “I’m going to feint towards the left, and if she goes for it, I’ll try to use the opening created to end this business quickly,” or “Now that she’s wounded, I’ll play it safe, trying to wear her down.” Statements like these help the GM decide how combat should be resolved much more than a simple, “I attack her.”

The key here is to be creative. Everything is possible, so everything should be considered, from a simple rugby tackle to complex tactical maneuvering.

Bloodshed is an unfortunate but largely unavoidable side effect of combat. Wounds are also important because they may become major factors in the future course of the combat. Thus, wounds must be described and their effects detailed. For example:

“The ball of fire explodes in the center of the room. You feel a wave of searing heat washing over you, burning your clothes away and scorching your skin. The heat gradually abates, but you still cannot see anything, as the incredible brightness that hurts your eyes is only slowly receding.”

The player should gather from this that his character is temporarily blinded, in severe pain, needing medical attention, in a state of dishabille, and in grave danger if enemies are approaching.

(This is of course appropriate for a high fantasy game. In a more realistic game, the character is probably charred and dead.)

Another example, this time a sniper’s bullet hitting the character’s arm:

“Something very hot and painful pierces your left arm. It also jerks you around abruptly, making it hard to maintain balance. Worse, your arm feels totally numb and is probably fairly useless right now. The good news is that they (whoever they are) apparently missed your heart by a few inches.”

And so on. There is no need to be too graphic in describing wounds, though. More important is the description of how the wound affects the character.

Summing up

Fudge is ideally suited to diceless action resolution since it’s already simple and word-based. This can set the tone for the amount of description necessary for a diceless game to succeed. Once players and GM get used to diceless *Fudge*, they’ll find themselves describing their characters and actions in ways they never thought of before — and the game can be richer and more entertaining for it.

Combat

Unless one participant is unaware of an attack or decides to ignore it, combat is an opposed action in *Fudge*. The easiest way to handle combat in *Fudge* is as a series of opposed actions. This can be done simply or with more complexity. The author of *Fudge* uses simple and loose combat rules in order to get combat over with quickly and get back to more interesting roleplaying. This chapter, largely optional, is for players who prefer combat options spelled out in detail.

Melee combat and ranged combat are treated separately.

Combat Terms

Melee: Any combat that involves striking the opponent with a fist or hand-held weapon. Any attack from further away is a ranged attack.

Story Element: A distinct segment of the storyline in the game. In combat, the interval between story elements can be a practical place for a die roll.

Combat Round: An indeterminate length of time set by the GM — around three seconds seems reasonable to some people, while that seems grossly short or absurdly long to others. A given GM's combat round may vary in length, depending on the situation. Generally, when each character involved has made an action, a given round is over.

Offensive Damage Factors: Those which contribute to damaging an opponent: Strength (if using a Strength-driven weapon), Scale, and deadliness of weapon.

Defensive Damage Factors: Those which contribute to reducing the severity of a received blow: Scale, armor, and possibly Damage Capacity.

Total Damage Factor (or simply Damage Factor): The attacker's offensive damage factor minus the defender's defensive damage factor.

Melee Combat

Fudge gives three options for handling the pacing of melee combat: moving from story element to story element, using simultaneous combat rounds, or alternating combat turns. An individual GM may devise others.

Story Elements

In the simplest combat system, the GM explains the situation in as much detail as is apparent, then asks the players to describe what their characters are doing. The more complete the description of their characters' actions, the better the GM knows how to assess the situation. This can be important if she has something that won't be revealed

until the middle of a battle. Die rolls, if any, are required by the GM for each story element.

A story element is the smallest unit of time in this type of combat resolution. The GM may break the battle down into several story elements, or treat the whole encounter as one element. This depends on the GM's style, the importance of the battle, the number of participants, whether or not there are unexpected surprises, etc. Each element should be a dramatic unit.

For example, the PCs are faced with a detachment of guards at the door while the evil mastermind is trying to activate the Doomsday machine at the back of the room. The fight with the guards might be one element while the confrontation with Dr. Doomsday could be a second. Another GM might treat the whole battle as one story element, while a third GM would treat each five-second segment separately. Whatever the number of elements, keep the battle description as word-oriented as possible.

The GM may ask for a single roll from a player occasionally, or require three rolls and take the median roll.



Combat

(The median is the middle value die roll, which may be the same as either the high or low die roll. For example, if the player rolls a Good, a Mediocre, and a Superb result, the median is Good, since it's the result in between Mediocre and Superb. But a result of Poor, Great, and Great gives a median die roll of Great. Using a median tends to soften the role of extreme luck. Some GMs use a median when a single die result represents many actions.)

Once the GM has decided which trait (or traits) each PC should use for this combat, she then gives them a modifier, ranging from -3 to +3. Zero should be the most common modifier. The modifier is based partly on how well the PCs' plan would work, given what the GM knows of the NPCs, and partly on circumstances: fatigue, lighting, footing, surprise, weapon superiority, bravery or cowardice of NPCs, wounds, etc.

Here is a long example of story element style of combat:

Gunner, separated from the other PCs, surprises five members of a rival gang in a garage. The player announces that Gunner will shout and charge the rival mob, carrying his Tommy gun as if he's about to fire — they don't know it's irreparably jammed. He hopes to see them run away, hit the dirt, or freeze in fear. He'll then use his Tommy gun as a club, starting at the left end of their line. He'll keep his current opponent in between him and the others as long as possible. He hopes to then roll up their line, one at a time, keeping the wall to his left side as he charges.

The GM makes a situational roll for the mob: Mediocre. The mob members don't recover quickly from their surprise, so she gives Gunner a +1 to his Brawling skill of Good for this plan. She also decides that one mobster will run away and the others won't draw their guns until Gunner has already engaged the first enemy. His Running skill is Great, so she gives him another +1, since he can cover ground quickly. Total modifier for Gunner is +2, bringing his Brawling skill to Superb for this combat. Since this is a fairly long action and she doesn't want a single unlucky roll to ruin Gunner's chances, she asks him for three Brawling skill rolls (at the +2 modifier), and to use the median roll.

Gunner rolls a Good, Superb, and Great result, in that order. The median roll is Great, and the GM decides this is good enough to have downed the first two mobsters, and describes the battle so far in entertaining detail. Now Gunner is facing the last two thugs, who finally have their pistols out and could probably plug him before he charges that far. The GM asks, "What does Gunner do now?"

Gunner hurls the Tommy gun into the face of one gunman while making a low diving tackle for the other, hoping to dodge under any bullets. The GM calls for a single roll against Brawling to cover this whole action: Gunner

gets a Fair result. The GM rules that Gunner throws the Tommy gun well enough to distract one gunman, but not harm him. He does, however, manage to tackle and subdue his other foe, whose shots all go wild.

At this point, the GM rules that the mobster grazed by the thrown Tommy gun now steps over and points his pistol to Gunner's head while he's kneeling over the other mobster. Gunner wisely heeds the call to surrender and hopes his friends can rescue him....

Simultaneous Combat Rounds

Those who like their combat broken down into discrete bits can use combat "rounds." In simultaneous action rounds, all offensive and defensive maneuvers happen at the same time. This is realistic: few real combats consist of fighters taking turns whacking at each other.

The GM determines which traits the combatants should roll against. This depends largely on which weapon they are using, which might simply be a fist. Weapon type also affects damage — see *Wounds*, p. 42.

Each combatant makes an opposed action roll. On a relative degree of zero, the combat round is a stand-off — the fighters either circled each other looking for an opening, or exchanged blows on each other's shields, etc. — nobody is hurt.

A minimum result of Poor is needed to hit a (roughly) equal-sized opponent. That is, a human needs to score a Poor blow (and still win the opposed action) in order to hit another human. If both opponents roll worse than Poor, the round is a standoff.

If one opponent is significantly bigger than the other (of a different Scale, at least), he needs a Mediocre or even Fair result to hit his smaller foe, while even a Terrible result will allow the small fighter to hit the larger. (Of course, such a blow must still win the opposed action.) Extremely small targets, such as a pixie, may require a Good or even a Great result. Examples include humans fighting giants, or very large or small animals.

If the result is a relative degree other than zero, and the minimum level needed to score a hit is achieved or surpassed, the winner checks to see if he hit hard enough to damage the loser. In general, the better the hit (the greater the relative degree), the greater the likelihood of damage.

If one combatant is unable to fight in a given round (possibly because he's unaware of the attacker, or because of a critical result in the previous round — see *Critical Results*, p. 30), the combat may become an unopposed action for the active fighter, usually with a Poor difficulty level. If a character can defend himself in some way, such as using a shield, it is still an opposed action, but the

Combat

defending character cannot hurt the other character even if he wins the combat round.

Combat often takes more than one combat round. Characters are not limited to attacking each round — they may attempt to flee, negotiate, try a fancy acrobatic stunt, or any other appropriate action.

Alternating Combat Turns

Using alternating combat turns, each combat round consists of two actions: the fighter with the higher initiative attacks while the other defends, then the second combatant attacks while the first defends. With multiple characters involved in combat, the side with the initiative makes all their attacks, then the other side makes all their attacks. Or the GM may run the combat in initiative order, even if fighters from both sides are interspersed throughout the combat turn.

Gaining initiative is an opposed action. If the characters don't have an Initiative attribute or skill — such as Reflexes or Speed — simply use opposed situational rolls. A gift such as Combat Reflexes can grant a +1 to initiative. Surprise may grant a bonus to the roll, or give automatic initiative. Initiative can be rolled once for each battle or once each round. Perhaps a character could trade skill for initiative: attack hastily (+1 to initiative that round) but be slightly off balance because of it (–1 to attack and defend that round).

Each attack is an opposed action: the attacker's offensive skill (Sword, Melee Weapon, Martial Art, etc.) against the defender's defensive skill (Shield, Parry, Dodge, Duck, etc.). This type of combat takes longer than simultaneous rounds, but some players feel it gives a character more control over his own fate.

Using these rules, a defensive parry skill may simply equal the weapon skill, or it may be a separate skill that must be bought independently of an offensive skill. The GM must tell the players at character creation which method she is using — or allow them extra levels on the fly to adjust their defensive abilities.

Some weapons, such as an axe, are poor parrying weapons. Players should ask the GM at character creation if a weapon may be used to parry and still be used to attack without penalty in the next turn — and give their characters decent Shield or Dodge skills to compensate for poor parrying weapons.

All-out offensive and defensive tactics can be used. A character forfeits his attack for a round if he chooses all-out defense, and is at –2 to his defense on his opponent's next turn if choosing all-out offense — or perhaps gets no defense at all!

The default defense for animals depends on their type: carnivores will usually have a defense value one level less than their offense, while this is reversed for most prey species.

Melee Combat Options

The various options listed below may be used with any melee system. This is not a comprehensive or “official” list of options. The GM should, in fact, consider these options merely as examples to stimulate her imagination. Additional combat options are detailed later in this book.

Melee Modifiers

Some situations call for one side or the other's trait level to be modified. Here are some examples:

- A fighter who is Hurt is at –1, while one who is Very Hurt is at –2.
- If one fighter has a positional advantage over the other, there may be a penalty (–1 or –2) to the fighter in the worse position. Examples include bad footing, lower elevation, light in his eyes, kneeling, etc.
- Subtract the value of a shield from the opponent's weapon skill. A small shield has a value of +1 in melee combat only, while a medium shield has a value of +1 in melee combat and +1 to defense against ranged attacks (if the shield material is impervious to the weapon). A large shield (+2 in all combat) is cumbersome to lug around. The larger the shield carried, the more the GM should assess penalties for things such as acrobatic and other fancy maneuvers. Shields can also be used offensively to push an opponent back, for example, or knock someone over.
- Compare combatants' weapon sizes and shields (see *Sample Wound Factors List*, p. 45). If one fighter's weapon + shield value is +2 (or more) greater than the other fighter's weapon + shield value, the fighter with the smaller weapon is at –1 to his combat skill. (Example: One fighter has a two-handed sword: +4 to damage. His opponent has a knife and an average shield: +1 to damage, +1 for shield makes a total of +2. The knife wielder is at –1 to skill in this combat since his weapon modifier is two less than the sword fighter's.)
- Aiming at a specific small body part (such as an eye or hand) will require a minimum result of Good or Great to hit and also have a –1 to the trait level. If a result of Great is needed and the fighter only gets a Good result but still wins the opposed action, he hits the other fighter — but not in the part aimed for.
- A fighter may have a magical blessing (+1 or more) or curse (–1 or worse).
- All-out offense, such as a berserk attack, grants a +1 to the combat skill (and an additional +1 for damage, if

Combat

successful). However, if an all-out attacker ties or loses the opposed action, the other fighter wins, and gets +2 to damage!

- An all-out defensive stance earns a +2 to the combat skill, but such a combatant cannot harm his foe except with a critical result.

- A successful all-out defense and a successful Perception or Tactics roll produces a -1 penalty to the opponent on the next round. The fighter takes a few seconds to scope out the area and maneuvers to take advantage of any terrain or conditional irregularity. Similar combat subtleties are possible, and encouraged — taking a successful all-out defense one round can allow a player to try an acrobatics maneuver the next combat round without risk of being hit, for example.

Offensive/Defensive Tactics

This optional rule, used with simultaneous combat rounds, allows more tactical flavor to combat at a small expense of complexity. This option replaces the all-out attack and defense options listed above, and allows for both combatants to be injured in the same combat round.

Before each round, a fighter may choose to be in a normal posture, an offensive posture, or a defensive posture. An offensive or defensive stance increases combat skill in one aspect of combat (offense or defense), and decreases the same skill by an equal amount for the other aspect of combat.

There are five basic options:

- +2 to offense, -2 to defense
- +1 to offense, -1 to defense
- Normal offense and defense
- 1 to offense, +1 to defense
- 2 to offense, +2 to defense

Each combat round, a player secretly chooses a combat stance by selecting two Fudge dice and setting them to a result from +2 to -2, which represents an offensive modifier. (The defensive modifier shown above with the offensive modifier is automatically included.) Both sides simultaneously reveal their choices.

For those without Fudge dice, choose one die placed as follows:

Die face:	Option:
1	-2 to offense
2	-1 to offense
3, 4	Normal offense
5	+1 to offense
6	+2 to offense



Each fighter then makes a single opposed action roll as normal. The result is applied to both offense and defense, however, and will thus have different results for offense and defense if anything other than a normal posture is chosen. The offensive rolled result of each fighter is then compared to the defense of the other fighter.

For example, a fighter with Good Sword skill chooses +1 to offense and -1 to defense for a particular combat round: his offensive Sword skill is Great this round, while his defensive Sword skill is Fair. His opponent, a Great swordswoman, chooses normal posture. The swordswoman rolls a -1: a Good result for both her offense and defense. The first fighter rolls a 0 result: his offensive rolled result is Great, his defense is Fair.

His offense result of Great is compared with her Good defense: he wins by +1. However, her offense result of Good is simultaneously compared with his defense of Fair: she also wins the opposed action by +1. Both sides check for damage, to see if they got through each other's armor — see *Wounds*, p. 42.

Combat

PCs vs. NPCs

If a PC is fighting an NPC the GM can treat combat as an unopposed action by assuming the NPC will always get a result equal to her trait level. In this case, the PC will have to tie the NPC's trait level to have a stand-off round, and beat the NPC's trait in order to inflict damage. This option stresses the player characters' abilities by disallowing fluke rolls by NPCs.

Multiple Combatants in Melee

When more than one opponent attacks a single fighter, they have, at least, a positional advantage. To reflect this, the lone fighter is at -1 to his skill for each additional foe beyond the first. (For epic-style games, with a few heroes battling hordes of enemies, this penalty can be reduced, or the GM can simply give the hordes Poor skills and low Damage Capacity — which is not out of character for a horde.)

The lone fighter rolls once, and the result is compared with each of the opponents' rolled degrees, one after the other. The solo combatant has to defeat or tie all of the opponents in order to inflict a wound on one of them. If he beats all of his foes, he may hit the foe of his choice. If he ties his best opponent, he can only wound another whose result is at least two levels below his.

Example: Paco is facing three thugs, who have just rolled a Great, Good, and Mediocre result, respectively. Paco rolls a Great result, tying the best thug. He hits the thug who scored a Mediocre result (at least two levels below his result) and is not hit himself (he tied the best thug).

The lone fighter takes multiple wounds in a single round if two or more enemies hit him. Usually, he can inflict damage on only one foe in any given round — his choice of those he bested. It's also possible to allow a sweeping blow to damage more than one foe at a time. Of course, this slows a slash down: reduce damage done by 1 or 2 for each foe cut through.

A well-armored fighter facing weak opponents can simply concentrate on one foe and let the others try to get through his armor (that is, not defend himself at all against some of his attackers). In this case, the lone fighter can damage his chosen foe even if he is hit by other, ignored foes. This is historically accurate for knights wading through peasant levies, for example. There may or may not be a penalty for the lone fighter in this case.

There's a limit to the number of foes that can simultaneously attack a single opponent. Six is about the maximum under ideal conditions (such as wolves, or spear-wielders), while only three or four can attack if using



weapons or martial arts that require a lot of maneuvering space. If the lone fighter is in a doorway, only one or two fighters can reach him.

When multiple NPCs beset a lone PC, the GM may wish to use the option in PCs vs. NPCs. This will save a lot of die rolling.

Alternately, she may wish to roll only once for all the NPCs. The lone fighter is still at -1 per extra opponent. The GM rolls, and applies the result to each NPC. For example, if the GM gets a +1 result, each attacker scores a +1.

For those without Fudge dice, the GM could simply use the 1d6 method discussed in *Opposed Actions* (p. 30).

Example: Three NPC pirates, complete with eye patches, scars, earrings, sneers, and generally bad attitudes, are attacking dashing PC hero Tucker. The pirates (Molly, Annie, and Maggie) are Fair, Good, and Mediocre, respectively, at combat skills. Tucker is a Superb swordsman, but is at -2 for having two extra fighters attacking him at once: his skill is Good for this combat. The GM wants to roll just once (applying the result to all three pirates) rather than rolling three times each combat round.

Combat

Rolling, she gets a +1 on the first round. The pirates have just gotten Good, Great, and Fair results, respectively. If Tucker scores a Superb result, he could hit the pirate of his choice and remain unhit. On a Great result, Tucker would be unhit, and could land a blow on Maggie. On a Good result, he doesn't hit anyone, but Annie hits him. If Tucker rolls a Fair result, both Molly and Annie would hit him. The process is repeated each round.

Hit Location

A light blow to an eye is very different from a light blow to an armored shoulder, or to a shield. Using a hit location system adds flavor to combat and the description of a character's equipment, wounds — and scars! A simple hit location system is given below. Or the GM can easily translate a hit location system from another game to *Fudge*.

The simplest system is not to worry about "called shots." Merely say the better the relative degree, the better the location of the blow. Winning a battle by +8 will allow the attacker to pierce an eye, if desired. Hopefully, the players will describe their actions in such detail that the GM will know how close they came to their objective merely by looking at the relative degree.

A more complicated system: An attacker can announce that he is aiming at a specific body location — this must be done before rolling to hit. The GM decides the minimum relative degree necessary for such a shot to succeed, usually ranging from 2 to 4, though extreme locations (such as an eyeball) are harder to hit. So if a player wishes his character to hit his opponent's weapon arm, the GM can respond, "You have to win by 2 to do so." If the player then does win by relative degree 2 or more, the weapon arm is hit, and the wound is specific to that arm.

If the attacker wins the combat round, but not by the minimum relative degree needed to hit the called target, the defender names which part of the body — or shield! — is hit. This will most likely be general body (if there is no shield), but it could be the off-hand, which would carry a lesser combat penalty than a wound to the torso. The GM may have to fudge some here.

A damaged specific body part can be described as being Scratched (no real game effect), Hurt (a penalty to use, but the body part still functions), and Incapacitated. After battle is the time to decide if an Incapacitated body part can be healed, or is permanently Incapacitated.

A Hurt body part is generally at -1 to its normal use. A Hurt sword arm gives a -1 penalty to combat, for example, while a Hurt leg is -1 to any running, acrobatics, etc. A Hurt eye is -1 to vision, and so on.

To determine the exact level of the damage, the GM should consider how well the hit scored, as well as the Strength of the attacker and the weapon being used. Winning by the minimum relative degree necessary to hit the specific body part shouldn't make the victim Incapacitated unless the attacker is of a much larger Scale than the defender. On the other hand, an arm hit with a battle-axe wielded by a large, berserk Viking has a good chance of being cut off even if the Viking just rolled exactly what he needed to hit the arm....

As a guideline, if the attacker surpasses the relative degree necessary to hit the body part at all, the part is Scratched or Hurt, depending on Strength and weapon deadliness. If he surpasses it significantly, the part is Hurt or Incapacitated.

Species other than humans may have a different list of body parts to hit, and/or different difficulty modifiers.

Heroic Evasion

by Peter Bonney & Steffan O'Sullivan

If a PC is hit, he may reduce the effect of the hit by one wound level by throwing himself heroically out of the way of (at least part of) the blow. However, this heroic evasion will put the fighter at a temporary disadvantage: -2 on the next combat round in addition to any other penalties that may be accrued. This penalty disappears in subsequent rounds, as the hero is able to recover his equilibrium after a brief flurry of wild parrying. This may be repeated, but there is an additional -1 for every turn in succession that this is used.

For example, D'Artagnan would be hit by Milady for a Light Wound (Hurt result). He heroically evades, taking only a Scratch, but is at -2 on the following round. In this round, he would be Very Hurt, but again he heroically evades, taking instead a Hurt result. The next round he is at -4: -2 for evading this round, an additional -1 for evading two rounds in a row, and -1 for being Hurt. If he can avoid having to evade on the next round, he'll only be at -1 for being Hurt. Good luck D'Artagnan!

If the penalty for a heroic evasion drops a fighter's skill level to below Terrible, he may still take the evasion. But he automatically collapses: his weapon drops from his nerveless fingers and his throat is helplessly exposed to the enemy for an instant death blow if the foe is so minded. A plea for mercy may accompany such an evasion, but the opponent isn't necessarily bound to honor such a plea.

Heroic evasion can be used for major NPCs, too, of course.

Combat

Fancy Stuff

A lot of fancy maneuvers are possible in *Fudge* combat. All require a bit of thought on the GM's part.

What if you want a Speed or Reflexes trait to affect how often you can strike in combat? How would you handle someone of Good Speed vs. someone of Fair Speed?

If someone has a power that speeds him up beyond the human norm, you can simply have him attack every other round as if his opponent wasn't aware of the attack. That is, every other round, an unopposed result of Poor or better hits the foe, with no chance to be hit back in return.

For more subtle differences, the GM may allow an opposed action to determine if one fighter gets to land a blow first: after declaring their actions, each fighter makes a roll against a Speed trait. The winner of the opposed action, if any, adds the difference to his weapon skill.

How about *Fudge's* "graininess" getting in the way of interesting combat? That is, since there are only seven levels in *Fudge*, a Good fighter will often meet another Good fighter, and it doesn't seem right that you can't meet someone who's just a little better or worse than you.

In this case, the GM can create new levels of combat skills (there's no point in using this option with other skills). These new levels require full experience points to reach, but function only as "half" levels, called "plus" levels. Thus, you can have:

Superb +
Superb
Great +
Great
Good +
Good

And so on. In any combat, someone with a "+" has the skill level listed before the "+", but gets a +1 every other round, starting with the second round. So in a combat between Gus (skill Great) and Ivan (skill Good +), Gus would have the higher skill on rounds one, three, five, etc. But on rounds two, four, six, etc., Ivan will roll as if he had a Great skill, thus being Gus's equal those rounds.

What about swinging on chandeliers and other swashbuckling moves? Since roleplaying games have more to do with movies than real life, this should be encouraged if the genre is at all cinematic.

In these cases, have the player describe his swashbuckling intentions as fully and dramatically as he can. The better the story, the better the bonus to the die roll — or no roll needed if the outcome is entertaining enough. You may then request a roll against Dexterity or Acrobatics (or even Chutzpah!) and let that determine how well he accom-

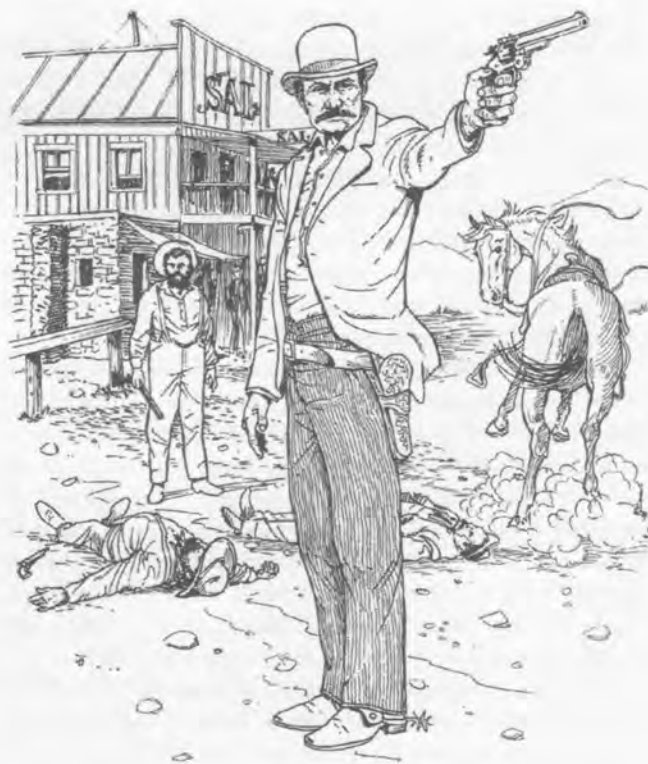
plished his aim. Maybe the swing on the chandelier came off great, but the landing on the banister was a little rough, so the slide down to slam the villain in the back was a tad off, and instead of knocking him out, you merely made him drop his weapon, but then fell on the floor yourself, and now he's mad, and maybe you should get up before he picks up his pistol, or you could try to yank the carpet while you're down there, right next to it, and he seems to be standing on it a bit off-balance... Whatever is fun!

Ranged Combat

Ranged combat may or may not be an opposed action.

If the target is unaware of the assault, the attacker makes an unopposed action roll to see if he hits his target. The GM sets the difficulty level based on distance, lighting, cover, etc. Do not modify the attacker's skill for range, partial cover, or other circumstances — that's included in the difficulty level. Equipment such as a laser sighting scope can modify the attacker's skill, though.

If the defender is aware of the attack it is an opposed action: the attacker's ranged weapon skill against the defender's defensive trait. (A difficulty level for range, lighting, etc., is still set by the GM, and is the minimum rolled degree needed to hit.) A defensive roll should be made against a Dodge skill, or Agility attribute, or something similar.



Combat

If the ranged weapon is thrown, there is no modifier to the defense roll. However, a propelled weapon, such as a bow, gun, or beam weapon, is much harder to avoid. In this case, reduce the defender's trait by 2 or 3. Obviously, the defender isn't trying to dodge a bullet, but dodging the presumed path of a bullet when an attacker points a gun at him.

Of course, the defender may decline to dodge, but shoot back instead. In this case, the action is unopposed — making the difficulty level all that is needed to hit. The GM may make such actions simultaneous.

Example: Nevada Slim and the El Paso Hombre are facing off in a showdown. Both are in the open, in the sunlight, so there's no lighting or cover difficulty. The range is obviously the same for both — the GM rules it's a Fair task to hit each other. Slim rolls a Poor result, and the Hombre a Mediocre result. The Hombre's bullet came closer to Nevada Slim than vice versa, but both missed since neither made the difficulty level.

Another example: Will Scarlet is shooting a longbow from the greenwood at Dicken, the Sheriff's man, who has a crossbow. Dicken knows Will is there, because the man next to him just keeled over with an arrow through his chest. Dicken is in the open, in good light, so only range is of any concern to Will Scarlet: the GM says even a Mediocre shot will hit since they are fairly close. The range for Dicken to hit Will is of course the same, but Will is partially hidden behind a log (cover), and just inside the foliage, so the lighting makes it hard to see him clearly. The GM decrees Dicken needs a Good roll to hit Will. Dicken rolls a Fair result, missing Will. Will rolls a Mediocre result, which hits Dicken, even though it wasn't as good a shot as Dicken's.

In both examples, the fighters forfeited their Dodges in order to shoot simultaneously. Each combatant needed to make the appropriate difficulty level to hit. Under these conditions, it's possible for both combatants to succeed in the same combat round. Had Dicken's shot hit, Will and Dicken would have skewered each other.

Guns and similar weapons that do not rely on muscle power should be rated for damage at the beginning of the game. Detailed lists are provided later in this book, but as a rough guideline: the average small handgun might be of +2 to +3 damage, while a derringer might be +1 or even +0. Powerful two-handed projectile weapons are at +5 and higher, while bazookas and other anti-tank weapons are at +10 and higher. Science fiction small weapons may do as much damage as a modern bazooka — but some are designed to capture people without injuring them.

Automatic weapons can be simulated roughly by allowing more bullets to hit with higher relative degrees. That is, blasting away with a weapon that fires twenty bullets in

a combat round and hitting with relative degree +1 — a graze — means only one or two hit the target. If a relative degree +8 represents maximum amount of ammunition on target (whatever that may be for a given weapon), then hitting with a +4 means about half maximum hit the target, while +2 means only one quarter.

If there is no effective armor, simply add a big damage number if lots of bullets hit: this is going to Incapacitate anyone, at the very least. If armor is at all likely to slow down a bullet, you can't just add a bigger and bigger damage number if more bullets hit: the armor has a chance to slow down each bullet. In this case, rather than roll damage for each bullet, or have them all stopped, the GM needs to fudge some medium result: give a slight damage bonus if more projectiles hit the target.

Wounds

Fudge offers various methods of tracking wounds, with many options. It is impossible to be 100% accurate when simulating damage to such an intricate mechanism as a living being. This is true even for detailed simulations — for an abstract roleplaying game, it is hard to get close to reality at all.

Consequently, many GMs don't try to be very accurate, and want a simple system that works and lets the story flow. Others want as much accuracy as they can get. *Fudge* presents a simple freeform system that works, and suggests some options to make it more mechanical, and encourages each GM to add as much detail as she is happy with.

Wound Levels

Combat damage to a character can be described as being at one of seven stages of severity. The stages are:

Undamaged: No wounds at all. The character is not necessarily healthy — he may be sick, for example. But he doesn't have a combat wound that's recent enough to be bothering him.

Just A Scratch: No real game effect, except to create tension. This may eventually lead to being Hurt if the character is hit again. This term comes from the famous movie line, "I'm okay, it's only a scratch." The actual wound itself may be a graze, bruise, cut, abrasion, etc., and the GM whose game is more serious in tone may choose to use one of these terms instead.

Hurt: The character is wounded significantly, enough to slow him down: -1 to all traits which would logically be affected. A Hurt result in combat can also be called a Light Wound.

Combat

Very Hurt: The character is seriously hurt, possibly stumbling: -2 to all traits which would logically be affected. A Very Hurt result can also be called a Severe Wound.

Incapacitated: The character is so badly wounded as to be incapable of any actions, except possibly dragging himself a few feet every now and then or gasping out an important message. A lenient GM can allow an Incapacitated character to perform such elaborate actions as opening a door or grabbing a gem....

Near Death: The character is not only unconscious, he'll die in less than an hour — maybe a lot less — without medical help. No one recovers from Near Death on their own unless very lucky.

Dead: He has no more use for his possessions, unless he belongs to a culture that believes he'll need them in the afterlife....

The GM may expand or contract these stages. For example, expand Hurt and Very Hurt to Light Wound, Moderate Wound, and Severe Wound. In this case, a Severe Wound might be -3 to all actions — or the GM might leave it at -2, make Moderate Wound -1, and make Light Wound something in between a Scratch and Moderate Wound. That is, maybe a Light Wound causes no penalty during combat (you don't notice such a slight wound in the heat of battle), but after combat the character will be at -1 to all skills until it's healed (such wounds can be annoying later).

The GM may allow a high difficulty level Willpower roll to reduce or even nullify penalties listed at Hurt, Very Hurt, and possibly Incapacitated. A gift of a High Pain Threshold will reduce the penalties by one level, while a fault of a Low Pain Threshold will increase penalties by one.

Some players delight in describing their characters' wounds in detail, even writing resulting scars into the character story.

Automatic Death: Sometimes you don't have to roll the dice. Holding a knife to a helpless character's throat is a good example — no roll needed to kill such a character, but the killer's karma suffers.

Damage Capacity

In *Fudge*, Damage Capacity determines how wounds affect a character. Damage Capacity may be called Hit Points, if desired. It may be tied to a character trait such as Constitution (or Hardiness, Fitness, Health, Body, Strength, etc.), or it may be a separate trait. It can also be treated as a gift/fault.

The GM decides how to handle the differing abilities of humans to take damage. It really does vary, but how much is open to debate.

As an extreme example, take the death of the Russian monk Rasputin, the adviser to Czarina Alexandra, in 1916. He was fed enough cyanide to kill three normal people, but showed no signs of it. He was then shot in the chest and pronounced dead by a physician. A minute later he opened his eyes and attacked his assassins! They shot him twice more, including in the head, and beat him severely with a knuckle-duster. He was again pronounced dead, tied in curtains and ropes, and tossed into a river. When his body was retrieved three days later, it was found he had freed an arm from his bindings before finally dying of drowning! Clearly, the man could soak up damage well beyond most peoples' abilities. He is not unique, however: there are many cases in history of people being hard to kill.

On the other hand, the phrase "glass jaw" is familiar to most English speakers, referring to those who are hurt from the slightest blow.

So there is undoubtedly some room for variation in damage capacity in characters.

If the GM is handling wounds in a freeform matter, make Damage Capacity an attribute and let players rate their characters in it like any other attribute. Or have a gift (Damage Resistant, perhaps) and a fault (Fragile, maybe), and let everyone without either the gift or the fault be normal in this regard. The GM can assess the character's ability to take damage based on that information and the situation at hand.

If the GM wants a more numerical approach to wound determination, it requires some forethought. If Damage Capacity is an attribute, the easiest way to rate it numerically in *Fudge* is the standard:

- +3 for Superb Damage Capacity
- +2 for Great Damage Capacity
- +1 for Good Damage Capacity
- +0 for Fair Damage Capacity
- 1 for Mediocre Damage Capacity
- 2 for Poor Damage Capacity
- 3 for Terrible Damage Capacity

However, since light metal armor, as listed in the *Sample Wound Factors List*, only grants a +2 to defense against being wounded, it is easily seen that a Great Damage Capacity is equal to light metal armor. Some GMs will find this absurd: a naked person of Great Damage Capacity can turn a sword as well as an armored person of Fair Damage Capacity. Others will remember Rasputin, and consider it within the bounds of reason — it could be part body size (vital organs harder to reach) and part healthiness (muscle tissue more resistant to being cut).

Combat

For simplicity, any equation-driven approach to wounds in *Fudge* assumes the GM will use a Damage Capacity attribute, and it is rated from +3 to -3, as listed above. If you are not happy with this, please make the necessary mental substitution.

Here are some other possible ways to handle Damage Capacity numerically:

1) Make Damage Capacity an attribute, as above, but instead of automatically granting a bonus, require a Damage Capacity die roll every time a character is hit for at least a Light Wound (Hurt result). On a result of:

Great or better: Reduce the severity of the wound by one.

Mediocre to Good: No adjustment to the severity of the wound.

Poor or worse: Increase the severity of the wound by one.

This adjustment can either be one wound level, or simply one damage point, as the GM sees fit.

For certain types of damage — perhaps from a stun ray or a quarterstaff across the ribs — the GM can use the values from +3 to -3 without requiring a roll.

2) Do not use a Damage Capacity attribute; instead allow the players to take a gift of Damage Resistant (reduces wound severity by one) or a fault of Fragile (increases wound severity by one). Again, this adjustment can be one wound level, or one damage point.

3) Use a Damage Capacity attribute, as outlined as the first suggestion under Recording Wounds (p. 47). Each hit temporarily reduces your Damage Capacity attribute one or more levels.

4) Use a Willpower attribute instead of Damage Capacity. GMs who believe that Rasputin was able to overcome so much damage because his will was focused on overcoming his enemies may use this method. Grant an adjustment to the wound level based on the result of a Willpower die roll. This can be temporary — until the battle is over — or actually have a permanent effect on reducing wound severity.

Wound Factors

When determining how wounded a character is when hit in combat, take into consideration all of the following factors:

1) The relative degree the attack succeeded by — the better the hit, the greater likelihood of damage. Winning a combat round with a relative degree of +1 means you probably hit where the opponent is most heavily armored. Scoring a hit with a +3 finds a chink in the armor.

2) The strength of the blow. For muscle-powered weapons, such as melee weapons, unarmed attacks, bows, slings, etc., this is determined by the attacker's Strength

attribute: stronger folks tend to hit harder. The relative Scale modifier is also figured in here. For things like guns, beam weapons, etc., it is relative to the nature of the weapon: a .38 usually does more damage than a .22. The technological level of the weapon can be important.

3) The deadliness of the attacker's weapon. Big weapons tend to do more damage than little weapons; sharp weapons rip tissue more than dull ones, but blunt weapons can cause concussive damage through armor thick enough to stop a sharp weapon. People trained in karate tend to do more damage than those untrained in any martial art.

4) The defender's armor. People wearing thicker armor, and more of it, tend to get hurt less than those wearing no armor. Armor can be finely differentiated, or simply said to be Light, Medium, or Heavy armor. Science fiction scenarios will have Extra-Heavy armor, and even further levels. Fantasy campaigns may include magic armor that offers even greater protection, sometimes specific against certain types of damage.

5) The amount of damage the victim can soak up (Robustness, Damage Capacity, or Mass). Big, healthy guys can take more damage before collapsing than little, sickly guys. But it's your call if it's a big, sickly fighter against a little, healthy fellow.



Combat

Sample Wound Factors List

For those who prefer numerical values, here are some suggested numbers to attach to the factors listed in the previous section. These may be customized to taste, of course, and are only offered as a starting point. If used, they should be written down on the character sheet at character creation (probably with the weapons and armor), so as to be readily available during combat.

Offensive Factors:

For Attacker's Strength (muscle-powered weapons only):

- +3 for Superb Strength
- +2 for Great Strength
- +1 for Good Strength
- +0 for Fair Strength
- 1 for Mediocre Strength
- 2 for Poor Strength
- 3 for Terrible Strength

For Attacker's Scale:

Plus the attacker's Strength Scale
(see *Non-human Scale in Combat*, p. 48).

Note: The attacker's Strength Scale is relevant only for muscle-powered weapons and for those projectile weapons scaled to the attacker's size, such as miniature bazookas or giant-sized handguns. A superhero of Scale 10 using an ordinary pistol would not figure his Scale into the offensive damage modifier.

For Weapon's Strength (Guns, Crossbows, Beam weapons, etc.):

+/- Strength of weapon
(see *Ranged Combat*, pp. 41-42).

For Muscle-powered Weapon:

- 1 for no weapon, not using a Martial Art skill.
- +0 Martial Art skill, or for small weapons (blackjack, knife, brass knuckles, sling, thick boots if kicking, etc.).
- +1 for medium-weight one-handed weapons (billy club, machete, short sword, epee, hatchet, rock, etc.).
- +2 for large one-handed weapons (broadsword, axe, large club, etc.), or for light two-handed weapons (spear, bow, etc.).
- +3 for most two-handed weapons (polearm, two-handed sword, battle-axe, etc.).

+1 for sharpness

(add to other weapon damage:
knife becomes +1, short sword +2,
broadsword +3, great sword +4, etc.).

Note: For a less lethal game, subtract 1 from each type of weapon except sharpness. (This will lengthen combats.)

Note: The value of a shield may be subtracted from the opponent's skill — see *Melee Modifiers*, pp. 37-38.

Optional note, as an example of the detail you can achieve in **Fudge**: For heavy blunt metal weapons, such as maces and flails, halve any protection from the defender's armor, rounding down. The concussive damage from such weapons is slowed, but not totally stopped, by most armor. Example: If using a large mace (+2 weapon) against plate armor (+4 armor), the armor only counts as +2 armor.

Defensive Factors:

For Defender's Damage Capacity Attribute:

- +3 for Superb Damage Capacity
- +2 for Great Damage Capacity
- +1 for Good Damage Capacity
- +0 for Fair Damage Capacity
- 1 for Mediocre Damage Capacity
- 2 for Poor Damage Capacity
- 3 for Terrible Damage Capacity

Note: This is optional — see *Damage Capacity*, pp. 43-44, for a complete discussion.

For Defender's Mass Scale:

Plus the defender's Mass Scale
(see *Non-human Scale in Combat*, p. 48).
(If the defender has Mass other than Fair, or a gift of Tough Hide, it should also be figured in.)

For Armor:

- +1 for light, pliable non-metal armor
- +2 for heavy, rigid non-metal armor
- +2 for light metal armor
- +3 for medium metal armor
- +4 for heavy metal armor
- +5 or more for science fiction advanced armor

Note: Magical armor may add anywhere from +1 to whatever the GM will allow to any given armor type above.

Determining Wound Level

A given blow will cause a certain level of wounding. In the simplest wound determination system, the GM assesses all of the wound factors and announces how bad the wound is. (In some cases, however, the PCs won't know the

Combat

precise degree of damage. In those cases, the GM can simply say, "You think you wounded her, but she's still on her feet," or, "You don't notice any effect."

As an example, the GM thinks to herself, "Okay, the fighter with Good Strength just scored a Great hit with a broadsword. The loser rolled a Fair combat roll, has Good Damage Capacity and heavy leather armor. Hmmm — I'll say the Strength and Damage Capacity cancel each other, while the sharp sword should be able to penetrate the leather armor if the blow is good enough. A Great hit against a Fair defense is enough, but not really massive; I'd say the loser is Hurt." This result would then be announced to the loser of the combat round.

The GM can also use a situational roll to help her. Roll the dice behind a GM screen, and let the result guide you. A roll of -1 to +1 isn't significant — no change from what you decided. But a roll of +3 or +4 adds a wound level or two to the damage.

See *Recording Wounds*, pp. 47–48, for details on how to keep track of wounds received.

That system, while simple and satisfying to a certain type of GM, doesn't do much for those who prefer the system detailed in the *Sample Wound Factors List*. There's no point in figuring out the offensive and defensive factors if you don't do something with the numbers.

One system that uses the offensive and defensive factors requires finding the *total damage factor*. This is derived by adding up all the attacker's offensive factors and then subtracting all the defender's factors.

Example, first Leroy attacking Theodora, then vice versa:

Leroy:

Good Strength (+1)

Scale 0

Broadsword (+2 for size, +1 for sharpness = +3 weapon)

Offensive damage factors = $1 + 0 + 3 = 4$

Theodora:

Fair Damage Capacity (+0)

Scale 0

Boiled leather armor (+2)

Defensive damage factors = $0 + 0 + 2 = 2$

Leroy's total damage factor against Theodora is $4 - 2 = 2$.

Theodora:

Superb Strength (+3)

Poleaxe (+4)

Offensive damage factors = $3 + 0 + 4 = 7$

Leroy:

Good Damage Capacity (+1)

Scale mail armor (+3)

Defensive damage factors = $1 + 0 + 3 = 4$

Theodora's total damage factor against Leroy is $7 - 4 = 3$.

Since Theodora's damage factor is larger, if she hits him, she'll do more damage to him than he would to her for an equally well-placed blow.

Once these numbers are determined, jot them down so you don't have to refigure them each combat round.

This system requires each character sheet to have a wound record track which looks like:

1,2	3,4	5,6	7,8	9+
Wounds: Scratch	Hurt	Very Hurt	Incapac.	Nr. Death

The numbers above the wound levels represent the amount of damage needed in a single blow to inflict the wound listed under the number. For example, a blow of 3 or 4 points Hurts the character, while a blow of 5 or 6 points inflicts a Very Hurt wound.

These numbers can be customized by the GM to fit her conception of how damage affects people. Raising the numbers makes it harder to wound someone, while lowering them makes combat more deadly.

Note that there is no number given for Dead. This is left up to the GM, and deliberately not included to prevent accidental PC death.

However, you can't simply use the damage factor you determined above — relative degree is also important.

A relative degree of +1 is treated as a graze — see *Grazing*, p. 47..

Otherwise, simply add the relative degree to the damage factor. (You may also wish to include a damage roll — see *Damage Die Roll*, p. 50.)

The result is a number that may or may not be a positive number. If it's zero or less, no damage is scored.

If the number is positive, look up the result across the top of the wound levels, and figure the wound as described above. If Leroy hits Theodora with a relative degree of +2, he adds that to his damage potential of +2 to produce a damage number of 4. Looking down, we see that a result of 4 is a Hurt result (Light Wound). Theodora is Hurt, and at -1 until she is healed.

For more detail, see the *Combat and Wounding Example*, pp. 53-54.

There are other ways to figure damage. A GM who believes the relative degree is more important than the damage factor would double it before adding it to the

Combat

damage factor. The numbers above the wound levels should be adjusted in this case:

1-3 4-6 7-9 10-12 13+
Wounds: Scratch Hurt Very Hurt Incapac. Nr. Death

This is a satisfying system that is recommended for those who don't mind doubling relative degree.

Others feel Strength is more important, and so on. A totally different wounding system is given in the *Min-Mid-Max Die Roll* section (p. 51). Many others have been proposed for **Fudge** over the years, and it would be easy to import one from another game system. Use what you feel comfortable with.

Grazing

Any relative degree of +1 can do at most a GM-set wound level (plus any Scale difference). It may do no damage at all, depending on the opponent's defensive factors: a fist hitting plate mail won't hurt the armored knight in the slightest — unless it's a giant's fist.

Sample graze severity table:

Damage Factor	Result
<0	Undamaged
0-4	Scratch
5+	Hurt

A GM may or may not allow a damage die roll on a graze, even if using the die rolls for other hits. If allowed, a damage roll shouldn't change the result of a graze by more than one level.

Scale difference is a little trickier to figure, but it should be minimized for such a narrow victory: a giant's club could give a human a glancing blow that might inflict a Very Hurt result, but not necessarily Incapacitate.

On the other hand, a tiger biting a mouse with a relative degree of +1 grazes the mouse as a cow grazes grass....

Recording Wounds

Once the final damage is determined, it is recorded on the wounded fighter's character sheet. Each individual wound is described as a Scratch, Hurt (Light Wound), etc., as introduced in Wound Levels.

Use a Damage Capacity attribute as an easy way to record wounds. (In this case, Damage Capacity is not figured into determining wound severity.) Each hit that is

greater than a Scratch reduces a character's Damage Capacity attribute one level — or more, if the GM deems the hit to be severe enough. (Scratches can accumulate as the GM desires — perhaps three Scratches equal one hit.)

When someone is reduced to Mediocre Damage Capacity, he is Hurt: -1 to all actions. When he is at Poor Damage Capacity, he is Very Hurt: -2 to all actions. When he drops to Terrible, he is at -3 to all actions — or Incapacitated, if a GM wishes to play it that way. Damage Capacity below Terrible is Incapacitated, at least — possibly worse.

(For characters of Mediocre or worse Damage Capacity, these levels only affect them when damaged. That is, an undamaged character of Mediocre Damage Capacity is not at -1 to all actions. However, if he takes even one hit, he drops to Poor Damage Capacity, and is at -2 to all actions.)

Healing in such a system cannot raise Damage Capacity above a character's undamaged level — that can only be raised through character development.

A more detailed method requires a space on the character sheet to record wounds. This would look like:

1,2 3,4 5,6 7,8 9+
Wounds: Scratch Hurt Very Hurt Incapac. Nr. Death
 OOO O O O O

The numbers above the wound levels are discussed in *Determining Wound Level*, p. 45.

The boxes below the wound levels represent how many of each wound type a fighter can take.

When a wound is received, mark off the appropriate box. For example, a character takes a Very Hurt result in the first round of combat. The character sheet would then look like:

1,2 3,4 5,6 7,8 9+
Wounds: Scratch Hurt Very Hurt Incapac. Nr. Death
 OOO O X O O

This character is at -2 to all skills since he's Very Hurt.

If he then received a Hurt result, he would check it off like so:

1,2 3,4 5,6 7,8 9+
Wounds: Scratch Hurt Very Hurt Incapac. Nr. Death
 OOO X X O O

This character is still at -2 to all skills. The Hurt result is not cumulative with the Very Hurt result; only the penalty for the highest recorded wound level counts.

If there is no open box for a given wound result, the character takes the next highest wound for which there is

Combat

an open box. If the character above, for example, takes another Hurt result, we see that there is no open box in either Hurt or Very Hurt, so we have to go to Incapacitated: the character is now incapacitated, and the sheet would look like:

1,2	3,4	5,6	7,8	9+
Wounds: Scratch	Hurt	Very Hurt	Incapac.	Nr. Death
OOO	X	X	H	O

Note that an "H" is recorded under the Incapacitated label. The character is indeed Incapacitated — he can't fight anymore — but for healing (and scarring) purposes, he has only received two Hurt wounds and one Very Hurt wound — never an Incapacitating wound in one blow. Since Incapacitating blows are harder to heal from, this is important.

As another example, a character that takes two Very Hurt results without taking any other hits is Incapacitated, since that is the next highest wound level.

Note that three boxes are provided under Scratch. This can be customized by each GM, of course. A Scratch wound will not make a fighter Hurt until he receives his fourth Scratch. Optionally, a Scratch will never raise a character's wound level beyond Very Hurt, no matter how many he takes. The GM should not use this rule when the PCs fight a monster of huge Scale. Otherwise, they'd never be able to kill such a creature when the worst wound they can inflict is a Scratch.

The wound progression above makes for a fairly realistic campaign. For a more cinematic campaign (especially those without magic or science fiction healing), add an extra box for Scratch, Hurt, and possibly Very Hurt: lesser blows won't accumulate so quickly to hinder the character. A moderately cinematic character sheet looks like:

1,2	3,4	5,6	7,8	9+
Wounds: Scratch	Hurt	Very Hurt	Incapac.	Nr. Death
OOOO	OO	O	O	O

It wouldn't be out of line, for an epic scale game, to add up to two more boxes to Hurt and Very Hurt.

Be warned that adding boxes can lengthen combat significantly.

Never add boxes for cannon-fodder NPCs, though you may wish to do so for major NPCs. In fact, NPC pawns don't even need the system above. A simple three-stage system of Undamaged, Hurt, Out of the Battle is good enough for most of them. Simply make a mark under an NPC's name for Hurt, and cross out the name for Out of the Battle.

Alternate Method for Recording Wounds

by Bernard Hsiung

Ordinary playing cards can be used to keep track of wounds. Give a player one face-down card when his character is Hurt, and another face-down card when his character is Very Hurt. He gets rid of them when the character is healed. Face-up cards represent fatigue — the character is reeling from exhaustion. He gets rid of those by resting. (A character becomes fatigued by physical or mental activity, work, stress, etc. Casting spells, using psi powers, etc., may or may not count as fatiguing mental activity.)

Each card the character has represents a -1 to traits that would logically be affected until the third, which represents incapacitation.

The cards may also describe hit location, if desired: a black card is the torso, while a red card means an extremity. The lower the red card, the lower the extremity; the higher the red card, the higher the wound on the body.

Non-human Scale in Combat

The attacker's Strength Scale is added to his offensive damage factors, and the defender's Mass Scale is added to her defensive damage factors. If you have combat with beings weaker than humans, remember what you learned in school about adding and subtracting negative numbers...

Armor and weapons affect the damage done normally, since they are scaled to the folks using them. Hits become Scratches, Hurt, etc., as usual — see *Determining Wound Level*, p. 45.

However, an extremely small character is not likely to be able to wound a large one in the numerical value wounding system. The GM may allow a point or two of damage to penetrate if the small character gets a critical success. Poison-tipped arrows and lances are also a possibility: the small character can aim for joints in the armor and merely has to break the skin to inject the poison.

Also, this system treats Mass Scale like armor, which isn't quite accurate. In reality, a small opponent may be slowly carving the larger fighter up, but each wound is too petty, relative to the large scale, to do much damage by itself. To reflect a lot of small wounds gradually inflicting a hit on a large-scale foe, allow a damage roll when Scale prevents a hit from doing any damage — that is, when Scale is the only difference between getting a Scratch and no damage at all. See *Damage Die Roll*, p. 50.

Combat



There are also “scale piercing” weapons, such as whale harpoons and elephant guns. These don’t have massive damage numbers: instead, if they hit well, simply halve the Scale value, or ignore it all together. Of course, if such a weapon is used on a human, it would indeed have a massive damage modifier....

Combat examples: In the following examples, each fighter’s Strength Scale equals his own Mass Scale, but not his opponent’s. (E.g., Wilbur’s Strength is Scale 0 and his Mass is Scale 0.) Also, it is assumed the GM is not using the optional damage roll, which could vary damage in all three combats discussed.

First example:

Sheba, a human warrior, has just kicked McMurtree, a wee leprechaun. Sheba’s offensive damage factor is +1:

Fair Strength: +0

Unarmed Combat skill, with thick boots: +1

Scale: +0

(Sheba’s martial art skill normally earns her a +0 to damage, and boots normally earn a +0. The GM rules that using both together allows a +1, however.)

McMurtree’s defensive damage factor is -3:

Light leather armor: +1

Fair Damage Capacity: +0

Scale: -4

Sheba’s damage factor against McMurtree is $1 - (-3) = +4$. (Subtracting a negative number means you add an equal but positive amount.)

If Sheba wins the first combat round with a relative degree of +2, she scores a total of $4 + 2 = 6$ points. McMurtree’s player looks up 6 on the wound table on his character sheet: Very Hurt – he’s at -2 for the next combat round, and in grave danger if she hits again.

Second example:

McMurtree’s friend, Fionn, now swings his shillelagh (oak root club) at Sheba’s knee. Fionn’s offensive damage factor is -1:

Good Strength: +1

Shillelagh: +2 (large sized relative to Fionn, not sharp)

Scale: -4

Sheba’s defensive damage factor is +2:

Heavy leather armor: +2

Scale: +0

Fionn’s damage factor against Sheba is $(-1) - 2 = -3$.

If Fionn wins by +3, a solid blow, he adds $-3 + 3 = 0$. Unfortunately for Fionn, she takes no damage from an excellently placed hit.

Fionn had better think of some other strategy, quickly. Fortunately for Fionn, he knows some magic, and if he can dodge just one kick from Sheba, she’ll learn the hard way why it’s best not to antagonize the wee folk....

Third example:

Wilbur, a human knight with a sword, is attacking a dragon. Wilbur’s offensive damage factor is a respectable +6:

Great Strength: +2

Two-handed sword: +4 (+3 for size, +1 for sharpness)

Scale: +0

The dragon’s defensive damage factor is +8:

Fair Damage Capacity: +0

Tough hide: +2

Scale: +6

Wilbur’s damage factor against the dragon is therefore $6 - 8 = -2$.

If Wilbur hits the dragon with a relative degree of +3, he does $3 + -2 = 1$ point of damage. Given his Strength, weapon, and the amount he won by, this would be a severe blow to a human, even one wearing armor. But this is no human opponent. Only one point get through the dragon’s Scale and tough hide. The GM checks off a Scratch for the

dragon, and the fight continues. Since there are three Scratch boxes for a major NPC, Wilbur will have to do this thrice more before he finally Hurts the dragon. He may need help, or have to go back for his magic sword.

Wound Options

This section introduces some of the simpler options for determining wounds. Many others are possible in *Fudge*, and this list should not be considered official or exhaustive. They are included for possible use, but also to inspire the GM to create her own.

Damage Die Roll

Although the damage roll is optional, it is recommended if you are using numerical damage factors. This is because the damage factors are generally fixed for the entire fight, and things tend to get stagnant. It also allows a tiny fighter to have a chance against a larger foe — a satisfying result.

There are many possible ways to use a damage die roll.

One could roll a single Fudge die for a result of -1, 0, or +1. This can be added to the damage factor, or, more broadly, to the actual wound level.

For example, if a fighter inflicts 4 points of damage, that is normally a Hurt result. If a +1 on 1dF is rolled, however, that can make the result +5 (if adding to the damage factor), which brings it up to Very Hurt result. However, a -1 wouldn't change the wound: it would lower the result to 3, which is still a Hurt result. But if the GM is using 1dF to alter the wound level, then a -1 changes the result to a Scratch, since that's one wound level below Hurt.

Instead of a separate damage roll, one could simply use the die rolls used to resolve the opposed action. If the attacker wins with an even roll (-4, -2, 0, +2, +4), add one to his offensive factor. If he wins with an odd result (-3, -1, +1, +3), his offensive factor is unchanged. Do the same for the defender, except it affects his defensive factor. This system will help the defender 25% of the time, the attacker 25% of the time, and won't affect the damage results at all 50% of the time.

Example: The defender loses the combat round, but rolls his trait level exactly (die roll of 0): he adds one to his defensive damage factor. The attacker wins with a die roll of +3: his offensive damage factor is unchanged. The final damage number is reduced by one — the defender, although losing the round, managed to dodge left as the attacker thrust a bit to the right, perhaps. He may still be wounded, but he got his vital organs out of the way of the blow.

This system could also be applied to the wound level instead of the damage factor.

A more complicated system uses a situational roll (result from -4 to +4, not based on any trait), and adds it to the calculated damage number (the number over the wound level), as found in *Determining Wound Level*, pp. 45-47. Negative final damage is treated as zero damage.

The GM may wish to apply some limitations to the damage roll, to restrict too wild a result. For example:

1) If the calculated damage is positive, the damage roll cannot exceed the calculated damage. That is, if the calculated damage is +2, any damage roll of +3 or +4 is treated as +2, for a total of 4 points of damage.

2) If the calculated damage is positive, the final damage cannot be less than +1.

3) If the calculated damage is negative or zero, the final damage may be raised to a maximum of +1 by a damage roll.

First example: The calculated damage is found to be -2 due to armor and Scale. It would take a +3 or +4 die roll to inflict a wound on the defender in this case, and then only 1 point of calculated damage: a Scratch.

Second example: The calculated damage is +2 (a Scratch). A damage roll of +2 to +4 results in final damage of four points, since calculated damage cannot be more than doubled by a damage roll. A damage roll of +1 results in final damage of three points, while a damage roll of 0 results in two points of final damage. Any negative die roll results in one point of final damage, since a positive calculated damage cannot be reduced below one by a damage roll.

For simplicity, of course, the GM can simply ignore the limitations, and allow the damage roll to be anywhere from -4 to +4, let the chips fall where they may....

Many other damage die rolls are possible — these are only given as examples to the GM.

Stun, Knockout, and Pulling Punches

A player can announce that his character is trying to stun or knock his opponent out rather than damage her. Using the flat of a blade instead of the edge, for example, can accomplish this. Damage is figured normally, but any damage inflicted doesn't wound the opponent: it stuns her instead.

In this case, a Hurt result is called a "Stun" — a stunned character cannot attack or all-out defend, and is at -1 to defend for one combat turn only. However, the Stun result stays on the character sheet: that is, a second Stun result, even if delivered more than one combat round after the first, will cause the character to become Very Stunned. (Stun results heal like Scratches: after combat is over.)

A Very Hurt result in a stunning attack is called a Very Stunned result instead: no attacks and -2 to all actions for two combat rounds.

Combat

A result of Incapacitated or worse when going for stun damage results in a knockout. A knocked-out character doesn't need healing to recuperate to full health — just time. (Only a harsh GM would roll for the possibility of brain damage — this is fiction, not reality.)

The GM may simply decide that a successful Good blow (or better) to the head knocks someone out automatically. In an opposed action, the Good blow would also have to win the combat, of course.

Likewise, a player may choose to have his character do reduced damage in any given attack. This is known as “pulling your punch,” even if you are using a sword. This commonly occurs in duels of honor, where it is only necessary to draw “first blood” to win, and killing your opponent can get you charged with murder. A Scratch will win a “first blood” duel — it is not necessary to Hurt someone.

To pull your punch, simply announce the maximum wound level you will do if you are successful. A fencer can say he is going for a Scratch, for example. In this case, even if he wins the opposed action by +8, and adds in +3 for his sword, the worst he can do is nick his foe. He was just trying for a Scratch — but the Scratch is probably in the shape of the letter “Z” with such a result!

Min-Mid-Max Die Roll

This system of wound determination does not pretend to be a realistic method, and can produce some wildly varying results. But it's quick, easy, and lots of fun, and so works well in a certain style of gaming.

This system requires 3d6 for a damage roll, even if using 4dF for action resolution.

Overview: roll 3d6 when a damage roll is called for. You will probably only read one of the dice, however: either the lowest value (Min), median value (Mid) or highest value (Max), depending on damage factor and relative degree. The greater the damage factor and/or relative degree, the greater the d6 you read for result.

If using the Min-Mid-Max system, use the wound track on the character sheet listed in *Recording Wounds*, pp. 47–48.

	1,2	3,4	5,6	7,8	9+
Wounds:	Scratch	Hurt	Very Hurt	Incapac.	Nr. Death
	OOO	O	O	O	O

The offensive and defensive damage factors listed in the *Sample Wound Factors List* are used (see pp. 45–46). However, they are not added to the relative degree. Instead, simply derive the total damage factor as normal: (attacker's Strength + Scale + weapon) minus (defender's

Damage Capacity + Scale + armor). Each player should jot down this number once it is known for the combat.

Before the game begins, the GM decides how important the damage factor and relative degree are in determining wound severity. The following table is recommended as a starting point; the GM can adjust it as she sees fit:

Damage Factor	Bonus	Relative Degree
< 0	-1	—
0,1,2	0	2,3
3,4,5	+1	4,5
6+	+2	6+

A damage factor of 3, for example, has a die-reading bonus of +1, while a relative degree of 3 has a die-reading bonus of 0. The GM may charge a -2 penalty if the damage factor is well below zero (-5 or worse).

Since the graze rules are used unchanged with this system, there is no listing for relative degree less than 2.

Add the bonus for damage factor with the bonus for relative degree to get a final bonus. *Example:* a character has a damage factor of +3 (bonus: +1) and a relative degree of +5 (bonus: +1). His total bonus for that round of combat is +2.

What do these bonuses represent?

A total “bonus” of less than zero means no damage is possible — don't even roll the dice. Otherwise, locate the total bonus on the following table:

Total Bonus	Die to Read
0	Min
1	Mid
2	Max
3	Add Max + Min
4	Add all three
	Min = lowest die.
	Mid = median die.
	Max = highest die.

The median is the value in the middle. This may be the same as the highest or lowest, as in a roll of 2, 4, 4: the Min = 2, the Mid = 4, and the Max = 4. A roll of triples means Min = Mid = Max. (Please read the median *value* — not necessarily the die that is physically between the other two on the table.)

Once you have determined which die to read, compare it with the numbers above the wound levels. With a roll of 1, 3, 5, for example, the Min die = 1 (a Scratch result), the Mid die = 3 (a Hurt result), and the Max die = 5 (a Very Hurt result). You would only read one of these results, however — not all three.

Combat

With three or more bonuses, add the appropriate dice as listed on the table. For results beyond 9, the GM is free to kill the recipient outright, or merely keep it as a Near Death result, as called for by the situation.

The tables are not meant to be intrusive, merely guidelines. The basic intent is to read the Mid if the attacker has *either* a decent damage factor *or* a decent relative degree; to read the Min if he has neither; and to read the Max if he has both. All other values are derived from that simple idea. So the GM can ignore all the tables, and with that idea in mind, just fudge which die to read.

For example, a GM might say, "Whoa! You just hit him across the forehead as he backed into a bucket left by the hastily fleeing janitor. Nice shot — he topples over onto his back. For damage, roll 3d6 and read the Max!"

This would have come out of a descriptive game, in which the players describe their characters' actions in great detail.

Example of the Min-Mid-Max system:

Valorous Rachel is fighting the villainous Archie. Both are Scale 0, so Scale won't be mentioned.

Rachel:

Quarterstaff: +2
Strength Fair: +0
Offensive damage factor: +2
Light Leather Armor: +1
Damage Capacity Good: +1
Defensive damage factor: +2

Archie:

Greatsword: +4
Strength Great: +2
Offensive damage factor: +6
Heavy Leather Armor: +2
Damage Capacity Fair: +0
Defensive damage factor: +2

So Rachel's damage factor is $2-2 = 0$. She gets no bonus.

Archie's damage factor is $6-2 = 4$. He gets +1 bonus, according to the table above.

On the first round, Rachel wins by +2, whacking Archie across the ribs. Relative degree +2 doesn't get any bonus (and she has none from her damage factor), so Rachel will read the Min. She rolls 3d6 and gets lucky: a 3, 5, and 6. The Min is a 3: she Hurts Archie, who is now at -1 and checks off his Hurt box.

On the second round, Archie manages to win with a graze: +1 relative degree. Do not even calculate a bonus in this case — use the graze rule unchanged from *Grazing* (see p. 47). His damage factor is only 4, so he scores a Scratch on Rachel.

On the third round, Archie does very well: he wins by +4 as Rachel backs into a chair! He now gets two bonuses, one from his damage factor and one from his relative degree: he will read the Max die. But Archie's karma is in serious need of overhaul: he rolls a 1, 2, and 3. Rachel is only Hurt, and the GM checks off the Hurt box.

Rachel all-out attacks in the following round, and with the +1 to hit she scores an awesome +6 over Archie! She gets two bonuses for such a high relative degree — she'll read the Max die — *and* gets +1 to the die roll for all-out attacking. (Note that this is +1 to the die result, not a +1 to the die-reading bonus.) The GM rolls a 1, 4, 6. She reads the Max and adds 1 for a total of 7. Reading the wound table on the character sheet, she sees that this is Incapacitated, and declares that Rachel's staff just smashed across the bridge of Archie's nose, probably doing serious damage, and at least knocking him out of this battle....

For a more epic game, where it's important to be able to Incapacitate in one blow, use the following wound track on the character sheet:

	1	2,3	4,5	6	7+
Wounds:	Scratch	Hurt	Very Hurt	Incapac.	Nr. Death
	OOO	OO	OO	O	O

The extra wound boxes are in keeping with an epic style game, but are optional.

PC Death

Sometimes the dice try to kill a PC. In most campaigns, PC death shouldn't occur through a bad die roll, but only if the character's actions were truly self-sacrificing — or stupid — enough to warrant death. Three methods of preventing accidental PC death are presented. They may be used separately or together or not at all.

These should not be used for run-of-the-mill NPCs, but could be used for major ones.

The "automatic death" rule in *Wound Levels* (p. 43) takes precedence over these suggestions.

1) A character cannot take more than three levels of wounds in one blow. For example, an unwounded character could be Scratched, Hurt, or Very Hurt in one blow, but any excess damage points beyond that would be lost. A Hurt character could go all the way to Near Death in one blow, but not be killed outright.

2) A character cannot be rendered Near Death unless he began that combat round Incapacitated. This is simpler to keep track of than the first system, and assumes there is

Combat

some great difference between a severe wound and mortal wound. There probably isn't, but the rule isn't intended to be realistic: it's to make the PCs more heroic than real life.

3) A player may spend a Fudge point to convert a deadly wound to a merely serious one.

Technological Levels as Scale

Technological differences between weapons and armor can be expressed as Scale if the GM desires. Instead of figuring exactly how much mega-damage a transvibrational subneural pulverizer does, the GM can simply say, "This is a weapon that is of the same technological level as the armor of the defender — therefore, it has the same effect on her as a modern pistol would on Kevlar." However, if used against someone who is wearing Kevlar, the transvibrational subneural pulverizer does lots and lots of damage — Kevlar wasn't designed to stop this type of thing.

Basically, there isn't much difference between thrusting a sword through a naked man's kidney, or shooting him with a .38 through the kidney, or using a transvibrational subneural pulverizer on the kidney: naked people don't resist most weapons well. Plate armor stops the sword well, but won't slow down the .38 enough to help much — unless it can deflect it away from the kidney, that is. It probably won't help at all against the pulverizer, but it may: the GM will have to decide the effect of such a weapon on plate armor.

The concept of technological levels as Scale only comes into effect when weapons of one technological era are used against armor of another technological era. At that point, the GM can add an arbitrary Scale difference to the weapon — or armor, whichever is of the higher tech level. No attempt to quantify tech levels is made here. This section is merely food for thought.

Combat and Wounding Example

This example uses the numerical offensive and defensive factors from the *Sample Wound Factors List* (p. 45). It also uses a damage die roll: the 4dF option, with the three limitations listed.

The two opponents are medieval warriors, Snorri and Brynhild. The fight takes place in a barroom, which quickly empties of other occupants once weapons are drawn. No one noticed that the innkeeper's son had actually left much earlier than this, when the belligerent Snorri was merely exchanging insults with the proud Brynhild. Both fighters are human (Scale 0), so Scale is left out of the discussion.

Snorri:

Sword skill: Great

No shield

Strength: Good (+1)

Weapon: Magic Sword

(+2 for size, +1 for sharp, +1 for magic = +4)

Offensive damage factor: +5

Damage Capacity: Good (+1)

Heavy leather armor: (+2)

Defensive damage factor: +3

Brynhild:

Axe skill: Good

Shield: Medium (-1 to foe's weapon skill)

Strength: Great (+2)

Weapon: Axe (+2 for size, +1 for sharpness = +3)

Offensive damage factor: (+5)

Damage Capacity: Fair (+0)

Heavy leather armor: (+2)

Defensive damage factor: (+2)

Snorri's damage factor vs. Brynhild: $5 - 2 = +3$

Brynhild's damage factor vs. Snorri: $5 - 3 = +2$

Snorri's skill is reduced to Good for this combat by Brynhild's shield — see *Melee Modifiers*, pp. 37–38.

In the first round, Snorri gets a Great result on his weapon skill (die roll = +1), and Brynhild gets a Fair result (die roll = -1). Snorri wins with a relative degree of +2. Snorri's damage factor of +3 is added in, bringing the damage to +5. Looking at the character sheet, a +5 result equals a Very Hurt wound — before rolling for damage.

The GM is requiring damage rolls, so Snorri's player rolls the dice: a -2 result, too bad. This brings the damage down to 3. Since Brynhild is an NPC, the GM looks at the wound chart on her character sheet, and finds 3: a Hurt wound. The GM marks off the box under the word "Hurt," and the next round is fought. Brynhild is now at -1 for the rest of the combat.

In the second round, both combatants get Good results — a standoff. The GM describes it as a give-and-take of blows that are all parried or blocked as the fighters circle each other. Another five seconds have passed this round, the GM decrees.

In the third round, Snorri gets a Great result and Brynhild only a Good result — Snorri has hit again. Since the relative degree is +1, this is a graze. The GM does allow a damage die roll on a graze, but won't let it change the result by more than one level. Snorri's damage factor of +3 normally means a Scratch on a graze.

Snorri rolls a 0 for damage, so the GM marks off a Scratch box on Brynhild's character sheet.

Combat

In the fourth round, Snorri decides to finish off the Hurt Brynhild in one blow: he all-out attacks, which gives him a +1 modifier to his skill, and a +1 to damage if he wins. Brynhild had decided to try for a situational advantage, though: she's spending this round in all-out defense, hoping to spot some way to get an advantage over Snorri for the fifth round. Brynhild gets a +2 modifier to her skill this turn, but can't hurt Snorri if she wins. Snorri gets a Great result, even counting his +1 for all-out attacking, and Brynhild also gets a Great result. Snorri would ordinarily have lost the combat round (all-out attackers lose tie results), but Brynhild's all-out defense means she doesn't aim any blows at Snorri, just beats his attack down.

The GM requires a Good Perception roll from Brynhild in order to spot a situational advantage. Her Perception attribute is Great, so she easily makes it. She notices a drink on the floor, spilled earlier by a customer in full flight. Since she successfully defended that round, the GM rules she maneuvers Snorri into the slippery puddle for one round.

In the fifth round, the GM gives Snorri a -1 to skill this round (down to Fair) for bad footing. Snorri tries an ordinary attack, and Brynhild, wounded, desperate, and sensing this may be her only chance, now tries an all-out attack: +1 modifier to her skill, bringing her up to an effective skill of Good from her wounded Fair state. Brynhild rolls a Great result, and Snorri only gets a Good result: Brynhild wins this round by +1.

Since she was doing an all-out attack, she gets a bonus of +1 to damage. This *does* affect a graze, so her normal Scratch result (for a graze) is increased to Hurt. She rolls a 0 on the damage roll, so Snorri is now Hurt: -1 until healed.

The combat is interrupted at this point by the town guards, who had been alerted by the innkeeper's son. Snorri and Brynhild are hauled off to separate cells, probably only too glad to get out of what had become a potentially deadly duel...

Healing

Wounds are healed through a medical skill or supernatural power.

A Scratch is too insignificant to require a roll on a healing skill (although it might require a kiss to make it better...). Scratches are usually erased after a battle, provided the characters have five or ten minutes to attend to them. An individual GM may rule otherwise, of course: they may linger on for a day or two.

A Good result on a healing skill heals all wounds one level (Hurt to healed, Very Hurt to Hurt, etc.). (Scratches

do not count as a level for healing purposes. That is, a Hurt wound that is healed one level is fully healed.) A Great result heals all wounds two levels, and a Superb result heals three levels.

Healing with realistic medical skills takes time: the success of the roll merely insures the wounds *will* heal, given enough rest. How long this takes depends on the technological level of the game setting, and is up to the GM. (A day per treated wound is extremely fast healing, but may be appropriate in an epic-style game. Likewise, one minute per magically healed wound is fast.) Whether or not strenuous activity before the healing period ends reopens a wound is also left up to the GM...

Example: a character with three wounds (two Hurt results and one Very Hurt) is healed with a roll of Good. After the appropriate time, the two Hurt wounds will be fully healed, while the Very Hurt wound will now be a Hurt wound (and carries a -1 modifier as such).

Otherwise, wounds heal on their own at one wound level per week of rest — or longer, if the GM is being more realistic. That is, after a week of rest, an Incapacitated character becomes Very Hurt, etc. The GM may also require a successful roll against a Constitution attribute: Fair Difficulty Level for Hurt, Good Difficulty Level for Very Hurt, and Great Difficulty Level for Incapacitated. Failing this roll slows the healing process. Someone Near Death should take a long time to heal, even with magical or high tech healing.



Character Development



After playing a bit, perhaps each session, a player will want the character to grow in abilities. At this point, a developing character can exceed the initial GM-set skill limits (such as one Superb, three Greats). There are two ways to handle character development, or "experience," as it's often called.

Subjective Character Development

When the player feels the character has accomplished enough to warrant improving in some trait (and he feels he's been role-playing well), he petitions the GM for permission to raise it. A trait can only be raised one level at a time. A trait must be used more to raise it from Good to Great than Fair to Good, and so on. It should be easier to raise a Skill than an attribute.

Or the GM can simply award an improvement in a trait she feels deserves to be raised. In these cases, there is never a corresponding reduction of another trait — this is character development, not creation.

Objective Character Development

In the Objective Character Development system, the GM can award experience points (EP), which the player can trade in any way he wants at the following rates:

Raising a skill		
From:	To:	Costs:
Terrible	Poor	1 EP
Poor	Mediocre	1 EP
Mediocre	Fair	1 EP
Fair	Good	2 EP
Good	Great	4 EP
Great	Superb	8 EP
Superb	Legendary	16 EP
		+ GM permission
Legendary	Legendary 2nd	30 EP
		+ GM permission
Each add'l level of Legendary:		50 EP
		+ GM permission

Raising an attribute:

Triple the cost for skills of the same level.

Adding a gift:

6 EP (or more) + GM approval.

Adding a supernormal power:

12 EP (or more) + GM approval.

A trait can only be raised one level at a time.

The GM may adjust these point levels as she sees fit and should require that the player may only raise traits that were used significantly during an adventure. If a long campaign is planned, these EP costs could be doubled to allow room for character growth.

Defining skills narrowly will also ensure characters don't become too powerful too quickly.

As a guideline, good role-playing should be rewarded with 1 to 3 EP per gaming session, with a suggested upper limit of 4 EP for flawless role-playing. Players may save EP as long as they wish.

Attribute levels may or may not affect EPs put into skills. For simplicity, you can ignore attribute levels entirely when raising skill levels. For greater realism, however, the GM can add a surcharge of +2 EP (or more) when a skill is raised above an appropriate attribute.

Example: Violet the Herbalist has Good Intelligence. EP costs for raising Herb Lore skill are normal until she tries to raise it to Great, which is higher than her natural Intelligence. At that point, she must pay +2 EP beyond

Character Development

what the table calls for: 6 EP to raise Herb Lore to Great, and another 10 EP to raise it to Superb.

This proposal is recommended only for character development — not for character creation. The GM should inform the players at character creation if this option is in force so they can plan their characters' attributes accordingly.

Development through Training

Improving skills through EP is not always realistic, to be honest. A gaming session might only cover a few hours of campaign time. Allowing a character to improve one or two different skills from Fair to Good in that time is far-fetched. But it's fun for the players, and psychologically satisfying, and so recommended.

As an alternative, or in addition to the methods described above, the GM may allow traits to be raised through appropriate amounts of training time. This would require finding a teacher (which would cost money) or taking an appropriate job (which may not be totally dedicated the skill you wish to learn, and so take longer). It's also possible to learn something on your own, but the GM should double the time required. If using the Objective Character Development system, the GM may (or may not) require that EPs be spent in this manner — that is, you can't spend EPs unless you also take the time to train.

The GM sets training time and costs, and difficulty of finding a teacher. The teacher has two skills that must be considered: Teaching skill, and the appropriate skill being taught. The player may need to roll the dice to see how diligently the character studied the skill. The die roll should be on an attribute such as Willpower, Drive, Zeal, Wisdom, Self Discipline, Self Motivation, Psyche, Intelligence, etc. If the player can give a valid reason why the character is extremely motivated to learn this skill, the GM may grant up to +2 to the trait tested. The GM may request a single die roll, or a roll per week, month, etc. If multiple rolls are called for, at least half of them should succeed to earn the skill improvement.

Example: Billy Blaster, space cadet, is back at the Academy after his first tour of duty. He considers his Fair Laser Pistol skill to be substandard. He takes a six-week training course in Laser pistol use, taught by an instructor of Superb Laser skill and Great Teaching skill. (Since Billy has Gift: Employed by Space Patrol, this is free training for him.) The GM decides that Billy's player needs to make a Willpower roll for each two-week period to see how dedicated he is to studying. If at least two of the three rolls are Mediocre or better, Billy can raise his Laser pistol skill from Fair to Good, given the length of training and quali-

ty of the instructor. Had the training been shorter, or the instructor worse, he would have needed a preponderance of Fair or even Good rolls to have successfully raised his Laser pistol skill.

Remember that it is much easier to improve a skill from Poor to Mediocre than from Great to Superb. Require more time, or higher Difficulty Levels on the Will rolls to raise an already high skill.

Alternative Experience System

Note: The following was taken from the author's "Thoughts on Fudge" (online at <http://www.panix.com/~sos/rpg/fudlatest.html>).

After a convention game one time, Ann Dupuis and I were discussing how well the game went, especially with the one newcomer to gaming at the table. The woman was not only at her first convention, but was playing her first RPGs that weekend. *Fudge* was the last game in her schedule that con, and she was blown away by how easy it was compared to the other games. She said she understood the character sheet without having to have anything explained to her — and that the single mechanic to resolve all actions was the best she'd seen in the five different games she'd tried.

So we were congratulating ourselves, when I mentioned to Ann (President and Dictator for Life of Grey Ghost Games) that *Fudge* did have its drawbacks — experience being the most glaring. Yes, it's great for one-shot con games, but it seems to allow characters to develop too quickly or not at all in long-term games.

Ann came up with an idea which we batted around a bit, and it looks something like this:

Instead of awarding Experience Points, the GM awards Fudge Points at the end of a gaming session. These can be turned in for Experience Points, but the ratio suggested on p. 13 (3 EP = 1 Fudge Point) is reversed. That is, you may turn in three Fudge Points for one EP.

Raising traits is unchanged from objective character development.

What this does is force the player to consider whether he needs to save his Fudge Points to get out of a jam the next session, or convert them to EP to raise a trait. He can save Fudge Points from session to session, so he can eventually swap 12 Fudge Points for 4 EP to raise a trait or two — but he may have to use some of those Fudge Points along the way to survive!

The net effect is that character development is left totally in the hands of the player, but is slowed down from the rate suggested in the book. This means a long-term campaign becomes more viable in *Fudge*.

Tips and Examples

GM Tips and Conversion

Always remember the main point of the game is to have fun....

The GM should translate at least one of her favorite characters into *Fudge* from whatever system she is used to. This will give her a good idea of what traits to choose, and how many.

Fudge is incredibly flexible, possibly more so than any system you've played before. Once you've translated a favorite character, fiddle with her a bit. Can you tweak her to be exactly what you want, possibly in ways your previous system wouldn't allow? What if you split that attribute into two or three effects — ah! See, she can be smart in some ways, but dumb in others; knowledgeable of some things, ignorant of others. Hmmm — too many attributes? Make some of them gifts, then — that might be easier to deal with. And so on — have fun!

It is easy to create NPCs to challenge the player characters by counting levels. Figure roughly how many levels have been spent on combat skills by the average player character. This figure, put into combat skills in an NPC, should give a fair fight. For example, if the PCs are built on forty skill levels and four free attribute levels, the average character might have ten levels in combat skills directly. In that case, a gang of thugs with ten levels each of combat skills and two attribute levels put into physical attributes should challenge the player characters pretty closely.

Conversion Hints

It is not practical to give guidelines for converting every game system to and from *Fudge*. However, two systems of trait measurement are in widespread use: a 3–18 scale, and a percentile system. While these are not used uniformly (and there are many games that don't use either system), it is still useful to discuss translating between such systems and *Fudge*.

Standard 3–18 scale traits are converted as follows:

Fudge Level	3–18 Level
Superb	18+
Great	16–17
Good	13–15
Fair	9–12
Mediocre	6–8
Poor	4–5
Terrible	3 or less

Percentile traits are converted roughly as follows:

Fudge Level	Percentile Level
Superb	98–100
Great	91–97
Good	71–90
Fair	31–70
Mediocre	11–30
Poor	4–10
Terrible	1–3

Translations to/from Other RPGs

Mike Harvey suggested the above table on converting characters to/from *Fudge* isn't accurate. He points out that my conversions of

Mediocre	6–8
Poor	4–5
Terrible	3 or less

are especially off — because no RPG really uses those numbers! And he's right. I doubt you'll find one GURPS® character in a hundred with skills below 9.

Therefore, a more accurate chart might look like:

Superb	19+
Great	16–18
Good	14–15
Fair	12–13
Mediocre	9–11
Poor	6–8
Terrible	5 or less

Templates

A GM can create a character template for the players. This may help a player make his first *Fudge* character, or allow players coming from a game with a character class system to feel at home. She should also allow custom-designed characters, though, for players who feel limited by character classes.

The "GM limits" and the list of attributes at the beginning of each sample character in the following pages are templates. The GM can hand out character sheets with attributes and limits already printed on them. This can be accompanied by a copy of the list of sample skills on page 314, and possibly the sample lists of gifts and faults on

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Tips and Examples

page 12. Or refer players to the *Skills, Gifts, and Faults* chapter (pp. 82-119). The players can then create characters with a minimum of hassle.

For more detail, the GM can actually create templates of character "classes." As an example familiar to many gamers, the GM may have guidelines for players wishing to play a fantasy fighter, or magician, or cleric, or thief, etc. The GM can set up minimum attribute standards for each character class, recommended gifts, and minimum skill levels.

Templates can be set up for any genre, not just fantasy. You may have guidelines for a typical scientist character, or policeman, or psychic phenomenon investigator, or king's musketeer, etc.

See *Class and Racial Template Examples*, p. 69.

A different type of template shows the player the native abilities and limitations of a fantasy or science fiction race. See the sample character Seihook (p. 65) for a science fiction race, and Cercopes (p. 71) for a fantasy race.

Character Sheet Example

A character sheet can be any scrap paper, of course. However, it's handy to include the trait level progression and GM starting limits, if any, such as one Superb skill, three Great skills, magic available, etc.

A sample character sheet is provided at the back of this book. Many other character sheet designs are possible. Refer to the *Cost of Skills* table for objective character creation (p. 16) when creating characters using the objective system.

Character Examples

The following characters are designed to different GM standards to show some of the many possibilities. Each character example includes the GM guidelines used. All but the last one are made with the objective character creation system, though all are compatible with the C system, of course. Easy and hard skills are denoted as such. (In the objective character creation system, it costs less to get an easy skill at a given level, and more for a hard skill.) Very hard skills (those skills that have defaults of non-existent and cost one level just to get at Terrible) are listed as (VH) — Telepathy (VH), for example. These are usually skills that control supernatural powers.

The numbers in parentheses after trait levels are the objective level costs, and are optional on any given character sheet (but make it easy to tally).

Some characters have a separate Damage Capacity attribute; others have Damage Capacity represented by some other attribute, such as Strength, Health, Body, Constitution, Physical, etc.

Most of the gifts and faults were chosen with an eye towards variety, for purposes of example. Of course, if you use these characters, feel free to change any of the traits.

See also pages 139-142 for example characters for the fantasy genre. Templates for fantasy characters are given later in this chapter, on pages 69-70.



Tips and Examples

Historical Fiction Characters

**Hakim al-Saari,
Thief of Baghdad,
792 A.D.**

GM limits: Four attributes (two free levels); 35 free skill levels, with maximum of one Superb, one Great; one free gift; no supernatural powers available.

Attributes

(Two free levels, four taken,
balanced by fault)

Brawn:	Mediocre	(-1)
Cunning:	Good	(1)
Deftness:	Superb	(3)
Ego:	Good	(1)

Skills

(35 free levels, 47 taken,
balanced by two faults)

Acrobatics:	Good	(3)
Assess Merchandise:	Good	(3)
Begging:	Fair	(2)
Climbing:	Good	(3)
Disguise:	Fair	(2)
Dodge:	Good	(3)
Knife:	Mediocre	(1)
Knowledge of Baghdad:	Good	(3)
Lockpicking:	Good	(3)
Lying:	Good	(3)
Pick Pockets:	Good	(3)
Quote the Koran and Arab proverbs:	Mediocre	(1)
Running:	Fair	(2)
Servant:	Mediocre	(1)
Stealth:	Superb	(5)
Storytelling:	Fair	(2)
Urban Survival:	Great	(4)
Witty Insults:	Good	(3)

Gifts

(One free gift, three taken,
balanced by faults)

Healthy Constitution (+1 to Brawn to recover from illness); Keen senses (+1 to Cunning to notice something); Many people owe him favors

Faults

Can't resist having the last word; Greedy; Many people would love to turn him in to the authorities; Soft-hearted toward children; Boasts openly of his thieving abilities



Tips and Examples

Arian o Gwent, Welsh Archer, 1190

A Norman conqueror murdered Arian's family under the guise of a flag of truce. When Arian slew him in vengeance, she was outlawed from Wales. Escaping north, the embittered Arian is about to join Robin Hood's outlaw Saxon band and introduce into England a new Welsh invention, the longbow....

GM limits: Six attributes (four free levels); 30 free skill levels, with maximum of one Superb, two Great; two free gifts; no supernormal powers available; must take two faults: Outlaw and Loyal to Companions, which do not count as trading for other traits.

Attributes

(Four free levels, four taken)

Calmness:	Mediocre	(-1)
Constitution:	Fair	(0)
Dexterity:	Great	(2)
Reasoning:	Good	(1)
Senses:	Great	(2)
Strength:	Fair	(0)

Gifts

(Two free gifts, three taken, balanced by fault)

Literate — in 1190, this is rare enough to be called a gift
Attractive
+3 Calmness while shooting a bow

Faults

Outlaw
Loyal to Companions
Speaks English with a strong Welsh accent
Despises Normans — Fair Calmness roll to avoid acting rashly

Skills

(30 free levels, 36 taken, balanced by one fault)

Acrobatics:	Good	(3)
Archery:	Superb	(5)
Bowyer:	Great	(4)
Climbing:	Good	(3)
Disguise:	Good	(3)
Dodge:	Good	(3)
Fletcher:	Good	(3)
Move Quietly:	Great	(4)
Riding:	Good	(3)
Tactics:	Fair	(2)
Woodcraft:	Good	(3)

Henri le Rouge, Musketeer of King Louis XIII, 1627

GM limits: Since this is a cinematic campaign without magical or SF healing, the GM has set higher limits: Nine attributes (eight free levels); 60 free skill levels, with maximum of two Superb, five Greats; three free gifts; no supernormal powers available

Skills

(60 free levels, 72 taken, balanced by two faults)

Acrobatics:	Superb	(5)
Acting:	Good	(3)
Boating:	Terrible	(-1)
Brawling:	Good	(3)
Carousing:	Good	(3)
Climbing:	Great	(4)
Disguise:	Good	(3)
Dodge:	Good	(3)
Engineer:	Terrible	(-1)
Fencing:	Superb	(5)
First Aid:	Good	(3)
Flirting:	Good	(3)
Knowledge of Europe:	Mediocre	(1)
Knowledge of France:	Good	(3)
Knowledge of Paris:	Good	(3)
Knowledge of Planet:	Mediocre	(1)
Lockpicking:	Terrible	(-1)
Main Gauche:	Great	(4)
Matchlock Musket:	Good	(3)
Mechanic:	Terrible	(-1)
Move Quietly:	Good	(3)

Political Knowledge:	Fair	(2)
Quick-draw		
Sword (easy):	Good	(2)
Oratory:	Mediocre	(1)
Repartee:	Great	(4)
Riding:	Great	(4)
Savoir Faire:	Good	(3)
Shadowing:	Fair	(2)
Swimming:	Terrible	(-1)
Tactics:	Good	(3)
Wheellock Pistol:	Good	(3)

Attributes

(Eight free levels, twelve taken, balanced by faults)

Charm:	Great	(2)
Coolness:	Superb	(3)
Damage Capacity:	Great	(2)
Dexterity:	Great	(2)
Health: Perception:	Good	(1)
Strength:	Fair	(0)
Will:	Fair	(0)
Wit:	Fair	(0)
	Great	(2)

Gifts

(Three free gifts, five taken, balanced by faults)

Combat Reflexes; Handsome; Patron: Captain of Musketeers; Rapid Healing; Status: Gentleman

Faults

Code of Honor; Compulsive Carouser; Disgusted by Non-Gourmet Food; Extremely Loyal to Companions; Intolerant of Protestants; Thin-skinned — quick to take offense

Tips and Examples

Scruffy Sanders, Stagecoach Driver, 1870s, Western U.S.A.

GM limits: Five attributes (three free levels); 30 free skill levels, with maximum of one Superb, two Great; two free gifts; no supernormal powers available; minimum one fault that doesn't count for trading. Scruffy traded his one Superb skill limit for two extra Greats, so he has four Great skills, and no Superb skills.

Attributes

(Three free levels, three taken)

Agility:	Mediocre	(-1)
Health:	Good	(1)
Perception:	Good	(1)
Savvy:	Great	(2)
Strength:	Fair	(0)

Skills

(35 free levels, 53 taken,
balanced by three faults)

Area Knowledge, Western States:	Good	(3)
Bluffing:	Great	(4)
Brawling:	Fair	(2)
Concertina (Squeezebox):	Good	(3)
Dodge:	Good	(3)
First Aid:	Holds Good	(3)
His Liquor:	Good	(3)
Hunting:	Good	(3)
Move Quietly:	Good	(3)
Pistols:	Fair	(2)
Riding:	Good	(3)
Shotgun:	Great	(4)
Singing:	Good	(3)
Stagecoach Mechanic:	Good	(3)
Tall Tales:	Good	(3)

Teamster:	Great	(4)
Witty Insults:	Great	(4)

Gifts

(Two free gifts, two taken)

Never forgets a face
Sense of empathy: gets a feel for people

Faults

Garrulous
Addiction to disgusting habit: spitting chewing tobacco
Lazy — would "rather talk than do"
Getting old, and all that implies....



Tips and Examples

Modern Characters

Dolores Ramirez, Journalist, 1990s

GM limits: Ten attributes (five free levels); fifty free skill levels, with maximum of one Superb, four Greats; two free gifts; limited psi available.

Note: The player forgot an important skill for Dolores, and one a journalist would logically have: Research. This was noticed during a game, and the player petitioned the GM to add Research as an Uncommitted trait. The GM



agreed, and [Research: Good] was added to Dolores' character sheet. Dolores already had one Superb and four Great skills, so this is the best she could start with it. This does not count against starting free levels – Uncommitted traits are extra.

Attributes

(Five free levels, seven taken,
balanced by fault)

Appearance:	Good	(1)
Constitution:	Good	(1)
Coolness:	Good	(1)
Damage Capacity:	Good	(1)
Dexterity:	Fair	(0)
Intelligence:	Great	(2)
Luck:	Good	(1)
Sanity:	Great	(2)
Strength:	Poor	(-2)
Will:	Fair	(0)

Skills

(50 free levels, 56 taken,
balanced by fault)

Acrobatics:	Fair	(2)
Acting:	Great	(4)
Breaking & Entering:	Good	(3)
Climbing:	Fair	(2)
Computer Use:	Good	(3)
Criminology:	Mediocre	(1)
Disguise:	Great	(4)
Driving:	Good	(3)
Interviewing:	Great	(4)
Karate (hard):	Fair	(3)
Mexican Cuisine:	Mediocre	(1)
Move Quietly:	Good	(3)
Occultism:	Good	(3)
Photography:	Good	(3)
Pistol:	Good	(3)
Shadowing:	Great	(4)
Shady Contacts:	Good	(3)
Swimming:	Fair	(2)
Writing:	Superb	(5)

Gifts

(Two free gifts, four taken,
balanced by faults)

Ambidextrous; Beautiful speaking voice; Danger Sense;
Never forget a name

Faults

Overconfident; Ambitious; Stubborn; Vain

Tips and Examples

Sherman Foley,
homeless person and scanner,
by Bernard Hsiung

Attributes

(Four attributes selected:
two free levels, two taken)

Damage Capacity:	Mediocre	(-1)
Health:	Mediocre	(-1)
Perception:	Great	(2)
Willpower:	Great	(2)

Skills

(50 free levels, 44 taken, six used to
balance one gift)

Area Knowledge, Inner City (easy):	Great	(3)
Area Knowledge, Earth:	Mediocre	(1)
Begging:	Fair	(2)
Climbing:	Terrible	(-1)
Drinking:	Good	(3)
Driving:	Terrible	(-1)
Forage:	Good	(3)
Knife:	Mediocre	(1)
Knowledge, Phobias (hard):	Good	(4)

Meditation:	Good	(3)
Sewing:	Mediocre	(1)
Stealth/Urban:	Fair	(2)
Street Gossip:	Good	(3)
Survival/Urban:	Great	(4)
Use Mind Control (VH):	Great	(6)
Use Telepathy (VH):	Good	(5)
Use Telekinesis (VH):	Good	(5)

Gifts

(Two free gifts, none taken)

Supernormal Powers

(Three taken, balanced by faults,
reduced gifts, and reduced skills)
Mind Control; Telepath; Telekinetic

Faults

Use of Psi Requires Immobile
Concentration; Materially Poor;
Unlucky

GM limits: No specified attributes — free levels = 1/2 of number of attributes taken; 50 free skill levels, with maximum of one Superb, four Greats; two free gifts; semi-limited psi.

Note: Sherman's player only chose four attributes when the GM gave free rein: Sherman has any unlisted attribute the GM considers essential at Fair.

**Dragonfly (James Stoddard), Secret
Superhero**

Skills

(50 free levels, 56 taken,
balanced by fault)

Acrobatics:	Great	(4)
Acting:	Good	(3)
Bureaucracy:	Fair	(2)
Computer Use:	Great	(4)
Control Superpower (Electron Flow) (VH):	Superb	(7)
Control Superpower (Flight) (VH):	Good	(5)
Criminology:	Good	(3)
Disguise:	Good	(3)
Dodge:	Great	(4)
Driving:	Good	(3)
Electronics Engineering Computers (hard):	Great	(5)
Japanese Language:	Great	(4)
Judo (hard):	Great	(5)
Singing:	Terrible	(-1)
Stealth:	Superb	(5)

Gifts

(Two free gifts, three taken,
balanced by a fault)

Perfect Timing; Good Looking; Tough
Hide (-1 to damage)

Supernormal Powers

(Four free superpowers, four taken)
Control Inanimate Electronic Devices;
Shrink to 1" (25 mm) for up to an hour,
two times/day (Scale = -10); Fly, only
while 1" (25 mm) high; Electrical Surge
(short out machines)

Faults

Ethically unable to use powers to get
out of massive debt; Quixotic — always
looking for wrongs to right; Phobia of
animals bigger than a collie; Socially
awkward (bit of a nerd)

GM limits: Seven attributes (four free levels); 50 free skill levels, with maximum of two Superb, six Greats; two free gifts; four free Superpowers

Attributes

(Four free levels, eight taken,
balanced by faults)

Damage Capacity:	Fair	(0)
Dexterity:	Great	(2)
Health:	Good	(1)
Intelligence:	Great	(2)
Intuition:	Great	(2)
Speed:	Good	(1)
Strength:	Fair	(0)

Tips and Examples

Science Fiction Characters

Captain Wallop of the Space Patrol

This character is from a cinematic space opera campaign, so the limits are high.

GM limits: Four attributes (four free levels); 50 free skill levels, with maximum of one Superb, three Greats, eight Goods; two free gifts; one free Supernormal power, subject to GM approval.

Attributes

(Four free levels, six taken, balanced by fault)

Body:	Good	(1)
Reason/Mechanical:	Great	(2)
Perceive/React:	Superb	(3)
Willpower:	Fair	(0)

Skills

(50 free levels, 56 taken, balanced by fault)

Acrobatics:	Good	(3)
Acting/Disguise:	Great	(4)
Barroom Savvy:	Good	(3)
Blaster:	Superb	(5)
Computer Operation:	Fair	(2)
Diplomacy:	Good	(3)
Electronics:	Good	(3)
Familiarity with Major Planetary Systems:	Good	(3)
Gunnery:	Great	(4)
Haggle:	Fair	(2)
Hard Sciences:	Fair	(2)
Mimicry:	Mediocre	(1)
Navigation:	Good	(3)
Pick Up Languages:	Fair	(2)
Piloting:	Great	(4)
Repair Scoutship Systems:	Good	(3)
Stealth:	Great	(4)
Unarmed Combat:	Fair	(2)
Zero-G Maneuvering:	Good	(3)

Gifts

(Two free gifts, four taken, balanced by faults)

Handsome; Reputation as hero; Never disoriented in zero gravity; Rank of Captain in the Space Patrol

Supernormal Powers

(One free supernormal power, one taken)

Able to key in on one mind up to a mile (1.5 km) away and follow the trail on Good situational roll or better every fifteen minutes.

Faults

Amorous heartbreaker — love 'em and leave 'em; Bravery indistinguishable from foolhardiness; Fanatic patriot; Must obey senior officers in the Space Patrol



Tips and Examples

Seihook – Alien from Aldebaran

The erlesti are a non-humanoid race from the star system Aldebaran. An erlest resembles a collection of animated twine and moss-covered rock. It digests the moss through its “skin” — but to a human observer, the moss appears to be digesting the erlest. Erlesti can also use the “twine” pieces as straws to drink fluids — alcohol affects them as it does humans. While erlesti have nothing resembling hands, they have strong psi powers that enable them to manipulate their environment and even travel space.

Erlesti are friendly with humanity — “interesting auras,” they say, “always interesting.” In general, they are bewildered by red tape, dislike war, value their families above all things, and like comfort, but don’t seek extreme wealth.

Their Damage Capacity is determined by their Size attribute (their small size and increased density balance out to the same Scale as humans); Perception is determined by Empathy Skill, which they say extends to inanimate objects, and refuse to use any other word to describe the ability. Psi attributes rate raw strength; psi

skills fine manipulation of that strength. Erlesti are hermaphroditic (they exchange “twine” with each other to procreate), so Seihook is both male and female.

GM limits: Eight attributes (five free levels); 40 free skill levels, with maximum of one Superb, three Greats; two free gifts; supernormal powers count as attributes — no extra cost.

Attributes

(Five free levels, seven taken, balanced by fault)

Empathy Power:	Fair	(0)
Levitation Power:	Good	(1)
Reasoning:	Great	(2)
Reaction:	Fair	(0)
Size:	Good	(1)
(size of 4-year old human)		
Telekinesis Power:	Great	(2)
Telepathy Power:	Good	(1)
Will:	Fair	(0)

Skills

(40 free levels, 40 taken)

Bar Etiquette:	Fair	(2)
Barter:	Great	(4)
Empathy Skill:	Great	(4)
Folklore:	Fair	(2)
Hard Sciences:	Mediocre	(1)

History:	Fair	(2)
Knowledge of Alien (including Human)		
Customs:	Good	(3)
Levitate Other:	Fair	(2)
Levitate Self:	Superb	(5)
Medical Skills:	Good	(3)
Psychology:	Great	(4)
Telekinesis Skill:	Good	(3)
Telepathy,		
Dampen Thoughts:	Poor	(0)
Read Thoughts:	Fair	(2)
Project Thoughts:	Good	(3)

Gifts

(Two free gifts, four taken, balanced by faults)

Can’t feel physical pain (no penalty for being Hurt or Very Hurt); Animals do his bidding in simple, non-threatening matters on a Great Empathy power roll or better; Tolerant of Appearances — Never disgusted by any alien form; Wealthy (for an erlest)

Fault

Practical Joker (for example, loves to “speak” in bad accents in thought projection); Gossip; Coward — fears death

Screamer (Frederick Grant); Occupation:

Decker

Cyberpunk character

by Stephan Szabo

GM limits: Seven attributes (three free levels); 30 free skill levels, with maximum of one Superb, four Greats; two free gifts; Cybernetic enhancements count as gifts, not supernormal powers.

Attributes

(Three free levels, five taken, balanced by fault)

Body:	Good	(1)
Charisma:	Poor	(-2)
Intelligence:	Superb	(3)

Quickness:	Good	(1)
Reaction:	Great	(2)
Strength:	Fair	(0)
Willpower:	Fair	(0)

Skills

(30 free levels, 30 taken)

Computer Build/Repair:	Great	(4)
Programming:	Superb	(4)
Computer Theory:	Great	(2)
Cycle:	Fair	(1)
Electronics:	Great	(4)
Firearms:	Great	(4)
Matrix Etiquette:	Good	(3)
Street Etiquette:	Fair	(2)
Unarmed Combat:	Fair	(2)

Gifts

(Two free gifts, six taken, balanced by faults)

Cybernetics, Datajack; Cybernetics, Can multitask cognitive processes; Cybernetics, Thermographic Vision; Cybernetics, Flash Compensation; Cybernetics, Telescopic Sight; Lucky

Faults

Bloodlust; Doesn’t care if he lives or dies; Manic/Depressive; Multiple Personality; Overconfident

Tips and Examples



Miscellaneous Characters

Fan Yin Wong, Ghost

Fan Yin is from a campaign where all the PCs are ghosts with low karma levels. She must do a number of good deeds before she can risk being reborn again, but her ability to influence the material world is limited.

GM limits: Twelve attributes (six free levels); 25 free skill levels, with maximum one Superb, two Great; no free gifts, but six supernormal powers, with constraint on the number of uses per day; two personality faults required, do not count for trading purposes.

Note: The supernormal powers are described with "uses per day" and skill levels. The default skill level is Poor; it takes one gift to raise a supernormal power each level above Poor.

Attributes (Six free levels, four taken, balance taken as six skills)

Appearance:	Great	(2)
Charisma:	Fair	(0)
Dexterity:	Good	(1)
Fitness:	Good	(1)
Mechanical Aptitude:	Poor	(-2)
Mind:	Fair	(0)
Perception:	Superb	(3)
Reflexes:	Good	(1)
Sanity:	Mediocre	(-1)
Strength:	Fair	(0)
Will:	Fair	(0)
Wisdom:	Mediocre	(-1)

Skills

(25 free levels, 31 taken,
balanced by attribute levels)

Accounting:	Good	(3)
Animal Care:	Fair	(2)
Area Knowledge (easy):	Good	(2)
Athletics:	Poor	(0)
Bargain:	Good	(3)
Computer Use:	Fair	(2)
Driving:	Fair	(2)
Folklore:	Fair	(2)
Knowledge of Detective Fiction:	Great	(4)
Lying:	Fair	(2)
Move Quietly: (vs. other spirits)	Mediocre	(1)
Outdoor Skills:	Fair	(2)
Sciences:	Mediocre	(1)
Women's Magazine Lore:	Superb	(5)

Gifts

(No free gifts, two taken,
balanced by faults)

"Green thumb" — knack for making plants healthy (even as a ghost!)
Single-minded — +1 to any lengthy task

Supernormal Powers

(Six free supernormal powers, five taken. One traded, plus two faults taken, to raise these four levels)

Pass through Walls (6/day):	Fair
Screech (temporarily paralyze multiple living people) (3/day):	Mediocre
Affect Dreams (1/day):	Poor
Control Vermin (3/day):	Poor
Read Minds (4/day):	Mediocre

Faults

Fear of spiders (even as a ghost)
Worry Wart
Waffles — can't make decisions until forced to
Obsessed with regrets over missed opportunities

Tips and Examples

Cassandra Pine, Vampire Private Investigator Modern vampire character by Deird'Re Brooks

GM limits: Ten attributes (five free levels), 60 free skill levels, with maximum of one Superb, four Greats, two free gifts, three free supernatural powers.

Attributes (Five free levels, seven taken, balanced by fault)

Appearance:	Fair	(0)
Charisma:	Fair	(0)
Dexterity:	Great	(2)
Humanity:	Mediocre	(-1)
Intelligence:	Good	(1)
Perception & Alertness:	Great	(2)
Stamina:	Good	(1)
Strength:	Fair (Scale 3)	(0)
Willpower:	Good	(1)
Wits:	Good	(1)

Secondary Attributes

Magic Points:	37
Magical Effect:	-3
Move:	Good
Damage Capacity:	Fair

Skills

(60 free levels, 60 taken)

Animal Handling:	Mediocre	(1)
Area Knowledge, Home City (easy):	Good	(2)
Athletics:	Fair	(2)
Computer:	Fair	(2)
Control Power: Mind Control (VH):	Fair	(4)
Control Power: Psychometry (VH):	Fair	(4)
Dodge:	Good	(3)
Driving:	Good	(3)
Electronic Security:	Great	(4)
Firearms:	Good	(3)
Intimidation:	Good	(3)
Investigation:	Superb	(5)
Knife:	Fair	(2)
Language, Spanish:	Mediocre	(1)
Law & Police Procedure (hard):	Fair	(3)
Research:	Great	(4)
Stealth:	Good	(3)
Streetwise:	Great	(4)
Subterfuge:	Good	(3)
Tae Kwon Do (hard):	Good	(4)

Gifts

(Two free gifts, two taken)

Contacts in police force; Night Vision

Supernormal Powers

(Three free powers, eight taken,
balanced by faults)

Extraordinary Speed; Can change into Mist Form; Mind Control; Only immobilized by stake through heart; Psychometry; Regeneration; Scale 3 (unobservable); Can change into Wolf Form

Faults

Burns heal slowly; Low financial resources; Mind control needs eye contact; Must sleep most of the daylight hours; Violent when enraged

Note: The following three faults count as two faults each: Burned by sun; Needs blood to live; Dangerous Secret — she's destroyed if it's revealed

Chipaway Fiddlesticks, Gatecrasher Gnome from Saturn's Rings by Ann Dupuis

Note: Chip was created using the objective character creation system presented in *Gatecrasher** (2nd Edition).

Attributes

Awareness:	Mediocre
Constitution:	Good
Dexterity:	Great
Id:	Good
Reason:	Good
Strength:	Fair (Scale -1)

Secondary Attributes

Magic Points:	37
Magical Effect:	-3
Move:	Good
Damage Capacity:	Fair

Skills

Area Knowledge (Saturn's Rings):	Good
Body Language:	Fair
Bureaucracy:	Fair
Computer Operation:	Fair
Diplomacy:	Good
Fast-talk:	Great
Law (Commerce):	Fair
Lie:	Fair
Jury-rigging:	Mediocre
Management:	Fair
Mathematics:	Fair
Navigation:	Great
Pilot Freighter:	Great
Pilot Shuttlecraft:	Good
Sales:	Superb
Sleight of Hand:	Fair
Streetwise:	Fair

Gifts

Homeworld: Saturn's Rings (Low Gravity, Tech +7, Wizardry +2) (no cost); Wealth; People Owe Him Favors; Dexterity +1 (racial modifier)

Faults

Scale -1 (racial modifier); Practical joker (racial fault); Fascinated by shiny things (racial fault); Kleptomania (beyond even usual for a gnome); Ugly (even for a gnome); Soft-hearted (especially towards children and puppies).

Supernatural Talents

Create Illusion; Invisibility; Levitation; Telepathy

* The *Gatecrasher* game is now owned by Domibia Games — please see their website at www.domibia.com.

Tips and Examples

Chicory, Bunny

Chicory is a character in a game where rabbits are the norm, and humans are giant monsters. The scale is therefore relative to rabbits.

GM limits: Six attributes (three free levels); 40 free skill levels, with maximum one Superb, three Great; two gifts, one supernormal power.

Attributes

(Three free levels, seven taken, balanced by faults)

Dexterity:	Good	(1)
Health:	Good	(1)
Perception:	Superb	(3)
Smarts:	Great	(2)
Speed:	Good	(1)
Strength:	Mediocre	(-1)

Skills

(40 free levels, 52 taken, balanced by faults)

Acrobatics:	Terrible	(-1)
Area Knowledge:	Good	(3)
Detect Traps:	Great	(4)
Fighting:	Good	(3)
Gambling:	Good	(3)
Herb Lore (H):	Superb	(6)
Knowledge of Burrow Construction:	Good	(3)
Knowledge of Humans (VH):	Fair	(4)
Knowledge of Non-Rabbit Behavior:	Good	(3)
Language:		
Bug: (H)	Fair	(3)
Common Bird (H):	Good	(4)
Mouse/Rat (H):	Great	(5)
Mechanical Skills:	Terrible	(-1)
Mimic Non-Rabbit		
Sounds (H):	Fair	(3)
Move Quietly:	Fair	(2)
Spring Traps:	Fair	(2)
Storytelling:	Fair	(2)
Tracking:	Great	(4)

Gifts

(Two free gifts plus one supernormal power; four gifts taken, balanced by not taking a power)

Unafraid of Loud Noises (unlike most rabbits); Never Forgets a Scent; Strong Will; Night Vision

Faults

Nosy; Compulsive Gambler; Phobia: Canines; Jealous of Anyone Getting More Attention



Tips and Examples

Class and Racial Template Examples

See also *Seihook*, p. 65, as an example of a science fiction racial template.

Ranger Template (Fantasy Character Class)

See *Templates*, p. 57, for a discussion of character class templates. This is a sample template — the GM should customize to her own game, including adding or deleting attributes, gifts, skills, etc. The GM may allow a beginning character to be a ranger apprentice, rather than full ranger. An apprentice is one or two levels less than a full ranger in any given attribute or skill.

Ranger requirements

Attributes

Dexterity:	Good or better
Intelligence:	Fair or better
Perception:	Good or better
Strength:	Good or better

Gifts

None mandatory. Recommended gifts include Animal Empathy, Absolute Direction, Combat Reflexes, Night Vision, other combat gifts.

Faults

A ranger should not be the type of person who dislikes being alone. Some rangers work for the authorities, which might imply a Duty and/or a Vow of Obedience.

Skills

Area Knowledge:	Fair or better
Bow:	Good or better
Climbing:	Fair or better
Mimic Animal Sounds:	Fair or better
Move Quietly:	Good or better
Riding:	Fair or better
Scouting:	Fair or better
(the skill of observing and remembering)	
Spear or Sword:	Good or better
Survival:	Good or better
Woods Lore:	Good or better

Broad Class Templates

For a loose and easy game, the GM can assign each character class levels for the broad skill example groups listed on page 314. This makes an ideal game for teaching role-playing to beginning players, or when playing with large numbers of players.

For example, the GM decides the players can be one of seven different character classes: Fighter, Ranger, Rogue, Magician, Cleric, Diplomat/Scholar, Jack-of-all-trades. Each of these characters can be defined as follows:

Beginning Fighter

Physical attributes:	Great
Mental attributes:	Mediocre
Psyche attributes:	Poor
Animal skills:	Mediocre
Athletic skills:	Great
Combat skills:	Great
Outdoor skills:	Fair
Social skills (Fellowship):	Fair
All other skills:	Poor

Beginning Ranger

Physical attributes:	Good
Mental attributes:	Fair
Psyche attributes:	Poor
Animal skills:	Good
Athletic skills:	Fair
Combat skills:	Good
Covert skills:	Fair
Craft skills:	Fair
Outdoor skills:	Great
All other skills:	Poor

Beginning Rogue

Physical attributes:	Fair
Mental attributes:	Good
Psyche attributes:	Poor
Athletic skills:	Fair
Combat skills:	Mediocre
Covert skills:	Great
Manipulative skills:	Great
Merchant skills:	Fair
Social skills (Fellowship):	Mediocre
Urban skills:	Good
All other skills:	Poor

Tips and Examples

Beginning Magician

Physical attributes:	Poor
Mental attributes:	Good
Psyche attributes:	Fair
Craft skills:	Mediocre
Knowledge skills:	Fair
Spiritual skills:	Fair
Supernormal Power skills:	Great
All other skills:	Poor
Gift:	Supernormal Power

Beginning Cleric

Physical attributes:	Poor
Mental attributes:	Fair
Psyche attributes:	Great
Animal skills:	Fair
Craft skills:	Mediocre
Knowledge skills:	Fair
Medical skills:	Good
Social skills (Formal):	Good
Spiritual skills:	Great
Supernormal Power skills:	Fair
All other skills:	Poor
Gift:	Divine Favor

Beginning Diplomat/Scholar

Physical attributes:	Poor
Mental attributes:	Great
Psyche attributes:	Mediocre
Artistic skills:	Mediocre
Knowledge skills:	Great
Language skills:	Good
Manipulative skills:	Good
Medical skills:	Fair
Social skills (Fellowship):	Mediocre
Social skills (Formal):	Great
Spiritual skills:	Mediocre
Technical skills:	Mediocre
All other skills:	Poor

Beginning Jack-of-all-trades

Physical attributes:	Fair
Mental attributes:	Fair
Psyche attributes:	Mediocre
Animal skills:	Mediocre
Artistic skills:	Mediocre
Athletic skills:	Mediocre
Combat skills:	Fair
Covert skills:	Mediocre
Craft skills:	Mediocre
Knowledge skills:	Mediocre
Manipulative skills:	Mediocre
Merchant skills:	Mediocre
Outdoor skills:	Fair
Social skills (Fellowship):	Good
Social skills (Formal):	Mediocre
Spiritual skills:	Mediocre
Technical skills:	Mediocre
Urban skills:	Fair

These character classes are merely examples for a simple fantasy game. The GM can change or ignore any that she wishes and create new character classes. She can also create classes for other genres, such as for a science fiction setting.

Each character class has unlisted Knowledge skills appropriate to its class. For example, a fighter has Good Knowledge of tactics, determining weapon quality, judging how well-trained an army is by observing it for a while, etc. Likewise, a rogue has Good Knowledge of types of locks, how many guards a wealthy merchant might have, the value of a given material for disguising oneself, etc.

Some skills listed on page 314 as being under one heading fall under another in certain cases. For example, a rogue would be Great at Climbing, even though Climbing is listed as an Athletic skill. In this case, it's a Covert skill. The ability to Move Quietly is listed as a Covert skill, but a fighter would be Fair at it, and a ranger Great.

Character development in this system is handled normally. The GM must decide at some point whether to continue to use broad skill groups or to break skills down into finer divisions. Each skill must be raised separately if the GM decides to break the broad groups into finer distinctions. If the GM likes keeping the skills together as groups, then raising an entire skill group level should cost more experience points than in a system with narrowly-defined skills — perhaps as much as ten times the cost.

Tips and Examples

Cercopes (Fantasy Race)

Cercopes (or Kerkopes) were originally a pair of brothers in early Greek mythology. By the first century BC, however, mythological writers had expanded them into their own race. It is in this later definition that they are used here.

Cercopes (singular: cercop) are a small, apish race that love to play tricks and pranks on anyone they can. Born thieves, some of them even dared to steal Heracles' weapons! When he caught them and tied them to a pole for punishment, they amused him so with their jokes and banter that he let them go. Players should not attempt to play a cercop unless they have a roguish sense of humor.

Cercopes are small humanoids with ugly, apelike faces and a prehensile tail. A cercop stands about four feet high (120 cm), but generally stoops a bit. The face is not hairy, but both sexes tend to have long sideburns that often meet under the chin — this hair does not continue to grow, but stays the same length, as monkeys' hair does. The bodies have some scant hair on the back, and the tail is furred except for the final six inches (15 cm). Arms, legs and chests have no more hair than the average human male does, and they wear clothing — with a tail hole. Their feet resemble monkeys' feet, but they cannot manipulate things well with them. They are not fond of shoes, only wearing them when attempting to disguise themselves as another race.

Cercopes stand upright most of the time, but lean forward to run, with the tail acting as a counterbalance. Their tails are strong enough to be used in combat and to aid in climbing. However, a cercop cannot do fine manipulation (such as pick a lock) with its tail. Cercopes speak their own language, and need to learn another to speak with the rest of the party.

The average cercop has a Mediocre Strength and Damage Capacity, but a Good Dexterity. Their intelligence runs the same range as humans.

Cercopes have the racial gifts of Exceptional Balance (+2 to any action requiring balance, even in difficult situations), the Ability to Land on their Feet with no harm from twice the distance a human could, and Prehensile Tail.

Their racial faults are Impulsiveness (act first, think later), Compulsive Jokers (practical and otherwise), Kleptomania, Unattractive Appearance to other races, and Bad Reputations as Thieves and Tricksters.

They have a bonus of +1 to the following skills: Acrobatics, Move Quietly, Climbing and Fast Talk. They have a -1 penalty to use any weapon of Medium size or bigger.

The net result is that it counts as a fault to be a cercop. Since anyone playing such a character actually gets some useful bonuses if playing a thief, the GM should be sure to enforce the faults — especially the Bad Reputation. NPCs will have a hard time trusting a cercop, usually with good reason.

This racial template gives a strong incentive to creating a thief character. However, it is possible to make a cercop warrior or even cleric if desired. Certain faults can be "bought off." That is, a character may have a gift of Not a Kleptomaniac — but it costs one gift, which would nullify the free fault level. However, the Unattractive Appearance and Bad Reputation cannot be bought off — these are inherent prejudices in others, not in one's self.

A cercop character could take a fault: No Tail — perhaps he lost it in battle. This would give extra levels to overcome the -1 penalty to all medium and large weapons if a character wished to be a warrior cercop, for example.

Animal and Creature Examples

Non-PC animals need not be built using level limits. Just define what traits are essential to the animal, and let it go at that. The Strength Scale refers to *Non-humans*, p. 20. Damage may include a "weapon deadliness" factor for teeth, claws, and, in some cases, body optimized for combat (usually carnivores).

Dog

Perception:	Great to Superb
(Smell should be Scale: Dog)	
Strength/Mass Scale:	-7 to 0
Skills:	Mediocre to Superb
(tailor to specific training received; examples include attack, guard, guide, track, hunt, and tricks)	
Melee Combat:	Fair to Superb
Damage Capacity:	Good to Great

Cat

Agility:	Great to Superb
Scale:	-6 or -7
Skills:	Survival, Hunting, Playing
Gifts: Night Vision, Nine Lives (e.g., each time a cat receives damage that would kill it in one blow, check off one life and don't count the damage. There are other ways to play this, of course, such as a Legendary Dodge ability.)	
Faults: Independent-minded, Curious, Lazy, Vain	
Damage Capacity:	Fair to Superb

Tips and Examples

Horse

Strength: Scale 3 Good to Great
 Endurance: Good
 Speed: Scale 4 Good to Great
 Skills: Mediocre to Superb
 (tailor to specific training received; examples include riding, driving, racing, fighting, and various tricks)
 Faults: Tailor to specific animal (Runaway, bites, kicks, etc.)
 Damage Capacity: Mediocre to Good



Falcon

Courage: Fair to Superb
 Agility: Good to Superb
 Speed: Scale 5 Fair to Great
 Strength: Scale -6, Fair to Superb
 (Scale may be from -8 to -4 to reflect sizes from sparrow hawk to eagle)
 Skills: Mediocre to Superb
 (tailor to specific training received; examples include manning – a measure of the degree of taming, hunting ground mammals, hunting birds, aerial acrobatics, trained to the lure, etc.)
 Gift: Flight
 Damage Capacity: Fair to Good

Lion

Perception: Great
 Melee Combat: Great
 Stalking: Great
 Dodge: Fair
 Strength: Scale 2 Fair to Great
 Fault: Lazy
 Damage Capacity: Fair to Superb



Camel

Strength: Scale 2 Good to Great
 Endurance: Great to Superb
 Speed: Scale 3 Mediocre to Good
 Skills: Mediocre to Superb
 (tailor to specific training received; examples include riding, driving, packing)
 Gift: Desert Survival
 Damage Capacity: Fair to Great

Elephant

Strength: Scale 8 Good to Superb
 Agility: Good to Superb
 Skills: Mediocre to Superb
 (tailor to specific training received; examples include riding, hauling, stacking (logs etc.), tricks)
 Gift: Exceptional animal intelligence
 Fault: Males subject to Musth (annual madness)
 Damage Capacity: Good to Superb

Tips and Examples

Grizzly Bear

Perception:	Good
Melee Combat:	Good
Dodge:	Fair
Strength:	Scale 3 Fair to Great
Fault: Berserker	
Damage Capacity:	Fair to Great

Cobra

Perception:	Good
Melee Combat:	Great
Dodge:	Good
Supernormal Power: Poison, +4 damage bonus	
Fault: Bad temper	
Damage Capacity:	Poor

Skunk

Melee Combat:	Poor
Ranged Combat:	Good, short range
Dodge:	Poor
Supernormal Power: Noxious Fluid (blinds, incapacitates, renders foul)	
Damage Capacity:	Terrible

Giant Spider

Melee Combat:	Good
Dodge:	Poor
Supernormal Powers: Poison (paralyzes), Web (Good difficulty level Strength roll to break)	
Damage Capacity:	Good

Griffin

Perception:	Great
Melee Combat:	Great
Dodge:	Good
Supernormal Powers: Flight, Tough Hide (light armor)	
Strength:	Mediocre to Great, Scale 4
Damage Capacity:	Good to Superb

Dragon (customize to taste)

Melee Combat:	Good to Great
Ranged Combat:	Good, short range
Dodge:	Mediocre
Supernormal Powers: Fire Breath (+2 damage), Flight, Tough Hide (-1 to -3), Charm with Eyes, Magic Potential (some of them)	
Fault: Greedy	
Strength:	Scale 3 to Scale 9
	Fair to Great
Damage Capacity:	Fair to Great

Equipment Examples

It's possible to define equipment in *Fudge* character terms. This is probably unnecessary, but can be done if desired.

Equipment from any technological level, stone age to science fiction, can be detailed this way. A piece of equipment can be defined by as many *Fudge* traits as are needed: attributes, skills, gifts or faults.

For example, an old, battered sword found in a damp dungeon has:

Attributes:

Sharpness:	Terrible
Durability:	Poor

Fault:

Looks Shabby

Such a weapon is treated as a club for damage, rather than a sword (no Sharpness bonus). The GM may require a situational roll every few combat rounds: the sword breaks on a Mediocre or worse result from parrying or being parried. And finally, some people will make fun of anyone carrying such a shoddy-looking weapon.

When the sword was new, however, it had:

Attributes:

Sharpness:	Good
Sturdiness:	Great

Gift:

Beautifully Made



Tips and Examples

In that case, it would indeed merit the +1 for Sharpness (perhaps any Sharpness level of Mediocre to Good gets the +1 Sharpness bonus, while duller blades get no bonus, and better blades might get an additional +1 bonus). It also would never break under ordinary circumstances, and its appearance probably earns its owner a positive reaction from many people.

A bejeweled magic sword found in a dragon's hoard might have:

Attribute:

Appearance: Superb
(+3 to impress those who value wealth)

Gift:

Troll-slaying (+3 to hit when fighting Trolls; such wounds will never heal)

Fault:

Dedicated Purpose (it tries to control the wielder to hunt trolls)

Skill:

Dominate Wielder: Fair (opposed action against a Will attribute)

A different magic sword:

Supernormal Power:

Flame Creation (+2 damage)

Skill:

Flame Shooting: Great
(Range: 3 yards or meters)

Fault:

Flame Creation only works on a Good or better situational roll

Of course, even if the flaming missile fails, it can still be used as a regular sword, so it's not exactly worthless in such cases.

As a final example, consider a science fiction double-seat fighter spaceship:

Attributes:

Acceleration: Great
Handling: Superb
Speed: Good (Scale 15)
Size: Fair (Scale 8)

Skills:

Navigation: Good
Targeting: Superb
Auto-pilot: Fair
Food Preparation: Poor
Entertainment: Mediocre

Gifts:

Turret-mounted Laser Rifles, above and below
Bucket Seats in the bridge
Hyperdrive
Can be used in an atmosphere or in deep space

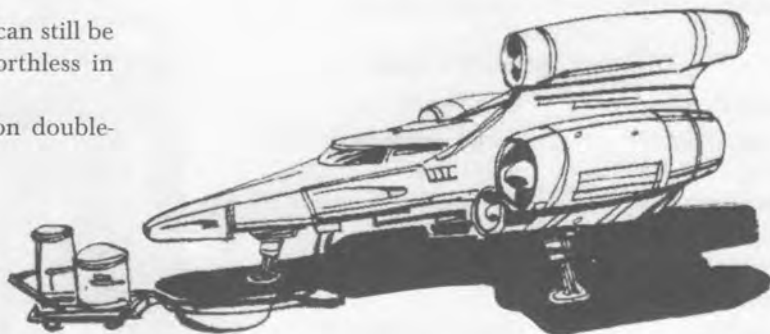
Faults:

Non-standard parts (expensive to repair)
Unattractive exterior
Cramped sleeping quarters
Airlock squeaks annoyingly

Ordinary, every-day equipment should not be detailed out in this manner. There is no need to define a canteen, for example, as anything other than "metal, 1 quart (liter) capacity." Even for equipment that may have an impact on the game, such as weapons or thieves' tools, you do not need to have any more information than "+2 offensive damage factor" or "adds 1 to Pick Locks skill."

It's best to restrict defining equipment in *Fudge* character terms to the truly extraordinary (such as magic items). Another use is when the equipment's powers may be used in an opposed action: in a car race, for instance, you need to know the relative speeds and handling capabilities of the vehicles as well as the skills of the drivers. A battle between spaceships is another good example.

Equipment with personality, such as sentient magic items or advanced robots, may be treated as full-fledged *Fudge* characters if desired.



Five-Point Fudge

Five-point Fudge is a character creation system for *Fudge*, suitable for newcomers to *Fudge*, both new and experienced roleplayers. *Five-point Fudge* is specifically aimed at those players who feel lost when first reading *Fudge*. It can be intimidating and confusing at first to read a game with so many options — one doesn't know where to begin. *Five-point Fudge* gives you an easy beginning point: a set way to make a character to see if you might like this game. If you find you enjoy *Five-point Fudge*, you may then want to try subjective character creation — or you may be happy using this system for the rest of your *Fudge* career.

Five-point Fudge assumes that you understand basic roleplaying terms and basic *Fudge* terms. If not, please read *Fudge* first — at least the character creation chapter.

Five-point Fudge is suitable for any genre, but each separate genre requires customized skill lists, gifts, faults, and possibly attributes.

Character Points

Fudge itself makes no mention of “character points,” using the word “levels” instead. This character creation system introduces character creation points, which are different from levels.

The norm in this system is a five-point character. A GM may allow her players fewer or more points as she sees fit, of course — see *Campaign Power Levels*, p. 80. If you're new to *Fudge*, we recommend you start with five-point characters, and play with them for a while. You'll then be better able to decide if the power level is right for you.

Each genre has a number of skill groups available. In the fantasy genre detailed later in this book, for example, there are eight skill groups. Each skill group has fifteen or more skills, of which the player may choose a certain number, based on the number of points spent in that skill group.

A player can spend his points in any of the groups that he chooses, up to four points in any one group. This provides a certain number of skills (of the player's choice) from the appropriate group, at the levels shown in the table below.

Note that if you spend only one or two points in a skill group you can spend your points in either a broad or narrow focus. Because a character with too few skills may be weak in a given campaign, the GM may limit the number of points you can spend on narrowly focused skill groups. (The suggested limit is two points.)

Examples of point expenditure: If a player wishes his character to be a dabbler at combat, he could spend one point on the Combat group. Using a broad focus, he could then choose any three Combat skills to list on his character sheet at Fair and any one at Mediocre. Using a narrow focus, he may choose any two Combat skills: one at Good and one at Mediocre.

Example 1: One point in Combat

One-handed Sword: Fair

Fast Draw Sword: Fair

Shield: Fair

Brawling: Mediocre

Example 2: A different way to spend one point in Combat

Spear: Fair

Throw Spear: Fair

Tactics: Fair

Knife: Mediocre

Example 3: One narrowly focused point in Combat

Bow: Good

One-handed Sword: Mediocre

If a player spends two points in a skill group, he can choose two skills at Good and four more at Fair (using a broad focus), or one at Great, one at Good, and one at Fair (using a narrow focus).

Points Spent in a Group	Skills in That Group, at Which Levels		General Skills Point: Skills at Level
	Broad Focus	Narrow Focus	
1	3 at Fair, 1 at Mediocre	1 at Good, 1 at Mediocre	3 at Fair, from any two or three groups
2	2 at Good, 4 at Fair	1 at Great, 1 at Good, 1 at Fair	
3	1 at Great, 3 at Good, 4 at Fair		
4	1 at Superb, 2 at Great, 3 at Good, 3 at Fair		

Five-Point Fudge

Example 4: Two points in Combat

One-handed Sword: Good

Fast Draw Sword: Good

Bow: Fair

Brawling: Fair

Read Opponent: Fair

Tactics: Fair

Example 5: Two narrowly focused points in Social

Fast-talk: Great

Diplomacy: Good

Camaraderie: Fair

And so on. The more points a player spends in a given skill group, the more his character gains both familiarity with a range of skills and greater expertise in some of those skills. For example, a professional soldier is a Combat specialist who will be an expert with a few weapons, but will have also used many other weapons over the course of his career.

The player may choose any skills within a given skill group, up to the number listed for the points spent. The player may decide which of those skills are at the listed levels. If the GM doesn't want a character to know a given skill, she should make sure the player understands this before character creation.

Thus there are thousands of player character types available in this system, yet all are easily customized to the player's desires.

The possible combinations of spending five points are:

5 different skill groups:	1, 1, 1, 1, 1
4 different skill groups:	2, 1, 1, 1
3 different skill groups:	3, 1, 1 or 2, 2, 1
2 different skill groups:	4, 1 or 3, 2

General Skills Point

A player may spend a maximum of one point as a General Skills point. This means you may spend one point and take any* three skills at Fair. These skills can be from two or three different skill groups, if desired (there is no point in taking them all from the same group). Note that a General Skills point does not get you as many skills as a broadly focused point (four), but more than a narrowly focused point (two).

* = The GM may restrict certain skills, such as Magic skills, from being taken with a General Skills point.

Trading Skills

During character creation you may trade one skill for two skills of lesser value. Thus you could trade one Good skill for two Fair skills, or one Great skill for two Good skills. For example, spending two points in a skill group normally gets you two Good and four Fair skills. You could instead choose two Good, three Fair, and two Mediocre skills.

Skills involved in the trade must all be from the same skill group. *Exception:* With a General Skills point (see above), you can trade a Fair for two Mediocre skills from two different groups. Thus a character could take six Mediocre skills from six different groups with a General Skills point.

No other trading of skill levels is allowed, unless using the expanded trading option in *Campaign Power Levels*.

The Character Sheet

The normal *Fudge* character sheet is used. However, under the skill list, the player should list the points spent. For example, you might begin your skill list with:

Skill Groups:

Combat: 2 pts.

Scouting: 2 pts.

Athletic: 1 pt.

To Make a Character

There are many ways to create a character. If you have a concept in mind, scan the skill lists that seem most likely to fit your character. For example, a fighter will obviously need to spend some points in Combat skills, and a thief in Covert skills.

Since you must spend points in at least two skill groups, try to think of what other skills, aside from the obvious, would be helpful – or perhaps simply fun – for your character to have.

If you don't have a concept in mind, then toy with skill group linkings. What would a Combat/Scouting combination look like? Probably a ranger. How about an Athletic/Covert? Hmm – a James Bond type, perhaps? Knowledge/Social – that might be a merchant or a diplomat, depending on the skills chosen. And so on – this is actually a fun pastime, even if you aren't making a character.

Once you've decided on which skill groups to choose from, jot down the most appealing skills in these groups. The number of skills you want from a given group will tell you how many points you need to spend in that skill group. For example, if only two or three skills appeal to you from

Five-Point Fudge

a group, spending one or two narrowly focused points is sufficient. If you really want eight or ten skills all from the same group, you're creating a specialist character: you'll probably have to spend three or four points in that skill group to get that many skills. (Another way to get eight or ten skills, if you don't mind low skill levels, is to use the "trading skills" option, and expect to raise them later with experience points.) A jack-of-all-trades character rarely spends more than two points in any one group, and is interested in skills from three or more different skill groups.

Once your skills are chosen, you can then set your attributes, gifts, and faults. At that point you'll easily be able to see what levels your attributes should logically be, and which gifts and faults would go most appropriately with your character.

Attributes

All attributes start at Fair. Each character may take two free attribute levels, either raising one attribute two levels, or two attributes one level each. (The GM may allow more or fewer free attribute levels — see *Campaign Power Levels*.)

In addition, players may trade levels — that is, lower an attribute to Mediocre in order to raise one other attribute one level, and so on. Also, subject to GM approval, a character may raise an attribute by taking an additional fault, or by foregoing one of the two free gifts.

Conversely, a player may forego one of his two free attribute levels in order to take an extra gift — again, subject to GM approval.

Attributes are not linked to skills in this game, except in the following sense: the player is encouraged to choose attribute levels which make sense, given his skill list. For example, three or more points spent between Combat, Scouting, and Athletic skills means that the character would logically be above average in Strength, Agility, and/or Health. If the player decides not to raise at least one of these attributes above Fair, he should have a good story as to why they are abnormally low.

Attributes are used for three things in the game:

1. As very broad skills. There will be times in which no particular skill listed in the rules is appropriate for the task the character is attempting. In these cases, the GM will choose the closest attribute and have the player roll versus the attribute (possibly at a penalty).

2. In certain opposed actions, such as attempting to sneak by a guard (Move Quietly skill vs. Perception attribute) or a swindle attempt (Con skill vs. Reasoning attribute) or an attempt to strangle someone (Strength attribute

vs. Health attribute). The GM will think of other cases readily.

3. As a broad handle on who the character is. A high Reasoning, low Strength character has a different flavor from the opposite attribute levels.

Skill Groups

Each genre has its own skill groups. Listed in the following pages are eight general-purpose skill groups suitable for many settings; descriptions for these skills are given in the *Skills, Gifts, and Faults* chapter (pp. 84-106). The GM may customize these lists, of course, and may even add or delete an entire skill group if desired.

Note: Although four of the skill groups have multiple titles, such as Athletic/Manual Dexterity skills, for simplicity they are referred to outside this list by the first part of the title, such as Athletic skills.

Skills marked with an asterisk (*) appear in more than one skill group. These may be learned by spending points in either skill group — there is no reason to learn the same skill from two different groups.

Gifts

Each character may have two gifts from the following list, or other GM-approved gift. In addition, for each fault chosen beyond the first two, the character may have an additional gift. The GM may limit the number of gifts available from this method, as things can get a little out of hand.... You may also gain a gift, with GM approval, by foregoing one of your free attribute levels. Descriptions of these gifts are given in the *Skills, Gifts, and Faults* chapter (pp. 106-109).

Certain gifts, marked with an asterisk (*) may be lost if abused. Contacts, Favors Due, and Patron depend on the goodwill of others, and it's possible to push them too far or too frequently. Good Reputation can be eroded by inappropriate behavior, and Rank can be lost if you break the rules of the organization granting the rank.

Faults

Each character must start with two faults from the following list, or other GM-approved fault. In addition, each fault chosen beyond the mandatory two allows the player to choose an additional gift for his character, or raise an attribute one level, subject to GM approval. Descriptions of these faults are given in the *Skills, Gifts, and Faults* chapter (pp. 109-114).

Five-Point Fudge

Master Trait List

Athletic/Manual Dexterity Skills

Acrobatics
Aerial Acrobatics
Balance
Break Fall
Breath Control
Climbing *
Concealment *
Dancing *
Driving *
Escape Artist
Hide Self *
Juggling *
Jumping
Legerdemain
Mountaineering *
Move Quietly *
Pick Pockets *
Piloting *
Riding *
Riding, Trick
Rope Use *
Running
Sleight of Hand *
Sports
Stealth *
Swimming *
Team Acrobatics
Throwing
Tumbling
Zero-G Maneuvering

Combat Skills

Blind Fighting
Demolitions *
Fast Draw
Read Opponent
Shield
Tactics
Unarmed Combat
Weapon Skill (see Weapon Skill, p. 105, for list)

Covert/Urban Skills

Climbing *
Computer Hacking/Cracking *
Concealment *
Detect Lie *
Disguise
Etiquette: Underworld

Find Hidden
Find Traps
Forgery
Hide Self *
Lip Reading
Listening/Bugging
Move Quietly *
Observation *
Pick Locks
Pick Pockets *
Poisons *
Remove/Disarm Traps
Security Systems
Set Snares/Traps *
Sleight of Hand *
Stealth *
Streetwise
Surveillance
Survival: Urban
Tailing
Ventriloquism

Knowledge Skills

Appraisal
Architecture
Area Knowledge
Communications
Computer Hacking/Cracking *
Computer Operation
Computer Programming *
Computers
Criminology
Cryptography
Deduction
Demolitions *
Divination
Electronics *
Engineering *
First Aid
Forensics
Knowledge Skill (see Knowledge Skill, p. 94, for list)
Language (specify)
Literacy
Masonry *
Mechanic/Machinist *
Medicine
Meteorology
Occult Knowledge
Paramedic *
Pharmacy
Photography *

Poisons *
Psychology/Psychiatry
Research
Veterinarian *

Professional Skills

Acting *
Animal Handling
Animal Training
Armorer/Weaponsmith
Artist
Blacksmith
Carpentry
Computer Programming *
Craft Skill (see Craft Skill, p. 89, for list)
Dancing *
Electronics *
Engineering *
Gambling *
Games *
Juggling *
Masonry *
Mechanic/Machinist *
Merchant
Musical Skill (specify)
Paramedic *
Photography *
Piloting *
Professional Skill (see Professional Skill, p. 100, for list)
Salesmanship *
Shipbuilding

Scouting/Outdoor Skills

Camouflage
Cartography
Climbing *
Driving *
Fishing
Hide Traces
Hunting
Mimicry
Mountaineering *
Move Quietly *
Navigation
Observation *
Orienteering
Piloting *
Riding *
Rope Use *
Set Snares/Traps *
Stealth *

Five-Point Fudge

Survival (varies)
Swimming *
Tracking
Veterinarian *

Social/Manipulative Skills

Acting *
Bluff
Bribe
Bureaucracy
Camaraderie
Carousing
Con
Detect Lie *
Diplomacy
Etiquette
Fast-talk
Flattery
Gambling *
Games *
Haggle
Hypnotism
Interrogation
Intimidation
Leadership
Lie
Oratory
Persuasion
Salesmanship *
Seduction
Storytelling
Wit

Supernatural Skills

This skill group varies greatly depending upon the particular setting, and so is not encompassed by this generic skill list. It can include such things as Divine Skills, Magic Skills, and/or Psionic Skills.

Gifts

Ambidextrous
Animal Empathy
Attractive
Charisma
Concentration
Contacts *
Danger Sense
Direction Sense
Double-jointed
Eidetic Memory
Empathy

Favors Due *
Followers
Good Reputation *
Heightened Sense(s)
Human Calculator
Linguist
Lucky
Pain Tolerance
Patron *
Quick Reflexes
Rank *
Rapid Healing
Resistance/Immunity
Scale
Scholar
Sleep Control
Time Sense
Tough Hide
Voice
Wealth

Faults

Absent-minded
Aged
Ambitious
Amnesia
Bad Reputation
Bloodlust
Braggart
Callous
Chronic Pain
Code of Honor
Combat Paralysis
Compulsive Behavior
Coward
Curious
Delusions
Dependency
Dependent(s)
Disease
Distractible
Duty
Dwarfism
Enemy
Fanaticism
Fastidious
Favors Owed
Garrulous
Glory Hound
Glutton
Greedy
Gullible

Hatred
High-strung
Impaired Sense(s)
Impulsive
Indecisive
Injured or Missing Limb
Intolerant
Law-abiding
Lazy
Lechery
Low Social Status
Loyalty
Manic-depressive
Melancholy
Miserliness
Multiple Personality Disorder
Nerd
Nosy
Obesity
Obsession
Offensive Habits
Overconfidence
Pacifist
Paranoia
Paraplegic/Quadriplegic
Phobia
Poor Hygiene
Poverty
Protection of the Innocent
Quixotic
Race
Reckless
Scale
Schizophrenia
Secret
Selfish
Selfless
Shyness
Slow Healing
Stubborn
Susceptibility
Tactless
Temper
Thin-skinned
Trickster
Truthful
Unattractive
Unlucky
Vanity
Vow
Weak Stomach
Youth

Five-Point Fudge

Campaign Power Levels

The default power level of *Five-point Fudge* is near the middle range of what different GMs want in their campaigns. It produces potential heroes: characters above the norm in abilities and experience, but not (yet) powerful heroes.

This middle range is deliberate, as it makes it fairly easy to customize the rules up or down to suit most needs. So if the characters created here seem too weak or too powerful to your tastes, this section is for you.

More Powerful Characters

You have a few options to make more powerful characters using *Five-point Fudge*. The most obvious is to grant the players six-point characters (or even higher). You can do this with the existing point descriptions as they are, or add a five-point option, which looks like:

For Six-point+ Characters Only:

Points Spent in a Group	Skills at Level
5	2 at Superb 2 at Great 3 at Good 4 at Fair

Note: This option should not be used with five-point characters, as there is a requirement that all characters must have skills from at least two different skill groups.

Less obvious but probably better for the players is to give them five-point characters with five free levels after character creation, subject to GM approval. That is, once a player has made a normal five-point character, he can then submit five skills to the GM for approval to raise one level each. (Or, if the GM is willing, a skill could be raised two levels, taking up two of the free levels in one skill.)

The GM may veto certain skill raises, however — it can be unbalancing to have too many Superb skills in a single character, for example. It can also be unfair to the specialized fighters in a group if the non-fighters are allowed to raise their combat skills to Great or Superb. However, if the GM has a combat-intensive campaign in mind, this may be the only way the party can survive...

Another way to help characters is to allow them more than two free attribute levels and/or more than two free gifts.

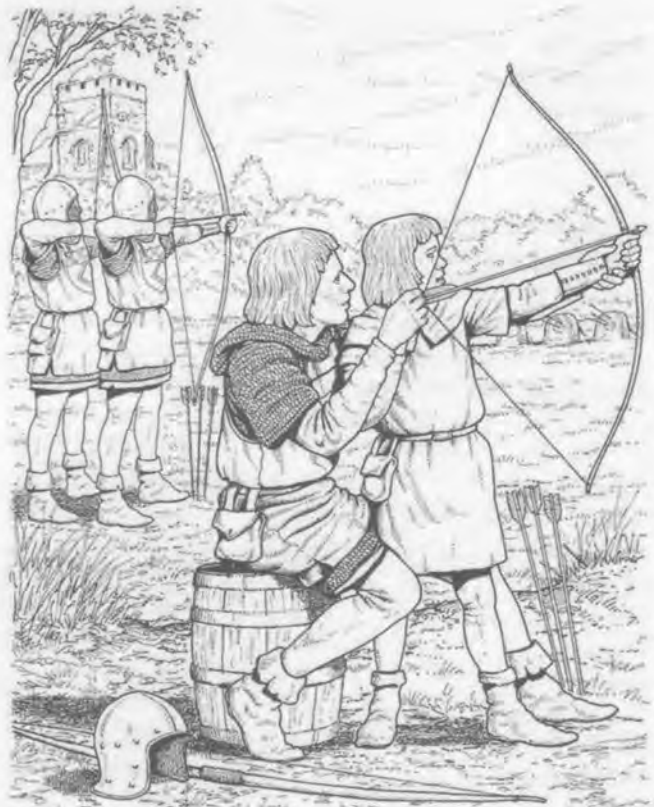
Yet another way to help characters is to expand the *Trading Skills* possibilities. This option creates more choices for the players, which can be good or bad,

depending on your players. It's good in that character creation becomes more flexible, but bad in that the choices can overwhelm someone making their first *Fudge* character. It's probably best not to use it for your first character, and possibly not at all. If using this suggestion, do not use narrowly focused points, and add the following rule:

You may also trade two skills of the same level for one skill at one level higher (all skills involved must be in the same skill group). For example, you could trade two Fair skills for one Good skill. This type of trading, two skills for one skill of the next level higher, is restricted, however: you may not do this more than twice in any one skill group. The GM may set more severe restrictions, such as no more than once per skill group, or no more than two such trades for the whole character, whether in the same skill group or two different skill groups.

Less Powerful Characters

If you are running a long-term campaign, you may wish to start your players with less powerful characters, so they can experience development through their own efforts.



Five-Point Fudge

The most obvious way to do this is to allow the players to have only four-point characters. If you do this, do not allow anyone to spend four points in a single skill group — each character should always have skills from at least two groups.

Another way to reduce the power level is to disallow narrowly focused points, as they are a cheap method of adding higher skill levels to a character.

A further way to limit power, even with five-point characters, is to disallow four points to be spent in a single group, or even three points. This means a character will have a broad range of skills, but none of them very high.

This idea can be carried even further: allow a player to spend two points in a skill group, for example, but only if he spends them as if he were spending points on two different groups. For example, a player might spend one point on Combat skills, taking three skills at Fair and a fourth skill at Mediocre. Then he could spend another point on Combat skills, taking three different skills at Fair and an eighth skill at Mediocre. Thus, the player would have spent two points on Combat skills, but would have eight skills overall instead of six — but have them at a lower level.

Yet another way to create less powerful characters is to reduce the number of free attribute levels to one or zero, and/or to reduce the number of free gifts to one or zero.

Finally, you can select from the suggestions above and create your own restrictions. For example, you might allow five-point characters, not allow more than three points in any one skill group, grant them only one free attribute level, and disallow narrowly focused points. Or you might allow four-point characters, and not allow a player to spend more than two points in any one skill. And so on.

Sample Character

Below is an example five-point character with five free levels (the recommended way to create more powerful characters). Balfo was designed for *Fantasy Fudge*, a pre-customized version of *Five-point Fudge* found later in this book. Other sample characters for *Fantasy Fudge* can be found on pp. 139–142.

Balfo, a Halfling Scout

Attributes

Reasoning:	Good
Perception:	Great
Willpower:	Fair
Strength:	Mediocre, Scale -2
Agility:	Good
Health:	Fair

Skills

<i>Scouting: 3 points</i>	
Observation:	Great
Cartography:	Good
Tracking:	Good
Woods Lore:	Good
Mimicry:	Fair
Move Quietly:	Superb
[Fair +3 levels from fault: Halfling]	
Navigation:	Fair
Survival:	Fair

Athletic: 1 point

Balance:	Fair
Climbing:	Fair
Throwing:	Fair
Swimming:	Mediocre

Combat: 1 point

Bow:	Good
One-handed Sword:	Mediocre

Gifts

Direction Sense
Heightened Sense: Night Vision

Faults

Halfling (Scale -2, +3 to Move
Quietly skill; worth two faults)
Humanitarian *

* Taken as an extra fault to balance an additional attribute level.

To make Balfo a more powerful character by adding five free levels, the GM allowed the player to change the following skills:

Observation:	Superb
Tracking:	Great
Mimicry:	Good
Balance:	Good
Climbing:	Good

Had the player asked, the GM would not have been willing to let the player raise Balfo's Bow skill, an already narrowly focused skill, as the campaign was not combat-intensive.

Skills, Gifts, and Faults

by Kent Matthewson

Skills and Skill Selection

One of the defining characteristics of *Fudge* is its lack of definition, at least in terms of many of the specifics found in other game systems. There are no definitive attributes, skills, gifts, and faults; only lists of examples are given, with the responsibility laid upon the GM to choose among them, or to devise her own. The GM must decide upon broad or narrow skills (or even a mixture of the two), and whether to draw up specific lists, or to allow the players to define their own skills. Each method has its own advantages and pitfalls.

Broad skills allow for fast and easy character creation, as fewer decisions are required by the players. Broad skills also speed up game play, as mechanics for dozens of individual skills do not need to be memorized or consulted.

Broad skills define stereotypes or professions/classes of characters very well. "Science Skills" represents well the myriad sciences known by the Science Officer in a science fiction game, as the stereotyped concept of these characters assumes that they always know everything about all branches of science.

The most telling disadvantage of broad skills is that they do not allow characters to be as carefully tailored and individualized as characters using more narrowly-defined skills. Such characters do not have the same depth and their players may not make the same emotional investment in them. Broad skills are most useful for games where speed of play is more important than characterization.

Narrow skills allow for richer, more detailed characters. Players may find more satisfaction in defining exactly the character they wish, and defining the character precisely is easier when narrowly specific skills are available to the player.

The downside to narrow skills is that character creation becomes more time-consuming given the number of skills that must be selected, and the long lists or descriptions of skills that the players must be aware of before making their choices. Game mechanics may be slowed down when the specifics of a skill must be consulted during play.

A solution that is sometimes workable is to allow broad skills with exceptions. The Science Officer mentioned above might have Science Skills: Good, with Biology: Fair and Astrophysics: Great.

The decision to pre-define skills restricts some of the flexibility in character creation. Allowing players to define their own skills gives a great deal of flexibility. The players

can select and precisely define their characters' skills, allowing them to portray their characters exactly as they envision them.

Such player-defined skills require more monitoring by the GM. The question of how narrow or broad the skills are to be must be addressed, and the interpretation of "broad" or "narrow" varies from person to person. The GM must be willing to review and modify characters in this regard for the sake of consistency between characters.

A workable compromise is to use a pre-defined skills list, with the understanding that players are allowed or even expected to alter or add to these skills. This allows both flexibility and consistency. Such a list need not be limiting to creativity, either; nothing is more intimidating than a blank page, and a framework within which to begin can be very useful.

Defining Skills

The terms "broad skills" and "narrow skills" seem self-explanatory. However, the perception of these terms varies from person to person, or more specifically from GM to GM or GM to player. One GM might consider Sword to be a narrow combat skill, whereas another might believe narrow skills are Long sword, Rapier, Claymore, etc. If there is no pre-set skills list, then it is important for the GM to ensure that the understanding of the terms is shared by all in the group.

When drawing up lists of skills, the GM should attempt to balance them in terms of their depth, and also in terms of their effects in character creation and game play. "Balance" is a difficult and ambiguous concept, and many game systems devote immense complexity to their character creation mechanics with this aim in mind. In this context, "balance" is intended to create skills that do not favor one type of character over another. The skill groups of *Five-Point Fudge* provide an example of categories to use for grouping skills into likely character types. Each type should have an approximately equal range of skills, or to look at it another way, a character of one type should be required to acquire roughly the same number of skills to meet the character concept as another character type.

For example, if the skills associated with a warrior in a fantasy campaign are comparatively broad, and the skills associated with a thief are comparatively narrow, the player building a character may find his character either short on skills or short on expertise. Keeping an eye on the skills in such groups is one way to promote a certain degree of balance, without becoming obsessive about it.

Skills, Gifts, and Faults

A Core Skills List for Fudge

Presented here is a core skills list. This list is not comprehensive, but intended to serve as a starting point for GMs and players, who are encouraged to modify, edit, or expand it to meet their needs. The skills follow the 'moderately broad' to 'specific skills' range as described in *Skills*, p. 16. A certain degree of flexibility has been written into the skill definitions, in the sense that no description is definitive, but also in that many of the skills are written in a hierarchical fashion, from broad to narrow. A broad skill will have a broad definition, followed by a statement that the skill may include some or all of a list of narrower skills. See Acrobatics or Stealth as examples. The skills are not labeled specifically as 'broad' or 'narrow'; the breadth varies depending on the type of skill, as they unfortunately do not cascade into such convenient definitions.

Selecting and Defining the Skills

It is up to the GM to determine whether to use a broad skill, the individual narrow skills, or a combination of the two — incorporating some of the sub-skills into the broad definition, while keeping others as individual skills. For example, the GM might decide that Acrobatics includes Tumbling, Balance, Aerial Acrobatics, and Team Acrobatics, but that Jumping and Break Fall are separate skills. The GM should develop a skills list for his players if necessary that details which combinations she wishes to use. For example:

Acrobatics (Tumbling, Balance, Aerial Acrobatics,
Team Acrobatics)
Break Fall
Jumping
etc.

In other instances, a GM might wish to further subdivide an existing skill. In this case, the list entry can make reference to the broader skill from which it is drawn. For example:

Combat Driving (subset of Driving)

Some GMs may wish to rename the skills as appropriate to the genre, such as in a fantasy genre, where Herbalism would be more appropriate than Pharmacy. In this instance, Herbalism would be in the list with Pharmacy beside it in parentheses so that players know what skill this refers to in the list:

Herbalism (see Pharmacy)

GMs with more time might choose to modify the names and skill descriptions themselves to customize them for their campaigns. The descriptions and game mechanics suggested for each skill are just that: suggestions. GMs may find the suggested difficulties or modifiers do not match their preferences, in which case they should adjust them.

Player-defined Skills

GMs may allow players to define unique skills. Players may find existing skills too rigidly defined, or may find that they must take a large number of skills to satisfy a particular character concept, even though only limited aspects of each skill are pertinent. Such a skill may be a modified version of an existing skill, or a combination of such skills. It should not be used by players as a means to reduce skill costs to min-max their characters.

Appropriate rolls and difficulty levels can be discussed between the player and GM.

Format

The skill name is followed by a parenthetical of which category or categories it falls under, for those using *Five-Point Fudge*. Each narrow skill includes a description, which details what abilities the skill encompasses. This is followed by suggestions on what situations could require a skill roll. Finally, a description of possible difficulty levels or modifiers and the consequences of success or failure are included.

Gifts and Faults

A large selection of gifts and faults are included. Again, these are neither definitive nor exhaustive. The gifts and faults presented are intended to be a core assemblage that covers only gifts and faults that fall within normal human limitations. The specifics of supernormal gifts will vary greatly between campaigns, and as such have been left for expansion by the GM. Some gifts might be attributes for some campaigns (Attractiveness for example), or even skills.

These gifts and faults are each briefly described, and suggested in-game effects are presented. Individual GMs may wish to preset which gifts and faults are allowable beforehand, as not all gifts and faults are appropriate to all genres or campaigns. The fault Paraplegic, for example,

Skills, Gifts, and Faults

would be inappropriate for a typical heroic fantasy campaign, but might be acceptable in a gritty cyberpunk setting. Some may be worth more, depending on the campaign, as technology or magic might compensate for them — in a modern-day campaign Paraplegic might be worth two faults, whereas a cyberpunk campaign might feature powered exoskeletons that make it worth only one.

Skill Descriptions

Acrobatics (Athletic)

The ability to perform leaps, flips, cartwheels, vaults, and other stunts of a gymnastic nature. This skill may encompass any or all of the skills Tumbling, Balance, Jumping, Aerial Acrobatics, Team Acrobatics, and Break Fall. See those skills for information on those specific aspects.

Acting (Professional, Social)

The ability to simulate emotions, voices, or assume the role of another person. Used with the Disguise skill, it may allow the impersonation of specific persons. It may be used creatively to fool opponents (faking injury, pretending to be a noble or official, and so on).

A roll should be made for each performance to determine how believable it is.

Difficulty ratings depend on what the character is attempting. Feigning simple emotions could be Mediocre. Assuming a role might be Fair to Great, depending on how much of a stretch the role is (a warrior attempting to pass himself off as an officer of the guard might be relatively easy, but a teenager impersonating an FBI agent would be more difficult). Impersonating a specific person might be Superb (and require additional skills such as Disguise), or could be treated as an opposed roll versus an attribute such as Reasoning or Perception, or versus how familiar the subject is with the person being impersonated.

Aerial Acrobatics (Athletic)

The ability to perform aerial stunts, such as swinging on ropes, trapezes, and chandeliers, using awnings as trampolines, and so on. This may be subsumed under Acrobatics, and/or may encompass Balance.

A roll should be made for each maneuver attempted.

Difficulty ratings depend on the maneuver being attempted — swinging on a rope or vine might be Mediocre, while swinging from a chandelier might be Good, and leaping through a window and bouncing off an awning onto a horse might be Superb.

Degrees of failure may result in anything from missing a target to falling.



Animal Handling (Professional)

The ability to guide and control animals, and to properly care for and feed them. The skill may be narrowly defined to specific types of animals/situations, such as Falconry, Hunting Dogs, Horses, Snake-Charming, or Teamster. The skill may encompass Animal Training, Veterinarian, or Riding.

Roll whenever a situation arises that requires control of an animal (in combat, when being pushed to do something dangerous, or against the animal's nature).

The difficulty will depend on the situation and what kind of animal is being handled. Directing oxen in ploughing a field takes a minimal skill level, whereas controlling a horse spooked by a rattlesnake might require a Great roll.

Animal Training (Professional)

The ability to train animals or break wild animals into obedient steeds, guards, or companions. This may be subsumed under Animal Handling.

A roll should be made for each day of training. The GM may set a number of days appropriate to the animal being trained and the level of training attempted.

Difficulty levels can be varied for the type of animal trained: dogs might be Mediocre, cats Good, wild animals

Skills, Gifts, and Faults

Great to Superb; as well as for the type of training required (simple obedience is easier than complex tasks).

Degrees of success or failure indicate decreased or increased time required, injury to the animal or the trainer, or ultimate failure (the beast cannot be trained).

Appraisal (Knowledge)

The ability to accurately judge the value of goods in current market conditions. The skill may be more narrowly defined to apply to specific types of goods: Gems/Jewelry, Trade Goods, or Paintings, for example.

A roll should be made for each item (or lot of items) looked at.

Difficulty levels will depend on the rarity of the item; in the case of forged goods the difficulty would be at whatever level the goods were faked at, such as a piece of jewelry forged by a Great forger. The difficulty may be adjusted up or down depending on time and tools available to the character; a brief glance versus a thorough inspection, or use of a spectrometer for gems, for example.

Degrees of failure indicate how far off the character is in his estimation — either over or under, whichever is to the character's disadvantage.

Architecture (Knowledge)

The knowledge of building construction, design, and artistry. The ability to draw up plans for buildings, and have them executed. This includes knowledge of building techniques (post and beam, framing) and styles of architecture (Modernism, Art Deco, Rococo). The character may have a bonus for finding secret passageways ("These rooms just don't measure up...").

A roll should be made for each structure designed.

Degrees of failure can result in unattractiveness, shoddy design, or collapse.

Area Knowledge (Knowledge)

The character knows a given area's geography, people, politics, and history. The character may purchase this skill more than once, each for a different area. These areas can be as large (country, province, city) or small (neighborhood, sewer system) as the player prefers, or the GM will allow.

A roll should be made for each significant piece of information the character attempts to recall.

On a successful roll, the character will know locations, historical facts, or who or where to go to for aid and information. The more obscure the information, the more difficult the target. Degrees of success or failure affect the accuracy and specificity of the information.

Armorer/Weaponsmith (Professional)

The ability to construct, modify, or repair combat materials given time, equipment, and materials as appropriate to the campaign. The skill may be narrowly defined as Bowyer, Fletcher, Swordsmith, Armorer, or other specialty.

A roll should be made for each weapon manufactured, modified, or repaired.

Difficulties can be considered Fair for manufacturing typical weapons and modified upwards or downwards depending on time, the quality and availability of materials, and the technology level of the campaign. Improving weapons or creating superior ones may increase difficulties depending on the GM. Small advantages such as creating an expanded clip for a pistol might be Good, whereas creating a sword that confers +1 to combat skill or damage might be Superb. The GM might also introduce other costs, such as the expenditure of Fudge points, experience points, or character funds.

Artist (Professional)

The ability to create an artistic composition. This may be taken as a broad skill, or it may be narrowly defined as Painting, Sculpture, Drawing, or other artistic skill.

A roll should be made for each day spent on a work. The finished piece can be an average of all the rolls.

A Fair result might indicate producing an accurate likeness (of a face, for example), whereas superior artwork might be valued, in prestige or in money, depending on the result of the attempt (a Legendary result might indicate a priceless painting).

Balance (Athletic)

The ability to walk on tightropes, narrow rails, ledges, or other difficult places. The character is able to accurately perform normal movements in precarious locations such as ship's rigging, high-rise girders, or bridge superstructures. This may be subsumed under Acrobatics.

A roll should be made for each surface the character attempts, and each time thereafter the character attempts something that would threaten his balance (like engaging in combat).

The difficulty may range from Mediocre for a beam, to Great for a tightrope. Other factors might be the stability of the surface, wind, or traction (wet or otherwise slippery). Degrees of failure may require such things as stopping and recovering balance, slipping and attempting to hang on, or even falling for a high degree of failure.

Skills, Gifts, and Faults

Blacksmith (Professional)

The ability to fashion implements of bronze, iron, tin, or steel, depending on the campaign. The skill may encompass the manufacture of Armor (Armorer) or weapons such as swords, spears, or other metal weapons (Weaponsmith).

Roll once for each item manufactured.

Difficulty would be based on the quality and/or complexity of the item being made — simple iron implements might be Mediocre, shoeing a horse Fair, while finely crafted steel weapons might be Great. Failure can result in anything from shoddy quality, to the item breaking during manufacture or during use.

Blind Fighting (Combat)

The ability to fight while blinded or in darkness with a reduced penalty, through the use of other senses such as sound, smell, and touch.

The GM may simply allow the reduced penalty automatically, or may require a Fair roll to determine the character's concentration.

The GM may determine modifiers based on conditions other than the darkness itself; such as whether the character's other senses are affected — due to noise, for example.

Bluff (Social)

The ability to convince another of an intended course of action or facts concerning a situation. This may be subsumed under Lie or Persuasion.

A roll can be made for each attempted statement or situation.

Difficulty can be based on attributes of the subject being bluffed, such as Reasoning or Perception. Bonuses and penalties would be dependent upon the situation — a lowly apprentice bluffing that he is about to unleash a lightning bolt might have a penalty, whereas a richly dressed character might have a bonus to convince someone that he knows or is someone of importance, and will have them arrested.

Break Fall (Athletic)

The ability to recover from falling and land on one's feet without injury, or with reduced injury. Also the ability to regain one's feet instantly from a fallen or prone position without an action penalty. This may be subsumed under Acrobatics.

Roll once per fall.

The GM may allow a successful roll to reduce any wounds suffered from a fall by one level (e.g. Fair to reduce a Hurt result to a Scratch, Good to reduce a Very Hurt result to Hurt).

Breath Control (Athletic)

The ability to hold one's breath for extended periods of time. The length may be shortened by exertion (e.g. vigorous swimming). This skill may be subsumed under Swimming.

Roll once per attempt.

Holding one's breath for thirty seconds might be a Mediocre difficulty task, whereas doing so for three minutes might require a Superb result.

Bribe (Social)

The ability to successfully purchase the favor of someone, such as a guard or official. This may be subsumed under Bureaucracy.

Roll once per attempted bribe.

Success depends on the request and the amount of money offered. Higher degrees of success might influence the bribed person to offer additional help. Failure can, depending on the degree of failure, result in anything from causing offense to being arrested.

Bureaucracy (Social)

The ability to understand and deal with complex bureaucratic systems, red tape, or obfuscating officials. The character knows who to see, the proper procedures to get something done, or how to gain access to an important person quickly. This may also encompass the Bribe skill.

Roll once per attempt to "cut through the red tape."

Difficulty will depend on various factors, such as the rank of the person making the attempt, how high a person in the organization he is attempting to reach, or the magnitude of the task. Attempting to get an audience with the Pope might be of Great difficulty. A cardinal attempting it might receive a +1 bonus, whereas a lowly village cleric might receive a -2 penalty. In other situations, the success or failure might affect the time required to accomplish the goal.

Camaraderie (Social)

The ability to make friends easily, putting people at ease (which may encourage favors), or allowing the character to subtly pump a subject for information. This may encompass or be subsumed by Carousing.

Roll once per attempted friendship.

The relative degree of success or failure indicates how much the subject takes to the character. It can also indicate how much aid or information might be forthcoming from the subject. The difficulty might be assigned based on attitude or background. An orc attempting to make friends with an elf might suffer a penalty, for example, whereas a character attempting to get information from a fellow Freemason might receive a bonus.

Skills, Gifts, and Faults

Camouflage (Scouting)

The ability to cover a campsite, building, vehicle, person, or other reasonable sized area so that it is difficult to observe, through the use of fabric, paint, brush, dirt, snow, or other covering materials. This may be subsumed under Stealth.

Roll once per object to be camouflaged. The outcome of the roll is compared against any attempts to find the camouflaged item — usually against an attribute such as Perception.

Modifiers to the difficulty level can include available materials, size and conspicuousness of the object, and methods of observation available (such as night vision or aerial reconnaissance).

Carousing (Social)

The character knows how to have fun and to engage others as well. It may include the ability to drink copiously. Such a character will draw attention and form friendships. This may encompass or be subsumed by Camaraderie.

Roll once per debauch the character engages in, or each drinking contest.

Success or failure indicates how friendly the character has become with others, which may translate into favors or information. Drinking contests are treated as opposed rolls.

Carpentry (Professional)

Knowledge of construction with wood. The constructions possible depend on the campaign setting, and available tools and materials.

Roll once per attempt to build something, or once per day for long-term construction.

The degree of success or failure indicates the soundness, strength, and attractiveness of the finished item or structure.

Cartography (Scouting)

The ability to create accurate maps, given appropriate data (observations, survey sightings, aerial photographs).

Roll once per map drawn.

The rolled degree indicates the accuracy of the map. Bonuses or penalties to the roll might be given for the use of equipment (theodolite, sextant, triangulation of sightings and so on), or for poor or limited

observation. Any attempts to use the map for navigation should use the success level of the map as a bonus for any such rolls, or as a bonus to other such skills. See also Navigation.

Climbing (Athletic, Covert, Scouting)

The ability to ascend vertical faces of cliffs, trees, and walls.

Roll once per attempted climb.

Climbing a tree might be a Mediocre difficulty task, a close-fitted masonry wall might require a Superb result, and scaling a cliff face might range anywhere from Fair to Great difficulty, depending on the number of hand and footholds. Modifiers can include steepness, abundance of handholds, and conditions (ice, moisture, loose rock, rotten branches, etc.). Consequences of failure depend on the relative degree — a slight failure simply indicates being blocked and returning to the ground. Moderate failure might mean getting stuck halfway and requiring assistance, or another successful skill roll to descend. A high degree of failure might indicate a fall.

Communications (Knowledge)

Knowledge of the technical requirements for using communications equipment, such as smoke signals, drums, telegraphy, wireless/radio, FTL communications, or other technology appropriate to the campaign.

Roll once per attempt to make contact.

Difficulty modifiers would be based on conditions (range, electrical storms, wind), and the condition of the



Skills, Gifts, and Faults

equipment. Any degree of failure might indicate the loss of signal strength and a reduction in the amount of information that is transmitted or received; anything below Fair might indicate increasingly broken communication.

Computer Hacking/Cracking (Covert, Knowledge)

The ability to break into secure programs, databases, or computer sites and access their contents. This may encompass or be subsumed under Computer Programming, or may be subsumed under Security Systems.

Roll once per attempt to break into a system.

The degree of success indicates how much information is obtained, or how deep the hacker may have penetrated. Failure can range from accessing minimal information for a slight failure, to no information, to being detected (for a severe failure).

Computer Operation (Knowledge)

The ability to operate computers to access data, run programs, input data, and other routine tasks. The results and difficulty levels will vary according to the campaign type.

Roll once per session or operation performed.

Modern campaigns might treat operating computers as a nearly ubiquitous skill. Pulp campaigns in the 20s or 30s might treat computers as science-fiction devices that are very rare (and hence difficult to operate). SF campaigns with Artificial Intelligence might make such a skill obsolete. Hence, the difficulty level of any given task will depend on the campaign, as will the types of tasks allowable.

Computer Programming (Knowledge, Professional)

The ability to create software programs to accomplish specific tasks.

Roll once per program created.

The difficulty will depend on the complexity of the program attempted, and on the time allotted to create it. Failure might indicate bugs that require more time (additional time and skill checks), harmful results (lost data or corrupted files), or that the program might fail at a critical time.

Computers (Knowledge)

The ability to use computers to find information, create documents, infiltrate confidential files, or create software programs. This may encompass any or all of the skills Computer Operation, Computer Programming, or Computer Hacking. See those skills for information on those specific aspects.

Con (Social)

The ability to persuade another of exaggerated or untrue facts in order to swindle money or goods from them. This may be subsumed under Lie or Persuasion.

Roll once per attempt to mislead someone.

The difficulty will depend on how reasonable the con is (modifiers to the roll) vs. how Intelligent, Perceptive, or experienced the "mark" is. The degree of success may indicate how much money is received. The severity of failure might indicate anything from simple lack of success (no deal) to involvement of the law.

Concealment (Athletic, Covert)

The ability to appropriate and hide objects about one's person or elsewhere without being seen. This may be subsumed under Sleight of Hand.

Roll once per object attempted.

The difficulty will depend primarily on the level of an attribute such as Perception. Bonuses or penalties can be assigned based on the object's size and the available places of concealment. Voluminous clothes such as a trench coat or cape might give a bonus to the roll, whereas close-fitting clothes might impose a penalty. Some sample objects:

Mediocre: Can fit entirely within the hand (coin, marble)

Fair: Can fit in hand and be concealed if positioned correctly (wallet, knife, small handgun)

Good: Can be held in one hand, but must be shielded by body or loose clothing (large handgun)

Great: Medium object (Uzi, toaster), must be shielded by body or covered (by a cape or trench coat for example)

Superb: Large object (rifle, sword), must be shielded by body or covered (by a cape or trench coat for example)

Failure indicates the attempt is noticed.

Craft Skill (Professional)

This includes any handicrafts or artisan-type skills, with the ability to manufacture items, evaluate them, find markets, etc. Listed here are only a sampling — many more are possible.

Roll once per item, or once per day for items that take longer to manufacture.

The difficulty of the roll will depend on what is being made. Making a simple smock might be of Mediocre difficulty, whereas making a gown for a duchess might be of Great difficulty. Modifiers might include the time allowed, available materials, or type of tools used. The rolled degree indicates the quality of the item (and possibly its value).

Basketry: Making items from woven plant materials such as reeds or grasses.

Brewing: Making fermented grain beverages.

Skills, Gifts, and Faults

Calligraphy: The art of decorative script.

Carving: Making items of art or use from wood, bone, ivory, or stone.

Cobbling: The manufacture of footwear.

Cooking: The preparation of food.

Farming: The raising of crops and livestock.

Flower Arranging: The aesthetics of displaying flowers and plants.

Glassblowing: The manufacture of bottles, dishware, or other items of glass.

Goldsmith: Making jewelry, such as rings, brooches, and necklaces, out of gold.

Illumination: The art of book decoration.

Jeweler: The manufacture of jewelry and gem-setting/ cutting.

Leatherworking: Making items of clothing, harness, or even armor from hides.

Limning: Sign painting.

Needlecraft: Making or decorating cloth through embroidery, knitting, needlepoint.

Pottery: The making of useful or decorative items through (fired) clay.

Sewing/Tailoring: The manufacture of clothing.

Silversmith: Making jewelry, such as rings, brooches, and necklaces, out of silver.

Tanning: The preparation of hides into workable leathers.

Weaving: Making cloth.

Criminology (Knowledge)

The understanding of criminals and their behavior and habits. This may also assume knowledge of crime scene methodology, such as the taking of measurements, fingerprints, and fiber samples, as well as ferreting out obscure clues, and interpreting these results. It may encompass Forensics as well.

Roll once per crime scene examined, or when the character attempts to interpret or predict a criminal's behavior.

The difficulty will depend on the number or quality of clues available. The GM might start out the difficulty of assessing the criminal (guessing his next move, or knowing where to investigate further) at Superb and work down one level for each substantial clue available, each witness interviewed, etc. See *Forensics* for analyzing physical evidence.

Cryptography (Knowledge)

The ability to decipher or create codes for sending confidential messages. This may require special equipment (such as computers) in some campaign types.

Roll once per code attempted.

The difficulty will depend on the sophistication of the code (i.e. give the code a difficulty rating), and be mitigated by factors such as computers, mathematical ability, or familiarity with similar codes. The degree of success can determine how quickly the code is broken. A moderate degree of failure (-1) might indicate additional time necessary, and anything higher as outright failure to crack the code.

Dancing (Athletic, Professional)

The character can perform dances in a particular style, or many styles if the GM permits – ballet, modern dance, ballroom, Highland, or belly-dancing, for example.

Roll once per performance.

The difficulty of the dance depends on its sophistication – a simple jig could be Mediocre, but the Dance of the Seven Veils might be of Great difficulty. The relative degree indicates how well-executed the performance is, and how well it is appreciated.



Skills, Gifts, and Faults

Deduction (Knowledge)

The ability to apply logic and reasoning to available facts and draw conclusions. It may be used with discretion by the GM to grant knowledge to a character or give hints in understanding information they have received.

Roll once per attempt (the GM may wish to limit how often this may be attempted). The character must have a (GM-determined) minimum of information before making the attempt.

The difficulty will depend on how much information the character has acquired, and the complexity of the problem. The degree of success indicates how much information the character can put together. Failure indicates mistaken conclusions.

Demolitions (Combat, Knowledge)

The knowledge of explosive substances and devices, including their properties (explosive power, storage procedures) and their uses. This includes the ability to use explosive devices accurately to achieve desired results (such as destroying a bridge).

Roll once per attempted demolition.

The difficulty of a demolition depends on the complexity of the problem (breaching a wall versus demolishing a building), and the available materials (gunpowder with a powder trail versus Semtex and electronic timer/detonators). The degree of success can indicate how precise or complete the damage is. Degrees of failure can result in only partial success, unforeseen damage, or even injury.

Detect Lie (Covert, Social)

The ability to know when another person is lying, by observing expressions, body language, voice, tics, or perspiration. It may be opposed by Lie or Con.

Roll once per lie or conversation.

Roll vs. the liar's Lie or other appropriate Persuasion type skill. High success may give the character a more specific idea of the lie (i.e. what exactly might be lied about or an idea of what the truth might be). High failure might indicate the character mistakenly believes the truth to be a lie.

Diplomacy (Social)

The ability to negotiate between hostile parties and reach a satisfactory middle ground, or defuse a potentially violent situation. This may be subsumed under Persuasion.

Roll once per session of negotiations.

The difficulty will depend on how hostile the parties are, the issues at stake, political pressure, or personal agendas. Negotiating a trade route might be Fair, but mediating between parties on the brink of open conflict might be Great or higher. The greater the success, the better the

relations between the parties. A high degree of failure might indicate increased hostility.

Disguise (Covert)

The ability to change one's general appearance, through the use of clothing, makeup, prosthetics, or muscular control. High skill levels may include the ability to mimic specific people, the opposite sex, or other races.

Roll once per disguise.

The difficulty level may be based on the type of attempt — mimicking someone different in a general way, such as a derelict, a construction worker, or a city guard might be Mediocre. Attempting to change or contort one's features so as to escape recognition might be Good. Impersonating a specific person might be Superb (and require Acting rolls as well, depending on the GM). Alternatively, the difficulty level might be dependent upon an attribute such as Perception, with modifiers based on the above.

Divination (Knowledge)

The ability to make predictions regarding people or events. This skill does not necessarily allow supernatural divination, only that the character can make use of and interpret the results of astrology, tarot, I Ching, runes, tea leaves, or other methods. The GM may allow the skill to actually discover facts about people, places, or events, and to make predictions regarding the future, depending on the campaign's magic rules.

Roll once per attempt. The number of attempts might be limited by the GM (such as once per game session).

The degree of success indicates how much or how specific the information received is, or how convincing the character's conclusions are to others. Failure might indicate that false or misleading information is received, or that the character is not believed.

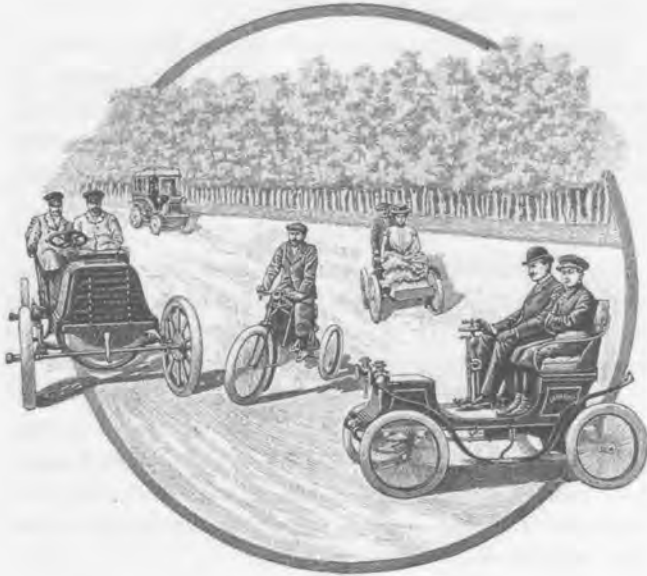
Driving (Athletic, Scouting)

The ability to operate a ground-based vehicle, such as a motorcycle, automobile, chariot, or stagecoach. The GM may allow combat maneuvers with the vehicle, or the GM may require Combat Driving as a separate skill (but purchased no higher than basic Driving). It may be more narrowly defined as particular classes of craft, such as Car, Motorcycle, Truck, or Tank.

Under normal conditions, no roll is required. Roll when the driver is faced with environmental or other hazards, such as a blizzard, or while being chased.

Driving against an adversary is treated as an opposed roll, with the higher rolled degree winning. The GM may

Skills, Gifts, and Faults



set difficulties for particular maneuvers, such as bootleg reverses, shaking tails, or jumps. Such maneuvers would generally be in the Good to Superb range, depending on the speed the vehicle is travelling, and the hazard of the maneuver (jumping a ditch as opposed to jumping a river).

Electronics (Knowledge, Professional)

The ability to understand electrical/electronic devices appropriate to the campaign, and repair or modify them. It may be a specialty of Engineering.

Roll once for each device that is to be modified, built, or repaired.

The difficulty level will be dependent upon the complexity of the device, and the technology level of the campaign. Degrees of success can indicate a superior device, or less time taken. Failure can indicate anything from more time required, failure to achieve the result, or damage to the device.

Engineering (Knowledge, Professional)

The ability to design and build complex machinery or structures. The skill may be narrowly defined to specific types of engineering, such as mechanical or electrical. The skill does not necessarily imply the resources for building engineered constructs.

Roll once per design or construct, or per day.

The difficulty level will be dependent upon the complexity of the device, and the technology level of the campaign. In a medieval campaign, a pendulum clock might be Superb (or even Legendary), whereas a modern campaign might consider a flying car to be Legendary. The degree of

success may indicate less time required, or superior results (the construct is more efficient or durable). Failure indicates more time required, a substandard construct which may fail at a crucial time, or simply the inability to successfully design or construct it.

Escape Artist (Athletic)

The ability to slip ropes, manacles, chains, or other bonds through the use of special techniques, contortionism, and hidden lockpicks or other items. Pick Locks may be subsumed under this skill.

Roll once per confinement or once per device, if there are multiple devices.

The difficulty will depend on the security or sophistication of the device(s). Hands tied behind one's back might be Fair, whereas a straitjacket might be Good, and a locked trunk Superb.

Etiquette (Covert, Social)

The broad ability to function in social situations. It may be narrowly defined into particular social strata (High Society Etiquette, Underworld Customs) or into a particular culture or subculture (Japanese Etiquette, Cyberpirate Etiquette, Renaissance Court Etiquette).

Roll once per situation (such as a court ball, or an underworld leadership meeting).

The difficulty will depend on the position of the character — whether he is welcome or unwelcome, his status, or contacts within the group. The degree of success indicates anything from getting through without mistakes to impressing others with your manners and grace. Failure can range from minor faux pas, to catastrophic embarrassment and possible ejection from a place or event.

Fast Draw (Combat)

The character can draw a weapon instantly, with no action penalty (if such exists in the GM's game). The character may buy it as a general skill, or may be required to purchase it individually for each weapon, or the Fast Draw skill might be encompassed by (equal to) the weapon skill.

Roll once per draw.

Depending on the GM, the character succeeds on a Fair or better roll, or it is an opposed roll vs. the opponent's weapon skill or Fast Draw skill, or vs. an attribute such as Agility or Speed.

Fast-talk (Social)

The ability to temporarily convince another of something untrue by overwhelming them with talk, facts, and argument. This may be subsumed under Lie, Persuasion, or Con, or encompass them.

Skills, Gifts, and Faults

Roll once per conversation.

The difficulty is rolled vs. an attribute of the subject such as Willpower, with modifiers for the magnitude of the deception. The degree of success indicates how thoroughly the subject has swallowed the story, and may impact how long he will believe it, or how much contrary evidence he must find before realizing his error. Failure indicates anything from lack of belief, to annoyance or outright hostility.

Find Hidden (Covert)

The ability to find concealed or disguised items, such as secret doors, false bottoms, or even be able to discern things hidden in among others, such as finding relevant information in a book, or picking out a needle in a (small) haystack.

Roll once per attempt for a given object or area.

Difficulty will depend on how well hidden the object is, and how much time is taken for examination. A door hidden behind a tapestry might be Mediocre, whereas a carefully constructed secret passageway might be Great.

Find Traps (Covert)

The knowledge of alarms, traps, and detection systems, possibly including their installation (Set Snares). This skill may be subsumed under Security Systems, or combined



with Remove/Disarm Traps.

Roll once per trap, detection device, or alarm system.

The difficulty of the task depends on the quality or sophistication of the system. A tripwire may be Mediocre to find, a pressure plate trap Fair to Good, and laser or ultrasonic movement sensors might be Great to Superb to detect.

First Aid (Knowledge)

The ability to apply basic first aid to reduce bleeding, stabilize injured individuals, and encourage healing in a basic way (splinting, stitching). This may be subsumed under Medicine or Paramedic.

Roll once per person or wound.

Success indicates stabilizing any character in a Near Death state. The GM may also allow each injury successfully treated to be improved one wound level. The time required for this to occur will depend on the campaign-specific healing rate.

Fishing (Scouting)

The ability to find and catch fish, using the most appropriate method for the situation (rod and reel, fly-casting, nets, trawling). This may be encompassed by Survival.

Roll once per fishing expedition.

The difficulty depends on conditions (fish available) and may be modified by superior or inferior equipment.

Flattery (Social)

The ability to tell another person what he wishes to hear, making him more favorably disposed towards the character. This may be subsumed under Lie or Persuasion.

Roll for each person flattered.

The difficulty may be vs. the subject's Perception, Reasoning, or other attribute. The higher the relative degree of success, the more impressed and favorably disposed the subject will be towards the character. Failure may range from no effect, to a negative reaction to the "bootlicker."

Forensics (Knowledge)

The laboratory science of analyzing physical evidence of crimes, such as fibers, gunpowder residue, wounds, and ballistics. This may be subsumed under Criminology.

Roll once per crime or individual piece of evidence analyzed.

The difficulty will depend on the number or quality of clues available. The higher the degree of success, the more information the character gleans from the clues.

Forgery (Covert)

The ability to create false documents, given proper materials. The character may create letters, identification (passports, drivers' licenses), or even money if the GM allows.

Skills, Gifts, and Faults

The skill could also be used to forge art objects (especially paintings) if the character has an appropriate complementary skill (such as Artist). Forged documents may be detected by attributes such as Perception, or by the Forgery skill itself (or Appraisal in the case of forged artwork).

Roll once per document created.

The rolled degree is used as the base in opposed rolls vs. others who may detect the forgery. Alternatively, the GM may set a difficulty level for the document (Fair for an ID card, Superb for money, for example), and the degree of success or failure is applied as a bonus or penalty to attempts to detect the forgery.

Gambling (Professional, Social)

The ability to win in games of skill or chance, or accurately assess odds in betting on races or sporting events. It may be subsumed under Games.

Roll for each bet (each hand in poker, each race in horseracing).

In competitive gambling (such as cards), it is an opposed roll vs. each other participants' skill. For other events (such as roulette, or a bet on a sports team), the GM may set a difficulty level that corresponds to the odds.

Games (Professional, Social)

This can encompass many types of games of skill or chance, such as chess, billiards, and poker. It may encompass Gambling.

Roll once for each round, hand, or game played.

Each attempt is treated as an opposed roll vs. each other participants' skill.

Haggle (Social)

The ability to bargain shrewdly with a merchant or a customer over the cost of goods or services. It may be subsumed under Salesmanship.

Roll once per negotiation session.

Treat this as an opposed roll vs. the opponent's Haggle or Appraisal. Success or failure drives prices up or down appropriate to whether the character is buying or selling, proportionate to the degree of success or failure.

Hide Self (Athletic, Covert)

The ability to use cover and/or dark areas to remain unobserved. The character cannot disappear into the shadows while under observation. It may be subsumed under Stealth or Camouflage.

Roll once per attempt.

It is treated as an opposed roll vs. an attribute such as Perception, with situational modifiers such as lighting, lack of cover, or bright/dark clothing.

Hide Tracks (Scouting)

The ability to cover tracks, campsites, or other evidence of passage by rearranging the local terrain. Note that this skill does require time, and may slow movement. It may be subsumed under Camouflage.

Roll once per site or set of tracks attempted.

It is an opposed roll vs. an attribute such as Perception or a skill such as Tracking, with bonuses for such things as rocky ground or time passed, or penalties for soft mud, snow, or other conditions that increase the visibility of tracks.

Hunting (Scouting)

The ability to find and kill game given the appropriate tools, such as weapons, snares, and traps. This may be subsumed under Survival.

Roll once per attempt or per day.

The difficulty depends on conditions (game available) and may be modified by superior or inferior equipment.

Hypnotism (Social)

The ability to induce a trance in a willing subject, and ask questions, delve into distant memories, even implant post-hypnotic suggestions.

Roll once per subject.

The difficulty level depends on the depth of information requested, or the type of suggestion implanted. Higher degrees of success should indicate more accurate memories, or more control over the subject. In some campaigns, the GM may allow unsuspecting or unwilling subjects to be hypnotized with an appropriately high skill roll, opposed by a skill or attribute such as Willpower.

Interrogation (Social)

This skill is used for extracting information from an unwilling subject. The means allowed will depend on the GM and the campaign — threats, intimidation, bright lights, even violence if allowed by the game conventions.

Roll once per question, or per interrogation session.

Treat this as an opposed roll vs. an attribute such as Willpower. The greater the degree of success, the more information is obtained. In cases of failure, the subject may intentionally slip misleading information to his questioners.

Intimidation (Social)

The ability to bully or frighten others through psychological or physical threat. It may be subsumed under Persuasion.

Roll once per person bullied.

Treat this as an opposed roll vs. the subject's Willpower or other appropriate attribute or skill. Bonuses or penalties can be assigned for the situation and surroundings. For

Skills, Gifts, and Faults

example, a subject bound and helpless would give a bonus to the roll, whereas a subject on the street backed up by a gang of thugs would impose a penalty to the roll.

Juggling (Athletic, Professional)

The ability to fountain balls, pins, rings, scarves, knives, or other objects in the air. It may be subsumed under Sleight of Hand. The greater the skill, the more objects may be juggled, or tricks performed.

Roll once per performance.

The difficulty level depends on the sophistication of the performance — juggling three balls might be Mediocre, whereas juggling more objects, or objects that are unbalanced or dangerous (flaming torches, knives) increases the difficulty. Failure indicates dropping objects, or perhaps injury, if juggling dangerous objects.

Jumping (Athletic)

The ability to make greater than average jumps. It may be subsumed under Acrobatics, or an attribute such as Strength or Agility.

Roll once for each leap attempted.

Some sample difficulties, based on world records:

Broad Jump:

Mediocre: 1.5 meters — Legendary: 3.5 meters

Long Jump:

Mediocre: 3 meters — Legendary: 9 meters

High Jump:

Mediocre: 1.5 meters — Legendary: 2.5 meters

Vertical Leap:

Mediocre: .6 meters — Legendary: 1.3 meters



Knowledge Skill (Knowledge)

Knowledge skills are fields that the character has acquired information in through study or experience. They consist primarily of theoretical knowledge that the character can recall, and sometimes practical application. For example, a character might have extensive knowledge of American Football — its rules, history, famous players, records, plays, etc. However, the character would not necessarily be any good at playing (or coaching) the game. However, a character with knowledge of Chemistry might be able to synthesize chemicals given proper facilities.

The type of knowledge skills available will depend upon the campaign setting, and can be as narrowly or broadly defined as the GM or player wishes. For example, a character could have the Knowledge Skill: History, or History of France, or Medieval History of France. With narrow skills, GMs may give penalties for questions involving areas outside the character's expertise, or may rule that some, many, or all Knowledge skills have a broad skill with a specialty, which can be simulated with the specialty being a level or two higher than the broad skill.

This area is virtually limitless, but some examples of the traditional humanities and sciences follow, including some examples of narrow specialties:

Anthropology: The study of human customs and rituals. Specialties: Usually specific peoples, such as Native American Cultures, or Sub-Saharan Tribes.

Archaeology: The study of past cultures through their artifacts. Specialties: Usually specific cultures, such as Ancient Greece, Egyptology, Paleolithic Man.

Astronomy: The study of the stars, planets, galaxies. Specialties: Stellar Evolution, Quasars, Cosmology, Planetary Systems.

Biology: The study of living things. Specialties: Marine Biology, Botany, Biochemistry, Bacteriology.

Chemistry: The study of the properties of substances and their interactions. Specialties: Polymers, Organic Chemistry.

Economics: The study of the forces and effects of human commerce and societies. Specialties: Macro-economics, Microeconomics, Banking, Stock Markets.

Geography: The study of the earth and its features and of the distribution of life on the earth, including human life and the effects of human activity. The physical characteristics, especially the surface features, of an area.

Geology: The study of the components of the earth — rocks and minerals. Specialties: Crystallography, Plate Tectonics, Mineralogy, Stratigraphy.

History: The study of the world's recorded past. Specialties: Ancient History, Medieval History, Modern History, Carolingian France, Ming Dynasty, Faerie history of the pre-Cataclysm.

Skills, Gifts, and Faults

Law: The study of the laws and legal procedures of a given social system. Specialties: Corporate Law, International Law, Tax Law, Criminal Law.

Literature: The study of great works of fiction, poetry, and drama. Specialties: Elizabethan drama, Victorian poetry.

Mathematics: The study of numbers and their properties. Specialties: Applied Mathematics, Calculus.

Mythology: The study of the beliefs and stories of past cultures. Specialties: Classical Mythology, Norse Mythology.

Paleontology: The study of ancient creatures. Specialties: Cretaceous Ceratopsians, Microfossils, Ammonites, Conodonts, Biostratigraphy.

Philosophy: The exploration of ethics and logic. Specialties: Dialectics, Ethics.

Physics: The study of forces, from the macrophysical to microphysical. Specialties: Kinematics, Particle Physics.

Political Science: The study of countries, nationalism, imperialism, etc. Specialties: Particular nations or regions, such as the Middle East, Eastern Europe, Southeast Asia.

Sociology: The study of human behavior en masse. Specialties: Social Psychology.

Theology: The philosophy of religious teachings. Specialties: Mosaic Law, Christology.

The areas of other knowledge possible are virtually infinite. Fantasy or science fiction campaigns are likely to have areas of knowledge unique to themselves, such as Extradimensional Physics, Exobiology, Heraldry, Woods Lore, or Elven Customs.

Such other knowledge skills can frequently fit within the sciences and humanities with some modification. Monster Habits, for example, is really a specialty of Biology. Others will be unique to the campaign setting. Some examples:

Alchemy: Primitive chemistry, symbology, and in fantasy campaigns, transmutation and the creation of magical substances (which would then fall under the campaign's magic system).

Astrogation: This is really a subset of Navigation.

Astrology: Primitive astronomy, plus knowing how to accurately plot planetary movements and, in campaigns with magic, make predictions.

Heraldry: The study of devices, motifs, and genealogies.

Legends/Stories: Knowledge of historical and semi-historical stories and legends — similar to Mythology.

Necrology: The study of undead creatures, their habits and weaknesses (similar to Biology).

Roll once per attempt to recall knowledge, understand information, or apply knowledge to a practical task.

The difficulty will depend on how esoteric the GM determines the knowledge to be. Some flexibility is particularly important in adjudicating knowledge skills, as the breadth of such skills can vary greatly.

Language Skill (Knowledge)

The ability to speak and understand a given language, such as French, Swahili, Elvish, American Sign Language, or even Morse Code. A sample listing of skill levels:

Terrible: A few words or phrasebook sentences.

Poor: Can communicate basic ideas, in broken phrases.

Mediocre: Can communicate in full sentences, thick accent.

Fair: Can communicate normally, with an accent.

Good: Can communicate sophisticated concepts, nearly undetectable accent.

Great: Can communicate anything in the language, no accent.

Superb: A professional linguist of the language.

Rolls are only necessary when the character is attempting something difficult — like writing a technical treatise, or trying to pass himself off as a native speaker. Normal conversation should be at the character's skill level, and not require a roll.

Leadership (Social)

The ability to inspire others to follow a common course of action, or rally flagging morale. The GM may give bonuses to troops led with successful Leadership. It may be subsumed under Persuasion or even Oratory, or may encompass them.

Roll once per situation where leadership is required, such as combat.

Difficulty levels will depend on the morale of those being led, as well as the situation facing them. The leader of a ragtag army of peasants being led against a contingent of knights may have a high difficulty, for example, whereas the converse would be true for leading the knights.

Legerdemain (Athletic)

The ability to perform tricks with balls, coins, and cards for entertainment or for personal gain (such as gambling or street huckster games). It may be subsumed under Sleight of Hand, and may encompass Juggling.

Roll once per performance, or per contest vs. an opponent.

In betting situations, treat it as an opposed roll vs. the opponent's Perception or other appropriate attribute or skill. As entertainment, the difficulty may depend on the sophistication of the trick. The rolled degree indicates how entertaining the performer is, and may translate into money.

Skills, Gifts, and Faults

Lie (Social)

The ability to convince others of a falsehood. It may also encompass any or all of the skills Bluff, Con, or Fast-talk, or may be subsumed under Persuasion.

Roll once per falsehood attempted.

Treat lies as opposed rolls vs. attributes or skills such as Perception or Detect Lies. Bonuses or penalties may be assigned depending on the situation and the magnitude of the lie.

Lip Reading (Covert)

The ability to understand what people are saying by careful attention to their mouths, but without hearing what they are saying, such as from a short distance, through a window, or with binoculars.

Roll once per conversation

The difficulty level depends on how clearly the character can see the subject. Fair would be relatively near, such as within twenty feet, in good light. Penalties should be applied for extra distance, or anything that obstructs vision (a closed window, or dim light). Rolls lower than Fair would indicate less complete information, or even misinformation for high degrees of failure.

Listening/Bugging (Covert)

The ability to hear faint sounds and understand conversations through doors or walls. In modern campaigns, this may include the ability to plant listening devices ("bugs").

Roll once per conversation or listening device planted.

Difficulties would be based on the situation — thick

walls or doors may hamper listening, or block transmissions. Anything below Fair might indicate that sounds or words are lost or misheard, and the amount of information that is understood is correspondingly reduced.

Literacy (Knowledge, Magic)

The character can read and write. Whether this is strictly the character's native tongue, or all languages known to the character is up to the GM.

It is not normally necessary to roll for this skill, unless the character is barely literate and attempting to read or compose something of a high difficulty level.

Masonry (Knowledge, Professional)

Knowledge of building with brick, stone, ceramics, or concrete. Constructions depend on the campaign setting, and available tools and materials.

Roll once per attempt to build something, or once per day for long-term construction.

The difficulty depends on the scale, complexity, and time allotted for the structure. The degree of success or failure indicates the soundness, strength, and attractiveness of the finished structure.

Mechanic/Machinist (Knowledge, Professional)

The ability to understand mechanical devices appropriate to the campaign, and repair, modify, or build them. The skill may be more narrowly defined to specific types of mechanical devices, such as automobiles, aircraft, or steam engines. It may be a specialty of Engineering.

Roll once for each device that is to be modified, built, or repaired.

The difficulty level will be dependent upon the complexity of the device, and the technology level of the campaign. Degrees of success can indicate a superior device, or less time taken. Failure can indicate anything from more time required, failure to achieve the result, or damage to the device.

Medicine (Knowledge)

The ability to diagnose disease, repair injury, perform surgery, and prescribe drugs or other ongoing treatment. Other names appropriate to campaign technology levels might be Chirurgeon or Healer. The skill may be more narrowly defined to specialties, such as Surgery or Cardiology. It may encompass the skills Paramedic and First Aid.

Roll once per diagnosis or healing attempted.

Healing will be dependent upon the individual GM's campaign. Suggested options are: wounds are each healed one level, or wounds heal at double the untreated rate. Treatment of diseases will depend on the campaign and its



Skills, Gifts, and Faults

technology, and the availability of treatment options. Rolls can be made regularly during the course of treatment in such cases — the condition improving a level each time the treatment is successful, for example.

Merchant (Professional)

The ability to evaluate goods, haggle for better prices, manage accounts, and know trade routes and market conditions. This may encompass such skills as Appraisal, Haggle, Salesmanship, or even Bribe. See those skills for information on those specific aspects.

Meteorology (Knowledge)

The ability to predict the weather based on observations as well as instrument readings and/or satellite images, depending on the campaign.

Roll once per day's prediction.

Predicting the day's weather might be Fair, whereas each additional day beyond the first might add an additional difficulty level. Modifiers to the roll might be given for more sophisticated equipment (a home weather station vs. satellite images and Doppler radar). The higher the relative degree, the more accurate the forecast.

Mimicry (Scouting)

The ability to duplicate sounds, animal cries, or other people's voices, depending on how the GM permits the skill to be defined.

Roll once per sound attempted.

Treat it as an opposed roll vs. an attribute such as Perception, with modifiers depending on the sound mimicked. A simple birdcall might be +1, whereas a specific person's voice might have a -3 or even lower modifier.

Mountaineering (Athletic, Scouting)

The ability to climb natural surfaces, traverse dangerous areas, and safely guide and transport others through mountainous terrain and up rock faces. It may encompass Climbing.

Roll once per difficult task attempted (such as climbing a rock face, or traversing a glacier).

The difficulty level will depend on the terrain. A sheer rock face might be of Good or Great difficulty, whereas glacier travel might be Mediocre or Fair. The GM may assign bonuses to other characters' default (i.e. Poor) rolls by virtue of being led by an experienced mountaineer (e.g. +1 level for each level of relative degree).

Move Quietly (Athletic, Covert, Scouting)

The ability to move silently, and thus undetected. It may be subsumed under Stealth.

Roll once per person or group within range to avoid being heard.

Treat it as an opposed roll vs. an attribute such as Perception, with situational modifiers. Hard boots on stone or dry leaves would merit a penalty, whereas a soft lawn might grant a bonus to the roll.



Skills, Gifts, and Faults

Musical Skill (Professional)

The ability to perform musical works with an appropriate instrument. This may be narrowly defined to specific instruments, such as Lyre, Flute, Guitar, Voice, etc.

Roll once per performance.

The difficulty depends on the piece of music attempted. The rolled degree indicates how well-executed the performance is, and how well it is appreciated, which may translate into prestige or money (if busking, for example).

Navigation (Scouting)

The ability to find one's way through the use of maps, the sun, stars, or instruments, such as astrolabe, compass, GPS, or other aids. It may be narrowly defined as specific skills such as Ship Navigation or Astronavigation, depending on the campaign. It may encompass Orienteering.

Roll once per day, or when the situation indicates a risk of becoming lost.

The difficulty depends on the available equipment and identifiable landmarks. Failure indicates anything from minor deviations, increased time to reach the destination, or becoming lost. The GM may allow additional rolls (at a penalty perhaps) to find the way again.

Observation (Covert, Scouting)

This is the character's trained ability to notice details, remember them, analyze them (if necessary), and determine which are the more important details to remember, noticing the unusual, etc.

Roll whenever the character wishes to recall details of past events.

The difficulty level will depend on how minor are the details to be remembered, possibly modified by the length of time passed (hours, days, months). The higher the level of success, the more specific the information is. Failure would indicate anything from vagueness (for failing by a level or two) to an outright inability to remember (for high degrees of failure).

Occult Knowledge (Knowledge)

Knowledge of magic, rituals, other worlds/dimensions, cults, spirits, or other areas of esoteric knowledge. Depending on the campaign, the GM may narrowly define these specialized areas as separate skills. Occult Knowledge does not necessarily imply any magical ability.

Roll whenever the character attempts to recall or interpret anything to do with the occult, such as understanding the type of ritual performed based on the implements and signs left behind, or knowing the correct means to defeat an evil spirit (which is not the same as the ability to do so).

The difficulty will depend on the evidence the character has on hand, and on how obscure the GM determines the information is.

Oratory (Social)

The ability to speak in public and convince people through logic, facts, and force of personality, and the ability to sway emotions or opinions. It may be subsumed under Persuasion.

Roll once per speech.

The GM may treat it as an opposed roll if the character's aim is to impress people, change people's minds, or inspire a course of action. The difficulty depends on the mood of the crowd, and the content of the character's address. The rolled degree indicates how persuasive or impressive the oration is.

Orienteering (Scouting)

The ability to make use of navigational aids (maps, compass, stars, sun) to find one's way on foot. Also the ability to negotiate difficult terrain (swamps, dense jungle) and mark trails properly (trailblazing). It may be subsumed under Navigation or Survival.

Roll once per objective to be reached, or once per day if required (for long journeys).

Difficulties might depend on landmarks, distance, or weather conditions. Bonuses may be given for navigational aids, such as maps or a compass. The degree of success would indicate how accurately or quickly the character reaches the destination. Degrees of failure might indicate longer times or even becoming lost.

Paramedic (Knowledge, Professional)

The ability to apply frontline medical attention to stabilize ill or injured individuals, including the administration of drugs if available and use of medical equipment if available (defibrillator, respirator, IV). It may encompass First Aid, or be subsumed under Medicine.

Roll once per person or wound.

The GM may allow a Fair roll to succeed, or may implement a difficulty based on the wound level, such as Fair for a Hurt, Good for a Very Hurt, etc. Each injury successfully treated could be improved one wound level, at the GM's option, with the time frame depending on the rates of healing decided on for the campaign. Paramedic skill can generally treat more serious or unusual injuries than can First Aid, such as heart attacks, blood loss, poison, and other acute life-threatening conditions.

Persuasion (Social)

The ability to alter the mental or emotional state of others through normal means, and thus persuade them

Skills, Gifts, and Faults

towards thoughts, reactions, or actions in one's own interest. The character may be able to convince another person of a point of view, or convince them of something that is not true. This skill may encompass any or all of the skills Bluff, Con, Diplomacy, Fast-talk, Flattery, Intimidation, Leadership, Lie, Oratory, Salesmanship, or Seduction.

Pharmacy (Knowledge)

The knowledge of the uses and administration of medical drugs and supplements. It may be called Apothecary or Herbalism in some campaigns.

Roll once per drug/herb to know its use or analyze it, or per condition treated.

Pharmacy skill may allow for accelerated healing or the successful treatment of some diseases or poisons, depending on the GM's campaign. The difficulty of treatment will depend on the condition treated, and the technology level of the campaign in terms of drugs or herbs available. A modern campaign could successfully treat more serious diseases, and thus have different difficulty levels (or perhaps bonuses based on the available pharmacopoeia). In general, the difficulty will depend on how acute the disease is, and how common it is. However, there are excep-

tions, such as the common cold, which is neither rare nor acute, but still impossible to cure with Pharmacy.

Photography (Knowledge, Professional)

The ability to take accurate, well-lit photographs under a variety of conditions, and develop them given time and resources. It may include the ability to alter or fake photographs, or to detect such forgeries.

Roll once per photograph.

The difficulty depends on the type of photograph taken and the available conditions and equipment (lighting, lenses, filters, angle). In the case of forgeries, faking photographs can be rolled against Perception, Photography, or Forgery. The rolled degree indicates the quality of the photo (or forgery). A Poor picture may be under- or over-exposed, whereas a Superb photo would be of professional quality — suitable for framing or publishing. Higher quality photographs may be more likely to display important details, such as providing evidence.

Pick Locks (Covert)

The ability to open locks through the use of tools.

Roll once per lock to be opened. The GM might allow a second attempt with more time taken. The skill may include the ability to open combination locks (such as those on safes) as well, or Safecracking might be a separate skill. The skill may be subsumed under Security Systems.

The difficulty of the task depends on the quality or sophistication of the lock. A crude lock may be Mediocre to pick, a tumbler lock Fair to Good, and electronic locks Great or Superb. The caliber of the equipment available will give modifiers to the roll, such as quality lockpicks, skeleton keys, or specially designed electronic descramblers.

Pick Pockets (Athletic, Covert)

The ability to filch other people's possessions from their person without detection, or "plant" objects on their person. It may be subsumed under Sleight of Hand.

Roll once per attempt.

Treat this as an opposed roll vs. an attribute such as Perception. A small degree of failure might indicate lack of success: the item is not retrieved. Serious failure might indicate the attempt is noticed (with all the attendant consequences).

Piloting (Athletic, Professional, Scouting)

The ability to operate a water-based or aerial vehicle, such as a canoe, sailing sloop, helicopter, airplane, fighter jet, or interstellar ship. The GM may allow combat maneuvers with the vehicle, or the GM may require Combat Piloting as a separate skill.



Skills, Gifts, and Faults

Under normal conditions, no roll is required. Roll when the pilot is faced with environmental or other hazards, such as high winds, being pursued, or performing a special maneuver.

Flying against an adversary is treated as an opposed roll (higher rolled degree wins). The GM may set a difficulty for particular maneuvers, such as loops, Immelman turns, sideslips, etc., with penalties applied for adverse weather conditions, or a poorly maintained aircraft. See *Fudge Vehicles* for more detailed methods of handling Piloting.

Poisons (Covert, Knowledge)

The knowledge of the uses, necessary dosages, and effects of various poisons and toxins, either natural or artificial. It can also include the ability to detect or identify poisons. It may be subsumed under Pharmacy.

Roll once per poisoning attempt (or the GM may require use of Sleight of Hand, Pickpocket, or other skill depending on the situation), or per analysis/detection attempt.

The difficulty of administering a poison depends on access, surveillance, and so on. Analyzing or identifying poisons depends on rarity of the poison or how distinctive the effects are (determined by the GM). Failure to administer a poison properly may result in no effect, detection, or even accidental self-administration.

Professional Skill (Professional)

A professional skill is one that a character might use to make a living. Many such skills have been given detailed entries of their own, due to their likelihood of affecting game play (such as Electronics). Professional knowledge of a particular skill includes not only the technical aspects of performing a particular skill, but also the ability to make a living at it; calculating costs, budgeting, acquiring materials, and working with clients and suppliers.

If a particular profession encompasses what the GM considers to be multiple skills, she may require that each be purchased separately, or include one free with the profession. Alternatively, she may allow any skills necessary to the profession to be included.

Rolls should be made as appropriate to the skills, if listed elsewhere. Otherwise, professional skills are used to add flavor and background to the character, and are used much the same as knowledge or craft skills.

Sample professions:

Historical/Fantasy

Armorer	Artist	Astrologer
Bard	Barmaid	Blacksmith
Bowyer	Butcher	Calligrapher
Carpenter	Castellan	Chirurgeon
Clark	Cobbler	Cook
Cooper	Courtesan	Courtier
Dancer	Embalmer	Falconer
Farmer	Fisherman	Fletcher
Fool	Goldsmith	Governess
Guardsmen	Healer	Huntsman
Innkeeper	Jeweler	Juggler
Knight	Leatherworker	Limner
Lumberjack	Mason	Mercenary
Merchant	Musician	Priest
Sailor	Scout	Scribe
Shepherd	Silversmith	Soldier
Squire	Tailor	Tanner
Teamster	Thespian	Tinker
Tracker	Trapper	Weaponsmith
Weaver	Wizard	

Modern

Accountant	Actor	Artist
Bank teller	Butcher	Cab driver
Carpenter	Cook	Dentist
Doctor	Drug dealer	Electrician
Engineer	Financial analyst	Fisherman
Forklift operator	Hairdresser	Laborer (many possible)
Mason	Musician	Office manager
Operator	Photographer	Pilot
Plumber	Policeman	Priest
Professor	Programmer	Prostitute
Reporter	Scientist	Secretary
Security guard	Social worker	Soldier
Stockbroker	Storekeeper	Student
Teacher	Truck driver	Undertaker
Waiter		

Psychology/Psychiatry (Knowledge)

The study of the mind, and the ability to diagnose mental conditions and disorders, and to cure or reduce such conditions with therapy. Psychiatry also includes the ability to administer drugs or, in some campaigns, shock treatment.

Roll once per case, or once per session of treatment.

The difficulty might depend on the severity of the case. Each successful treatment (or period of treatment) might indicate improving the condition one level — i.e. a mental disorder might be rated on the standard *Fudge* scale, or Sanity might be an attribute rated on the scale, or on a wound track.

Skills, Gifts, and Faults

Read Opponent (Combat)

The ability to assess an opponent's level of skill in combat. The skill may allow the character to recognize a particular style of combat, and may even permit the character to counter special combat abilities related to the style (such as special maneuvers) by giving a penalty to the attacker, or allow the character to exploit a weakness (by giving a situational advantage for one round for example). The skill might be encompassed by the Weapon skill itself.

Roll once per attempt to assess an opponent. The character can only defend when making the attempt.

Judging the skill level of an opponent can be Fair difficulty, or might be an opposed roll vs. the opponent's Weapon skill – reflecting that more highly skilled opponents may be more deliberately deceptive. Recognizing a particular style may depend on the distinctness or rarity of the style. Obtaining an advantage might require the roll to meet or exceed the opponent's skill level.

Remove/Disarm Traps (Covert)

The practical knowledge of how to disarm alarms, traps, and detection systems. This skill may be subsumed under Security Systems, or combined with Find Traps.

Roll once per trap, detection device, or alarm system.

The difficulty of the task depends on the quality or sophistication of the system. A tripwire might be Mediocre to remove, a pressure plate trap Fair to Good, and laser or ultrasonic movement sensors might be Great to Superb to disarm.

Research (Knowledge)

The ability to unearth facts or information given sufficient means and time: a library, a computer, or other appropriate resources.

Roll once per subject researched.

The difficulty depends on the obscurity of the information sought. Higher degrees of success mean the information is obtained quickly, or better or more specific information is obtained. Degrees of failure can range from more time necessary, fragmentary information, no information, or misleading information. The GM may give bonuses to researching information in a field the character is acquainted with (i.e. has purchased a knowledge skill in).

Riding (Athletic, Scouting)

The ability to ride an animal. This may encompass all land-based animals, or may be divided into subcategories such as horses (or horse-like animals such as mules and donkeys), camels, or elephants. In a fantasy or science fiction campaign, other categories might include flying creatures, dinosaurs, or other exotic creatures. The GM may limit mounted combat to the level of the Riding ability (for example, a Great bow-

man with only Mediocre Riding skill might have his bow skill reduced to Mediocre if shooting while mounted). Alternatively, the GM might require mounted combat as a separate skill (Mounted Combat, or as a separate skill for each weapon – Mounted Archery, Mounted Sword).

Rolls are made whenever a difficult situation is encountered, or the beast must be controlled (for example a horse during an attack by wolves).

The difficulty depends on how well trained the mount is, and the level of the threat. Success normally indicates that the horse is kept under proper control. Failure could mean temporarily losing control of the horse, or losing one's seat.

Riding, Trick (Athletic)

The ability to perform stunts on horseback, such as standing upright, riding on the side in one stirrup, or making instant mounts (leaping from behind, or from a height). This skill may be subsumed by Riding or be limited to be no higher than Riding if a separate skill.

Roll once for each stunt attempted.

Some stunts may be given a higher difficulty level than others, as determined by the GM, such as Mediocre to make the animal perform simple footwork, Fair for leaping onto a mount, to Superb for doing a handstand on the mount's back.

Rope Use (Athletic, Scouting)

The ability to tie knots, handle rigging to safely secure things, or raise heavy or awkward objects. The skill may be subsumed by Climbing, Mountaineering, or professional skills such as Sailor.

Roll once per knot or rig set up.

Typical difficulties for this skill will be Mediocre (tying up a boat, securing a pack animal). Only when attempting something particularly difficult or dangerous is the difficulty likely to be higher, such as making a rope bridge, or setting up rigging to lift a damaged spacecraft from a swamp. In such cases, the difficulty will depend on the complexity and weight of the task. Failure might indicate anything from a clumsy setup (and possible minor damage), to a failure at a critical moment.

Running (Athletic)

The ability to run for long distances.

Roll once for each run attempted.

The difficulty is based upon the distance being run; completing a 10k run in reasonable time might require a Fair result, a marathon might require a Superb.

Failure can mean increased time, the need to stop and rest, or injury/exhaustion, depending on the degree.

Skills, Gifts, and Faults

Salesmanship (Professional, Social)

The ability to convince someone to buy a product, or believe in its (inflated) value. It may encompass the skill Haggle or be subsumed under Persuasion or Fast-talk.

Roll once per attempted sale.

Treat it as an opposed roll vs. Reasoning, Willpower, or Perception, or a skill such as Appraisal or Haggle, depending on the situation. Penalties might be applied to the skill if the price vastly exceeds the value of the goods.

Security Systems (Covert)

The practical knowledge of locks, alarms, traps, and detection systems, including their installation and disarmament. This skill may encompass Find Traps, Remove/Disarm Traps, Set Snares, and Pick Locks.

Roll once per trap, detection device, lock, or alarm system.

The difficulty of the task depends on the quality or sophistication of the system. A crude lock may be Mediocre to pick, a pressure plate trap Fair to Good to set up, and laser or ultrasonic movement sensors might be Great to Superb to detect or disarm.

Seduction (Social)

The ability to entice a member of the opposite sex (or of the same sex if appropriate to sexual orientation) through physical attraction, flirtation, or sexual advances. It may also permit influence of the seduced individual. This skill may be subsumed under Persuasion.

Roll once per subject to be seduced or flirted with.

Treat this as an opposed roll vs. the subject's Willpower or other appropriate attribute. Higher degrees of success might indicate the willingness of the subject to please the character by passing on information, or performing tasks in the character's interest. Bonuses or penalties might be applied for attributes, gifts, or faults relating to the character's attractiveness.

Set Snares/Traps (Scouting, Covert)

The knowledge of setting snares to catch game or even traps to capture or injure people. It may be subsumed under Security Systems.

Roll once per trap or snare set.

Treat it as an opposed roll vs. the intended target's Perception or other attribute, or against a skill such as Find Traps. Modifiers may be given for materials or conditions that help or hinder the attempt, such as the availability of camouflaging material like snow or leaves, and the time, tools, and materials available to the character (anything from electronic sensing devices to piano wire).

Shipbuilding (Professional)

The knowledge of constructing vessels, such as canoes, boats, longships, or other water-going craft. The skill may be restricted to particular classes of craft. It may be subsumed under Carpentry.

Roll once per craft built, or per day of construction.

The difficulty depends on the sophistication and/or scale of the ship being built, and the technology level of the campaign. The higher the rolled degree, the better constructed the vessel is, and the GM may allow bonuses to some of its attributes. Lower rolled degrees may indicate longer construction times, or shoddy construction, and the GM may assign penalties in some situations (when maneuvering, for example).

Shield (Combat)

The ability to use a shield or buckler to defend against melee weapons, and in some cases against ranged attacks.

If using alternating combat turns, then shield skill is used in place of weapon skill for parrying purposes. As per Melee Modifiers (p. 37), a small shield gives +1 in melee combat, a medium shield +1 in melee combat and against ranged attacks, and a large shield +2 in all combat.

Sleight of Hand (Athletic, Covert)

The ability to artfully and stealthily perform feats of legerdemain with small objects, skillfully remove the contents of purses, pouches, or pockets, and conceal objects on one's person. This skill may encompass any or all of the skills Legerdemain, Pick Pockets, Juggling, and Concealment. See those skills for information on those specific aspects.

Sports (Athletic)

A vast array of sports, as appropriate to the campaign, such as Baseball, Darts, Hockey, Skating, Skiing, Skydiving, Scuba Diving, etc. Some sports may allow combat maneuvers at the same time (such as skiing or skydiving). Such combat may, at the GM's option, be restricted to the skill level of the sport. For example, a gunfight/chase on skis might restrict a Good shot who is a Fair skier to being only a Fair shot if firing while skiing.

Roll once per session, or competition.

Treat it as an opposed roll vs. opponent's skill, or set a difficulty level based on the situation (a Great difficulty ski run, for example), or for particular stunts.

Stealth (Athletic, Covert, Scouting)

The art of being undetected, through furtive movement, silence, and use of shadows and cover. This skill may encompass any or all of the skills Move Quietly, Hide Self, Tailing, Camouflage, and Hide Traces.

Skills, Gifts, and Faults

Roll once per person or persons within range to avoid being detected.

Treat it as an opposed roll vs. an attribute such as Perception, with modifiers for the situation (bright light, ground strewn with dry sticks, available cover/concealment, dark or camouflage clothing).

Storytelling (Social)

The art of telling engaging tales. The storyteller can entertain, instruct, or even move people with stories.

Roll once per tale told.

The rolled degree indicates how entertaining the tale is. The mood of the audience may impose penalties or bonuses to the roll; a favorable audience might be worth +1, whereas attempting to entertain a bored or hostile audience inflicts a penalty of one or two.

Streetwise (Covert)

The ability to handle oneself in low society or in dangerous urban areas, such as knowing who to go to for information, or who to avoid. This may encompass such skills as Etiquette: Underworld, Survival: Urban, and Intimidation. See those skills for information on those specific aspects.

Surveillance (Covert)

The ability to monitor subjects effectively, by shadowing them, planting and using listening devices, monitoring computer lines, opening mail, or other means of observation. This may encompass such skills as Listening/Bugging, Stealth, Tailing, or Lip Reading. See those skills for information on those specific aspects.

Survival (Covert, Scouting)

The ability to survive in a hostile environment, including the finding or building of shelter and the acquiring of food. The skill may be defined simply as Wilderness Survival or could be narrowly defined as Forest Survival, Arctic Survival, Desert Survival, even Urban Survival for a poor or underworld character. It may encompass Hunting and Fishing.

Roll once per day.

The difficulty will depend on the environment — a desert might have fewer resources than a steppe, for instance. Failure indicates less or no food is found that day, or other supplies necessary are not found, such as water, shelter, or firewood.

Swimming (Athletic, Scouting)

The ability to keep oneself afloat, and propel oneself through the water. Minimum level (Poor) of this skill will keep the character from drowning. Higher levels may



allow movement at speeds determined by the GM, and may perform other activities under some circumstances (rescue, or combat). It may encompass Breath Control.

For normal swimming, the character will perform at his skill level: no roll is needed. Roll whenever the character attempts something more than usually challenging, such as pursuing someone, performing a rescue, deep diving, and so on.

Some sample difficulties:

Poor: The ability to stay afloat.

Mediocre: The character can dog paddle at very slow speeds (one yard per combat phase for example).

Fair-Good: Competent swimmer.

Great-Superb: The character is a competitive-level swimmer.

Tactics (Combat)

The ability to analyze combat situations and respond to them in the most effective manner.

Roll once per battle, or as the situation changes.

Treat this as an opposed roll vs. the other side's Tactics ability. The GM may allow a situational modifier to one side's attacks if led and coordinated by a character making a successful Tactics roll — for example, a bonus equal to the relative degree.

Skills, Gifts, and Faults

Tailing (Covert)

The ability to follow a subject and remain unobserved. The skill may be subsumed under Tracking or Stealth. Alternatively, the skill may only relate to following someone, with Stealth used to remain unobserved.

Roll once per subject followed, once per a specified time period (such as once per ten minutes), or when something occurs to prompt a new skill check (the person enters a building, for example).

Tailing requires that the character do two things: stay on the subject's tail, and remain unobserved. Treat this as an opposed roll vs. an attribute of the subject such as Perception, and with a difficulty based on the environment, such as available light or traffic to actually stay on the subject's trail. For example, a character requires only a Mediocre roll to remain unobserved by a target with Mediocre Perception, but may need to roll at least Fair to keep him in sight while tailing him in a car through busy streets. If the tail is observed, it may still be maintained, but the difficulty may increase due to the subject's actions (i.e. actively trying to lose the tail).

Team Acrobatics (Athletic)

The ability to perform coordinated acrobatic stunts with other, similarly trained people. Such stunts include human pyramids, vaulting, throwing, and trapeze work. It may be subsumed under Acrobatics.

Roll once per stunt attempted.



The difficulty will depend on the stunt attempted. Vaulting one person into the air might be Fair, whereas a human pyramid might be Great. Failure may result in a failed attempt, or may result in injury, depending on the situation and the degree of failure.

Throwing (Athletic)

The ability to accurately throw balanced (such as darts) or unbalanced (such as rocks) objects with accuracy. As it is not intended replace combat skills with thrown weapons, it is recommended the GM use a penalty on damage-dealing capacity (such as -1 or more).

Roll once per object thrown.

The difficulty and modifiers should be adjudicated the same as ranged combat.

Tracking (Scouting)

The ability to follow a person or animal over terrain through the use of signs of passage: tracks, broken vegetation, or even scent if appropriate to the character and campaign. It may be subsumed under or encompass Tailing.

Roll once per trail followed per hour, or when something that occurs that would cause a new check (like the trail entering a stream for example).

The difficulty depends on factors that increase it, such as time passed, rain, water, or rocky ground. Easier difficulty levels may be assigned for snow, soft ground, dust, or other materials that preserve marks of passage. Failure indicates the trail is lost. The GM may allow an attempt to find it again, possibly with a penalty.

Tumbling (Athletic)

The ability to perform flips, cartwheels, rolls, handstands, pole vaults, and other gymnastic feats. The GM may grant a defensive bonus to the player while using this skill. It may be subsumed under Acrobatics.

Roll once per stunt attempted.

The difficulty depends on the type of acrobatic maneuver the character attempts. A simple vault might be Fair, whereas doing a back flip over an enemy's head might be Superb. A failure can indicate a missed maneuver, falling, or even injury for high degrees of failure.

Unarmed Combat (Combat)

The ability to fight without weapons. The GM may define Unarmed Combat in many ways. The default for *Fudge* is of two types:

Unarmed Combat: No specialized skill training (Brawling, Fisticuffs, or whatever you wish to call it). As defined in the *Sample Wound Factors List* (p. 45), Unarmed Combat has an ODF of -1.

Skills, Gifts, and Faults



Martial Arts: Skills such as Boxing, Karate, Savate have an ODF of 0 (see *Sample Wound Factors List*).

A third option is Wrestling. Wrestling works the same as Martial Arts skills, but instead of inflicting damage, the character grapples his opponent. The effects are treated as though damage is inflicted on the wound track:

Scratch: Opponent is off-balance for the round from a push.

Hurt: Opponent is at -1 because the character has a hold on him.

Very Hurt: Opponent is at -2 because the character has a strong hold on him.

Incapacitated: Opponent is held in a lock or hold that immobilizes him.

Near Death: Opponent has been rendered unconscious from a chokehold or "sleeper."

See *Fudge Martial Arts* or *Fudge Fu* for developing Unarmed Combat skills in more detail.

Ventriloquism (Covert)

The ability to "throw" one's voice so that it appears to be coming from elsewhere (another person or location). This skill may be used in conjunction with Mimicry.

Roll once per attempt to fool people.

Treat this as being an opposed roll vs. an attribute such as Perception. Failure indicates the targets are not taken in, and the ventriloquist is located.

Veterinarian (Knowledge, Scouting)

Same as Medicine, but for animals. It may be subsumed under Animal Handling in some campaigns, particularly historical ones.

Weapon Skill (Combat)

The ability to wield a weapon in combat. The GM may define Weapon skill in many ways. Broad groups include:

Melee Weapon and Missile Weapon

or

Blunt Weapon, Edged Weapon, Thrown Weapon, Mechanical Missile Weapon, Firearm.

Narrower groups can restrict weapon skills to specific weapons, such as Sword. Such skills can be further specified, such as Rapier, Long Sword, Cutlass, Claymore, Scimitar, etc. How broad or narrow the groups are depends on the requirements of the campaign and individual tastes. Some sample weapon listings follow.

MELEE WEAPON

Blunt Weapon

Blackjack/Sap
Club
Flail
Hammer
Mace
Morning Star
Staff

Edged Weapon

Battle Axe
Dagger
Poniard

Sword

Claymore
Cutlass
Long Sword
Rapier
Saber
Scimitar
Short Sword
Tulwar
Laser Sword
Monofilament Sword

Polearm

Fauchard
Glaive
Guisarme
Halberd
Lance
Pike
Spear
Trident

Many more combinations are possible.

MISSILE WEAPON

Thrown Weapon

Atlatl
Axe
Dagger
Dart

Hammer

Spear

Mechanical Missile Weapon

Blowgun
Sling

Bow

Longbow
Shortbow
Compound Bow
Crossbow

Firearm

Handgun/Pistol
Rifle
Submachine Gun
Machine Gun
Bazooka
Rocket Launcher
Blaster Pistol
Blaster Rifle
Gauss Pistol
Needle Pistol

Weapon skills may encompass Read Opponent for that particular weapon.

For details on using weapon skills, see the *Combat* chapter (pp. 35-54) or *Weapons and Armor in Fudge* (pp. 246-261). See also *A Set of Weapons and Armor for Fudge* (pp. 262-276), which includes rules for specialized weapons that have other effects beyond straight damage, such as garottes, whips, lassoes, nets, and bolas.

Skills, Gifts, and Faults

Wit (Social)

The ability to devise clever remarks or jokes, respond to jibes or insults, and make sly comments without direct insult. This may be divided into sub-skills such as Repartee, Puns, Jokes, or Innuendo.

Roll for each insult or exchange of wit.

Treat it as an opposed roll vs. the opponent's Wit skill. A success against an opponent may mean loss of status for the opponent, gain in status for the character, or winning favor among others. At the GM's option, it may be used in combat to enrage or confuse foes, giving the character a situational advantage.

Zero-G Maneuvering (Athletic)

The ability to orient oneself and move around in a freefall environment.

Roll when the character enters freefall, or whenever a situation arises that may cause loss of control (such as combat).

Normal difficulty might be Mediocre; higher for combat or special maneuvers. Failure indicates disorientation, slow movement, or even injury, depending on the severity of the failure. It could also be a penalty to combat actions, or combat skills could be limited to Zero-G Maneuvering skill level.

Gifts

Ambidextrous

The character is able to use either hand interchangeably, and suffers no off-hand penalty in any situation. This does not necessarily permit two-weapon combat, or other extraordinary abilities, but it may be a prerequisite for such, depending on how/whether such a combat skill is allowed by the GM.

Animal Empathy

The character has an affinity for animals. He can sense their moods and can rapidly forge a bond with them. This gift may give a bonus to skills such as Animal Handling, Animal Training, and Riding.

Attractive

The character is physically attractive in appearance. This may give bonuses to rolls on various social skills, such as Flattery, Lie, Con, Salesmanship, Seduction, or Fast-talk, particularly vs. the opposite sex. Alternatively, it may allow the character to purchase such skills at a reduced cost (such as two for one, or purchasing them as Easy skills).

Using These Skills with Five-Point Fudge

These skills are suitable for use with *Five-Point Fudge*. All that is necessary is for the GM to decide which ones will be allowed for the game at hand. The GM should eliminate any skills, gifts, or faults that are inappropriate to the campaign — its historical period, its genre, or its general feel. (Bloodlust may be suitable in a gritty street-level game, but less so for a heroic, cinematic one.)

The GM should be careful to balance the breadth of the skills such that each category has a roughly equal number of skills. To that end, several pre-defined *Five-Point Fudge* skill lists have been included as examples. The sample skill group lists begin on page 115.



Skills, Gifts, and Faults

Charisma

The character has personal magnetism and strong personality. He commands respect and attracts admiration. This may translate into bonuses to rolls on social skills, especially Persuasion type skills, such as Bluff, Diplomacy, Flattery, Intimidation, Leadership, Lie, Con, Oratory, Salesmanship, Seduction, or Fast-talk. Alternatively, it may allow the character to purchase such social skills at a reduced cost (such as two for one, or purchasing them as Easy skills).

Concentration

The character can focus his attention to perform better at skills requiring time. The GM may grant bonuses to any skill that is deemed appropriate, as well as resisting being interrupted or distracted.

Contacts

The person has helpful contacts. They may be defined more narrowly, such as Contacts: High Places, Contacts: Low Places, Contacts: Police, Contacts: Politicians, Contacts: Underworld, etc.

Make a situational roll once per attempt to find and request aid from an appropriate contact.

The difficulty can be based on the influence of the contact — the more a contact can do for a character, the more difficult it will be to find them or solicit assistance. The degree of success may indicate the contact's ability to serve the character in the given situation. Failure indicates no contacts are found, or inability or unwillingness to help the character in this particular instance.

Danger Sense

The character has an unusual sensitivity to hazard, and this "sixth sense" will give warning to the character so he may take preventive action. The GM may make a situational roll whenever the character is about to be threatened, or may give bonuses to rolls with attributes such as Perception to detect the danger.

Direction Sense

The character has an unerring sense of direction, is less likely to become lost, and may receive bonuses to skills such as Navigation or Orientation. The gift may be more narrowly defined, such as functioning only in the wilderness or underground.

Double-jointed

The character is inordinately flexible, and can contort his body to an unnatural extent. The character may be able to fit into close spaces, such as ventilation ducts or a

suitcase. Bonuses may be given by the GM for rolls on certain skills such as Escape Artist.

Eidetic Memory

The character has a phenomenal memory, able to recall even the smallest details of information. The GM may rule that only information that the character deliberately takes extra time to commit to memory is recalled in this way.

Empathy

The character has an affinity for other people, and can sense their emotions and motivations. The character may also receive a bonus to detect lies, or determine when something is wrong with someone.

Favors Due

The character is owed by others, and can call in these favors when appropriate, as determined by the GM. The source of the favors can be from law enforcement, government officials, criminals, or other person(s) or groups. The greater the magnitude of the favors the character may call on, the less frequently he should have access to them. Once per session or once per adventure are reasonable.

Followers

The character has people who are loyal to him and are willing to perform services for him. The GM may decide how many followers and how competent they are; more competent followers are likely to be fewer. The GM must also decide the level of commitment to the character — followers willing to risk their lives might cost an extra gift over those who perform routine tasks.

Good Reputation

The character is well known and has a reputation that generates positive reactions, which may give bonuses to various social skills, as well as encourage assistance from others.

Heightened Sense(s)

The character has an enhanced sense, or even multiple senses if the GM allows. These may give bonuses to certain attributes or skills, such as Perception or Find Hidden.

Alertness: The character is more aware of his surroundings than most, and may not be surprised, or may receive bonuses when checking for surprise.

Keen Sense(s): One or more senses are keener than normal, and the character can use them at a greater distance, or with greater discrimination.

Night Vision: The character can see in reduced light. Depending on the campaign, this may reduce penalties for lower light levels, or even give the ability to see in complete

Skills, Gifts, and Faults

darkness but only through magic, cybernetics, or other supernatural ability.

Human Calculator

The character can perform complex mathematical calculations in his head. This may allow the character to accomplish tasks that normally require a calculator or computer, such as plotting a course through hyperspace, or complementing a skill such as Cryptography.

Linguist

The character has a natural knack for languages. The GM may allow the character to purchase language skills at a reduced cost (such as two for one, or purchasing them as Easy skills).

Lucky

The character has unusually good fortune. The GM can handle this in a number of ways: grant the player extra Fudge points; allow the player to re-roll a failed roll once per hour of real time; or allow the player to re-roll any roll that would have serious harmful consequences for the character.

Pain Tolerance

The character can ignore the effects of wound penalties, due to natural resistance, strong will, or sheer bloody-mindedness. The GM may require a situational roll to determine if the character is able to successfully ignore the pain, such as a Good for Hurt, Great for Very Hurt, etc.

Patron

The character is sponsored by someone with wealth and/or power. The character can draw upon these resources when it is in the interest of the patron. The more powerful (i.e. useful to the character) the patron is, the less often the character may call upon the patron's resources, or it may cost an additional gift.

Quick Reflexes

The character is never surprised, and generally takes the best course of physical action when confronted with an unexpected situation. The character receives a +1 bonus to opposed rolls when it is necessary to determine who acts first.

Rank

The character holds a position of importance. This gives authority over others depending on the type of rank, or even the general public, depending on the campaign. It may also allow the character to draw upon resources appropriate to the rank. Examples:

Clerical: A position within a religious organization of importance, such as the medieval Church.

Government: A position of authority, such as a senior bureaucrat, mayor, governor, or other official or administrator.

Military: A command position (petty officer at the minimum).

Law Enforcement: The police, the FBI, the City Watch.

Nobility: A member of the ruling class.

Rapid Healing

The character heals at a rate faster than normal, such as double the usual rate. How quickly this is depends on the natural rate of healing in the campaign.

Resistance/Immunity

The character has a natural or built-up resistance (or immunity, if the GM allows) to a particular kind of harmful effect, giving anywhere from +1 to +3 to resist such effects, depending on the campaign, and the type of resistance. Examples include Disease, Poison, Magic, or Radiation.

These types can be more narrowly defined if the GM wishes (Immune to Enchantment Magic, for example).

Scale

The character is more massive than the (racial or campaign) norm, giving him increased Strength and Damage Capacity. As mentioned in Cost of Scale (p. 22), a level of Scale is a gift, or possibly a gift plus an attribute level (since it gives both +1 to Strength, and +1 DDF).

Scholar

The character has devoted much of his time to reading and learning. The GM may allow the character to purchase knowledge skills at a reduced cost (such as two for one, or purchasing them as Easy skills). The GM may limit these to academic disciplines.

Sleep Control

The character can sleep very lightly, suffering lower than normal penalties to perceiving activity (such as danger) while asleep. The character can also sleep on a moment's notice, and awake at a specified time.

Time Sense

The character has a perfect sense of time. He can estimate the time to within a GM-set precision (minutes, seconds). The character can use this to coordinate actions where time is of particular importance, such as explosions or coordinating multiple-person attacks.

Skills, Gifts, and Faults

Tough Hide

The character has a resistance to injury, due to the impenetrability of his skin, whether due to nature (such as a non-human race) or special treatments or training. This resistance subtracts 1 (or more if the GM so chooses) from any damage received.

Voice

The character has a beautiful voice, and may receive bonuses to some social skills (such as Persuasion, Seduction, or Oratory) and also to Music: Singing.

Wealth

The character is wealthier than average. How much money, and the resources this can command, is up to the GM. Wealth that eliminates difficulties and distractions, and smoothes the character's way during an adventure, such as allowing easy travel (using a private plane), providing substantial bribes, purchasing equipment and supplies, is a reasonable gift. Extreme wealth, such as that which allows extraordinary resources, might be worth two gifts.

Faults

Faults tend to fall into one of three categories: psychological, physical, or social.

Psychological faults are conditions that affect the character's personality, mental or emotional state, or behavior. The player should roleplay such faults, but there may be situations in which the GM may require a roll of some sort to circumvent the fault, such as a situational roll versus a GM-set difficulty, or versus an attribute such as Willpower.

Physical faults negatively impact the character's ability to physically function in some way, either modifying his physical attributes in certain situations, or negatively affecting the character's performance in other ways, such as when using particular skills. The GM may place a penalty, such as -1 to such skills or situations.

Social faults are ones that cause a negative reaction from other people, and may have detrimental effects on certain social skills, such as Persuasion.

Absent-minded

The character forgets things easily, especially if distracted by another task. The character will miss appointments, forget to keep promises, or fail to complete assigned tasks.

Aged

The character is old. This fault may be implemented in a number of ways. The GM may require that the character subtract a level from some attributes, such as Strength or Health. The character may suffer the effects of fatigue more quickly, or heal at a slower pace than normal.

Ambitious

The character has social or economic ambitions to achieve, such as reaching a certain rank, or becoming wealthy or powerful. The character will set all other activities aside when an opportunity for furthering this goal occurs.

Amnesia

The character cannot recall past details of his life beyond a certain point. The character may not know who he is. The character may not be aware of other faults in his background (such as having an Enemy, or Dependents). Even as the character learns facts of his former existence, the actual full memories do not return unless the character buys off the fault.

Bad Reputation

The character is known to many people, and in a negative way. The reputation does not necessarily have to be true, just that many others believe it and react accordingly to the character.

Bloodlust

The character goes into a killing frenzy during combat, and will continue to fight even when foes have been incapacitated, or have surrendered. The GM may rule how easily this occurs, such as every combat, or only after being Hurt or Very Hurt. The character may be allowed a situational roll or a roll vs. an attribute such as Willpower to resist the bloodlust, or to regain control after succumbing to it.

Braggart

The character incessantly talks about himself, trying to impress listeners with his bravery, deeds, wealth, or what have you.

Callous

The character has a decided lack of empathy for fellow beings. The character is unlikely to give aid to others, or place faith in stories of hardship.

Skills, Gifts, and Faults

Chronic Pain

The character suffers from pain — perhaps due to a bad back, rheumatism, or an old wound that limits the character's ability to perform certain actions. The pain may be a constant, or may be intermittent (the character may have to make a roll, such as a Willpower roll, before attempting a proscribed action to see if his ailment bothers him).

Code of Honor

The character's conduct follows a particular prescribed path in certain situations. Generally, this means that the character will always deal fairly and honestly, regardless of the situation or persons involved. It may be generic good conduct, or may be a formal oath or code, such as that of Bushido or chivalry.

Combat Paralysis

The character freezes in combat situations, and must make some kind of situational roll or Willpower roll in order to be able to act.

Compulsive Behavior

The character has a (usually negative) behavior that he may engage in, even if it is to his detriment or against his general character. The GM may require a roll when the character is confronted with temptation. Examples of compulsions include: Gambling, Lying, Carousing/Drinking, Spending, Making Promises, Obsessive/Compulsive (ritual behaviors before otherwise mundane actions).

Coward

The character is very unwilling to engage in dangerous activities, and will always attempt to avoid or defer such tasks to others. If unavoidable, the character may make a roll to overcome the fault.

Curious

The character feels compelled to investigate anything interesting or unusual, even if such behavior would be detrimental.

Delusions

The character suffers from incorrect beliefs, often irrational ones. The character will act upon such beliefs as though they are true. For example: the character believes he is someone of importance, such as the Queen of England, or the Second Coming of Christ; the character might believe that he has the ability to deflect bullets or that he has been abducted by aliens.

Dependency

The character has a physical dependency on some substance, such as alcohol, illegal drugs, or medication to keep some kind of disease or condition at bay, such as insulin. The character suffers some kind of physical penalties to attributes or skills if the substance is not available, such as withdrawal (in the case of addicts) or a diabetic, who may suffer penalties to mental functioning (Reasoning, and mental skills), as well as reduced motor control (reduced Agility and penalties to skills that rely on physical coordination).

Dependent(s)

The character is responsible for the upkeep and well-being of another person or persons, such as a relative, or wife and child. Such dependents should not be of heroic stature (i.e. the GM should be able to use them as levers against the character when they are threatened).

Disease

The character has a disease, which may have a variety of symptoms and requirements covered by other faults, such as Chronic Pain, Dependency, or Susceptibility. The disease may cause negative social reactions as well, depending on the type of ailment, such as AIDS or leprosy.

Distractible

The character suffers a penalty when engaged in a long-term task, such as performing research or keeping watch.

Duty

The character has a responsibility to another person, or to an organization, which may call on him at the GM's discretion. Such organizations include the military, law enforcement, religious institutions, or organized crime.

Dwarfism

The character is extremely short, and may suffer limits or penalties to Agility levels, as well as Strength/ Mass. The GM may wish to treat the character as being -1 Scale.

Enemy

The character has a foe who may show up periodically to make the character's life difficult, either by interfering with him, or attempting to kill or capture him. This may include the law for characters wanted for questioning, or who have outstanding arrest warrants.

Fanaticism

The character holds extremely strong views on a particular subject, to the point of irrationality. Examples include Patriotism, Religion, Racial Superiority, Political

Skills, Gifts, and Faults

Philosophy (Anarchy, Fascism), Eco-protection, and Animal Rights.

Fastidious

The character is extremely clean and compulsively neat. The character will balk at any situation that may involve dirt (sleeping in a hayloft, helping to fix a car).

Favors Owed

The character owes favors to another person or persons, who may call upon him, or may use them to avert planned actions by the character.

Garrulous

The character speaks endlessly, boring and irritating his listeners with trivia and unnecessary chatter.

Glory Hound

The character is always at the forefront of heroic action. Such a character will always attempt the actions most likely to bring him personal renown, even when he is not the best suited to the circumstance, or must pre-empt the actions of other characters. A glory hound will also pull off feats in the most flamboyant and ostentatious manner possible (grandstanding).

Glutton

The character loves to eat, and has difficulty resisting opportunities to do so. The character will always carry excessive food on journeys. Gluttony may also have negative social consequences.

Greedy

The character loves money, and will always attempt to obtain more. This may include dishonest methods, such as theft, and it may be necessary for the character to roll to avoid stealing something of value if the opportunity arises.

Gullible

The character believes almost any story told him, no matter how unlikely. The character is particularly susceptible to lies and certain social skills, such as Lie, Con, Flattery, Persuasion, and Salesmanship.

Hatred

The character has a strong negative emotional reaction to a particular thing. It may be a type of creature (hatred of orcs) or a type of person (hatred of the military). The character will show great animosity in situations involving the object of the hatred, including attacking if possible.



High-Strung

The character is nervous and easily startled, and overreacts to negative stimuli, such as being surprised or startled. The character may scream, run away, or attack without thinking when such things occur.

Impaired Sense(s)

The character has a sense or senses that function at a reduced level all the time, or in particular circumstances. Examples:

Near/Far-sighted: The character's normal vision is very blurred, with penalties to many actions (such as combat) without augmentation (glasses).

Blindness: The character has no normal vision. How impairing this is will depend upon the campaign, and the technology available to assist the character. With no compensating magic or technology, the character will suffer penalties to any skill requiring sight, such as combat or manual dexterity skills.

One Eye: The character has only one eye, which may allow him to be blindsided, and may negatively affect his use of some missile weapons (any missile weapon that requires a judgment of distance, such as bows or slings,

Skills, Gifts, and Faults

but not direct-line weapons such as firearms) due to lack of depth perception.

Night Blindness: The character suffers an additional -1 penalty to see in dim light on top of any penalties the GM implements normally.

Poor Hearing: The character suffers a penalty on hearing rolls, or may be completely deaf.

No Sense of Smell: The character has no sense of smell, and will be unable to detect normal and even dangerous smells (such as poisonous gas).

Impulsive

The character does not think before acting, and will underestimate risks. The GM may vary how she reports difficulty levels when describing tasks to such characters, to simulate their lack of caution.

Indecisive

The character may freeze or dither when faced with an important decision, especially under pressure. The GM may allow a roll to break the deadlock.

Injured or Missing Limb

The character has impaired function in a leg, arm, or hand, or the limb is missing entirely. Impaired leg function will have possible penalties to movement, hand-to-hand combat, and dodging rolls. Impaired hand or arm function may reduce or prohibit shield use, prevent the use of two-handed weapons, or negatively impact some skills requiring manual dexterity (picking locks, for example).

Intolerant

The character has a negative reaction to another type of character, often based on race, ethnicity, or religion.

Law-abiding

The character follows the law to the letter, and is unwilling to compromise, even when it is advisable. Such a person will not cross against a red light, even on a deserted street at 3 A.M., for example.

Lazy

The character is a model of sloth, and will avoid effort whenever possible. He will always attempt to shift responsibility for doing something to someone else, procrastinate until too late, or simply not perform an allotted task.

Lechery

The character is irresistibly attracted to the opposite sex, but not with any lasting commitment.

Low Social Status

The character is of an inferior social class or caste, and may suffer in dealings with those of higher classes (penalties to reaction rolls and social skills such as Persuasion).

Loyalty

The character has a strong sense of duty to companions, an organization, friends, or other persons. The character will be reluctant to betray anyone, regardless of evidence of wrongdoing on that person's part.

Manic-depressive

The character has mood swings from high-energy, giddy behavior, to depressed, lethargic, melancholy behavior. The GM or player should determine the period of the cycle (usually a few days to a few months).

Melancholy

The character is depressed and sad most of the time. The character will have a pessimistic outlook, and often be apathetic.

Miserliness

The character is very tight with money, and will always attempt to avoid parting with any. This may have negative social consequences as well.

Multiple Personality Disorder

The character has multiple personas that emerge to control the character. The personas may or may not be aware of each other. Each persona may have skills, attributes, gifts, and faults unique to it. The character may have memory gaps when other personas take over, and may suffer from social stigma as well. The personas may appear at random, particularly under stress, but most often the persona most appropriate to the situation at hand will take control.

Nerd

The character engages in roleplaying games, attends science fiction conventions, and has few romantic opportunities. The character may also be over- or under-weight, wear close-fitting T-shirts with slogans related to the aforementioned activities, thick glasses, and a beard. The character has arrested social skills and is likely to suffer penalties to such skills when interacting with non-nerds.

Nosy

The character is always investigating things which do not concern him, such as poking into personal affairs.

Skills, Gifts, and Faults

Obesity

The character is substantially overweight. The GM may implement penalties to movement, Endurance, or Agility. The character may also suffer penalties to some social skills due to negative reactions.

Obsession

The character is obsessed with a goal, such as obtaining revenge, achieving the love of a particular person, converting the heathen, or freeing his homeland. The character will set all other activities aside when opportunity for furthering this goal occurs.

Offensive Habits

The character engages in gauche or distasteful behavior, such as scratching himself, spitting tobacco, etc., and will suffer penalties in reaction rolls and with social skills.

Overconfidence

The character has an overabundance of faith in himself, to the point of foolhardiness. The character always believes he is always up to a task, regardless of his actual capabilities, and will forego any assistance.

Pacifist

The character holds a philosophy of non-violence. In many games, the fault may be considered non-binding for self-defense — i.e. the character will only engage in violence if attacked — but they will never initiate aggression, regardless of the situation.

Paranoia

The character believes that someone or something is out to get him. The character may draw conclusions from any event that it is proof of this. The character may believe that companions or allies are or have become enemies on the slightest pretext.

Paraplegic/Quadriplegic

The character has lost the use of both legs or legs and arms. How impairing this is will depend upon the campaign, and the technology available to assist the character. Without artificial assistance, most physical skills will be penalized or even impossible.

Phobia

Phobias are the fear of a particular thing, and are not necessarily rationally based on potential harm. The character will avoid the object of the phobia whenever possible. If a character is exposed to his phobia, he may be required to make a roll to overcome his fear in order to act. Examples of

phobias include Acro- (heights), Arachno- (spiders), Claustro- (closed spaces), Herpeto- (Snakes), Xeno- (strangers).

Poor Hygiene

The character has poor personal habits, appearing unkempt, or unclean, possibly with an offensive odor. He will suffer negative reactions from all but those like himself.

Poverty

The character is noticeably poorer than average. This may mean that the character does not have access to resources available to other characters, such as disposable income, transportation, or even a dwelling, depending on the campaign and the severity of the fault.

Protection of the Innocent

The character will defend the helpless or innocent at the cost of his own life if necessary, even if it is not pragmatic. Such a character will allow a murderous villain to escape, rather than allow victims in the immediate situation come to harm.

Quixotic

The character is rashly altruistic, with unrealistic, lofty ideals. The character will attempt to achieve worthy goals against impossible odds, without regards to common sense or caution.

Race

The character is of a race or ethnic group that is hated, disdained, or looked on as inferior by some. The reaction will apply with respect to select racist groups, or possibly is the dominant societal outlook.

Reckless

The character is brave to the point of stupidity. When confronted with a dangerous situation, the character will be the first to volunteer, and will charge in without proper preparation or consideration of the consequences.

Scale

The character is of lower mass than the (racial or campaign) norm. The character suffers a -1 to Strength, and a -1 to DDF (and thus this may be worth more than one fault).

Schizophrenia

The character suffers from a serious chemical imbalance in the brain, and may have auditory and visual hallucinations, as well as impaired mental functioning, delusions, and paranoia (this may be worth two faults). The condition may be controlled by medication.

Skills, Gifts, and Faults

Secret

The character has a secret that, if others were to find out about it, would put him at risk. This may be in terms of physical danger, legal trouble, or simply embarrassment.

Selfish

The character always looks out for number one, and always tries to turn situations to personal advantage.

Selfless

The person is a humanitarian, and will go out of his way to help the needy or helpless whenever confronted with them. The character may have difficulty not being taken in by any kind of hardship story, whether true or not.

Shyness

The character is uncomfortable around strangers, and will appear quiet and withdrawn. The character may suffer penalties to certain social skills until he is more comfortable with a given person.

Slow Healing

The character heals at a reduced rate (such as half) due to fragile health, a chronic disease, age, or non-human heritage.

Stubborn

The character holds to any beliefs or preconceived notions regardless of the evidence against them. Once such a character has made a decision, it is unalterable.

Susceptibility

The character takes extra damage or has reduced resistance to something, such as poison, magic, disease, or radiation.

Tactless

The character does not mince words, often offending people unintentionally. The character may have a penalty to certain social skills, or may make a Willpower roll to overcome the tendency towards rudeness.

Temper

The character has a short fuse. In any situation that produces animosity, such as an argument, or being insulted, the character flies into a rage, with the attendant negative social consequences.

Thin-skinned

The character hypersensitively detects insult to himself. Not being addressed with the proper respect, or being ignored or disagreed with, will cause the character to take offense.

Trickster

The character is a practical joker, and may have difficulty restraining the urge to indulge his sense of humor when the opportunity presents itself, even when it is to the character's disadvantage to do so.

Truthful

The character is unable to tell a lie, no matter if it is in the character's best interest.

Unattractive

The character is ugly. Negative reactions, especially from the opposite sex.

Unlucky

The character is plagued by bad luck. The GM may handle this in many ways. She may randomly determine once per hour that a given roll must be re-rolled and the lower result taken. Or she may rule that on a situational roll, a negative circumstance afflicts the character — his horse throws him during a getaway, or a watchman turns the corner just as a character picks a lock.

Vanity

The character is excessively proud of his appearance or abilities. He will spend an inordinate amount of time in personal grooming, and will denigrate others' appearance.

Vow

The character has taken a vow to adhere to a particular form of behavior, such as silence, chastity, a code of honor (q.v.), or achieving a goal. There may be consequences to breaking the vow if the character has made it to a person or institution.

Weak Stomach

The character suffers easily from an upset digestion, whether due to emotional disturbance, or physical factors such as unaccustomed food or motion. The character may be allowed a roll to prevent mental/physical penalties due to nausea.

Youth

The character suffers from being younger than average — being denied certain rights and privileges, and possibly suffering reduced attributes (Strength for example).

Skills, Gifts, and Faults

Sample Five-Point Genres

Five-Point Espionage

Athletic/Manual Dexterity

Acrobatics
Climbing
Concealment
Dancing
Driving
Escape Artist
Mountaineering
Piloting
Riding
Running
Sleight of Hand
Sports (specify: Skydiving, Scuba, Skiing)
Stealth
Swimming
Throwing

Combat

Blind Fighting
Demolitions
Fast Draw
Fencing
Read Opponent
Tactics
Unarmed Combat (specify: Boxing, Brawling, Martial Arts)
Weapon Skill (specify: Bazooka, Blackjack, Blunt Weapon, Bow, Handgun/Pistol, Knife/Knife Throwing, Machine Gun, Rifle, Rocket Launcher, Submachine Gun)

Covert/Urban

Climbing
Computer Hacking/Cracking
Disguise
Etiquette: Underworld
Find Hidden
Forgery
Lip Reading
Listening/Bugging
Observation
Security Systems

Sleight of Hand
Stealth
Streetwise
Surveillance
Survival: Urban
Tailing
Ventriloquism

Knowledge

Appraisal
Area Knowledge
Communications
Computers
Criminology
Cryptography
Deduction
Demolitions
Electronics
Engineering
First Aid
Forensics
Knowledge Skill (specify: Archaeology, Astronomy, Biology, Chemistry, Geography, Geology, Literature, Mathematics, Mythology, Physics, Political Science, Sociology, Theology)
Language (specify)
Medicine
Meteorology
Pharmacy
Photography
Psychology/Psychiatry
Research

Professional

Acting
Animal Training
Artist
Carpentry
Computer Programming
Dancing
Electronics
Engineering
Masonry

Musical Skill (specify)
Photography
Piloting
Professional Skill (see Professional Skill, Modern, for suggestions)

Scouting/Outdoor

Camouflage
Cartography
Climbing
Driving
Hide Traces
Mimicry
Mountaineering
Navigation
Riding
Stealth
Survival
Swimming
Tracking

Social/Manipulative

Acting
Bluff
Bribe
Bureaucracy
Camaraderie
Carousing
Con
Detect Lie
Diplomacy
Etiquette
Fast-talk
Flattery
Haggle
Hypnotism
Interrogation
Intimidation
Leadership
Lie
Oratory
Persuasion
Seduction

Skills, Gifts, and Faults

Five-Point Cyberpunk

Athletic/Manual Dexterity

Balance
Climbing
Concealment
Dancing
Driving
Escape Artist
Jumping
Move Quietly
Piloting
Running
Swimming
Throwing

Combat

Blind Fighting
Brawling (see Unarmed Combat)
Demolitions
Fast Draw
Martial Arts (see Unarmed Combat)
Tactics
Weapon Skill (specify: Club, Knife, Pistol, Rifle, Machine Gun)

Covert/Urban

Climbing
Disguise
Forgery
Move Quietly
Security Systems
Stealth
Streetwise

Knowledge

Appraisal
Area Knowledge
Area Knowledge: Cyberspace
Computer Hacking/Netrunning
Computer Operation
Computer Programming
Cybernetics
Demolitions
Electronics
First Aid
Language
Mechanic/Machinist
Medicine
Paramedic
Pharmacy

Professional

Acting
Armorer/Weaponsmith
Artist
Computer Programming
Electronics
Engineering
Gambling
Mechanic/Machinist
Paramedic
Photography
Piloting
Professional Skill (see Professional Skill, p. 100, for list)
Salesmanship

Social

Acting
Bribe
Bureaucracy
Carousing
Con
Fast-talk
Intimidation
Persuasion
Seduction

New/Redefined Skills

The italicized skills in the above list are new or have been redefined for the cyberpunk genre.

Area Knowledge: Cyberspace — This is the knowledge of specific areas of cyberspace. The more that the character has been around, the better that character can guess what type of security measures he will have to defeat. If the character makes a run against a familiar landscape, he has a +1 to any Spy programs.

Computer Hacking/Netrunning — This skill represents the character's experience level at bypassing network systems and covering his tracks. If Computer Operation is the knowledge of how to use computers the right way, this is how to use computers the wrong way. This skill is used in a run to keep from being noticed while in a system, to remove traces of intrusion, and to set false trails. See the *Netrunning* rules detailed on pp. 213–217 for a more detailed exploration of netrunning.

Computer Operation — This is the ability to use a computer efficiently and in the proper manner. The higher the level of skill, the quicker and more thoroughly the computer user can complete his task. This is used during a run when the netrunner is trying to do normal functions, such as extract or transfer data, or alter settings. In the cyberpunk setting, this is a widely known skill, and should be purchased up to at least Fair.

Computer Programming — This is a Hard skill (it does not default to a level). It is the skill of software design. It takes months to write software alone, and software obsolesces itself quickly, so most software development is done in teams. Military software is the top end of software development. Unofficial military surplus is often where to get the best deck programs. At Great or better, it can sometimes be a supporting skill to Computer Operation or Netrunning (a +1 to those skills at the gamemaster's discretion).

Cybernetics — The ability to build, repair, and install cybernetic enhancements. See *Cybernetics*, pp. 204–212.

Skills, Gifts, and Faults

Five-Point Science Fiction

Athletic/Manual Dexterity

Balance
Climbing
Concealment
Dancing
Driving
Escape Artist
Jumping
Pick Pockets
Piloting: Aircraft
Piloting: Spacecraft
Riding (specify)
Running
Sleight of Hand
Sports (specify)
Stealth
Swimming
Throwing
Tumbling
Zero-G Maneuvering

Combat

Fast Draw
Read Opponent
Tactics
Unarmed Combat
Weapon Skill (Blackjack, Particle Pistol, Particle Rifle, Dagger, Gauss Pistol, Laser, Monofilament Sword, Needle Pistol, Staff)

Covert/Urban

Climbing
Computer Hacking
Disguise
Etiquette: Underworld
Find Hidden
Forgery
Lip Reading
Listening/Bugging
Pick Pockets
Security Systems

Sleight of Hand
Stealth
Streetwise
Survival: Urban
Tailing
Ventriloquism

Knowledge

Appraisal
Architecture
Area Knowledge
Computer Programming
Criminology
Cryptography
Demolitions
Electronics
Engineering
First Aid
Knowledge Skill (Anthropology, Archaeology, Astronomy, Biology, Chemistry, Economics, Geography, Geology, Literature, Mathematics, Paleontology, Physics, Political Science, Sociology)
Language (specify)
Medicine
Meteorology
Paramedic
Pharmacy
Psychology/Psychiatry
Research

Professional

Acting
Artist
Computer Programming
Dancing
Electronics
Engineering
Merchant
Musical Skill (specify)
Paramedic
Piloting

Professional Skills (Doctor, Financial Analyst, Mercenary, Policeman, Priest, Professor, Prostitute, Reporter, Scientist, Soldier, Student, Teacher)

Psionic Skills

Alter Electric Current
Astral Projection
Emotion Sensing
Precognition
Pyrokinesis
Telekinesis

Scouting/Outdoor

Camouflage
Climbing
Driving: Hovercar
Driving: Skybike
Hide Traces
Mimicry
Move Quietly
Navigation
Riding (specify)
Stealth
Survival
Swimming
Tracking

Social/Manipulative

Acting
Bluff
Bureaucracy
Camaraderie
Con
Detect Lie
Etiquette
Haggle
Hypnotism
Interrogation
Intimidation
Lie
Oratory
Persuasion
Seduction

This subset of *Five-Point Fudge* is designed for a hard science fiction setting in the far future. The feel of the campaign is realistic, rather than cinematic.

Technology

Travel: Faster than light travel exists, as does teleportation.

Skills, Gifts, and Faults

Medicine: Highly advanced medical technology exists in the form of replacement organs, limbs, etc., as well as longevity drugs, so most physical faults are not applicable.

Weaponry: Compact, variable lasers of high power are available, as are particle weapons, and (more for dueling) monofilament swords. Armor exists in the form of superconducting cloth, reactive armor, and (military only) powered battlesuits.

Psionics

Psi powers exist in a low-key fashion. The model used is **Fudge Psi** (pp. 192–195). Psionic ability costs one gift, which gets one power at the level of Terrible; psionic ability cannot be raised any higher than this. In terms of **Five-Point Fudge**, only one psionic skill can be purchased: one point gets the power at Mediocre, two points at Fair, three points at Good, and four points at Great.

Alter Electric Current: The character can manipulate existing electric fields (but cannot generate them), causing surges or dips in current. The level of the skill should be compared with the robustness of the device to determine if it can be damaged or controlled. Range is line of sight.

Astral Projection: Allows the character to project an invisible, psychic presence while the body lies inert. The astral form may leave the body for up to one mile per level of the skill. The astral form can see and hear, but not touch, smell, or taste. It depletes the Psychic Reservoir one level for every hour of use (minimum one level of depletion per use).

Emotion Sensing: The character can determine the prevailing emotions of a person. The higher the skill, the more finely differentiated the emotions are sensed. Each use drains Psychic Reservoir one level, but may be maintained for up to ten minutes. Range is line of sight.

Precognition: The character can explore the possible ramifications of a decision or course of action. The amount of time the character can project into the future depends on the rolled degree:

Terrible: one minute

Poor: five minutes

Mediocre: fifteen minutes

Fair: one hour

Good: one day

Great: one week

Superb: one month

Precognition drains Psychic Reservoir one level per use.

Pyrokinesis: The character can cause heating in localized areas, even igniting flammable materials. If applied directly to a person (or to something in direct contact with a person), this causes 1 point of damage per level of relative degree. Each use drains one level of Psychic Reservoir. Range is line of sight.

Telekinesis: The amount the character can lift is the same as that of a normal character of the same strength. Trivial use (lifting anything two levels below the strength rating) does not drain Psychic Reservoir. Anything else drains one level of Psychic Reservoir for each minute of use. Range is line of sight.

Sample Character (Espionage):

Sam Kirchner

Information Ops Specialist

Attributes

Reasoning: Great
Perception: Good
Willpower: Fair
Strength: Mediocre
Agility: Fair
Health: Fair

Skills

Covert: 3 points
Great Computer Hacking/Cracking
Good Find Hidden
Good Listening/Bugging
Good Security Systems

Fair Climbing

Fair Disguise

Fair Forgery

Fair Tailing

Knowledge: 1 point

Fair Area Knowledge (London)

Fair Cryptography

Fair Research

Mediocre Language (Russian)

Social: 1 point

Fair Bribe

Fair Bureaucracy

Fair Etiquette: Hacker/Techie

Mediocre Lie

Gifts

Concentration
Human Calculator

Faults

Fastidious
High-strung

Skills, Gifts, and Faults

Sample Character (Cyberpunk): Miles Drake, Netrunner

Attributes

Reasoning: Good
Perception: Good
Willpower: Good
Strength: Fair
Agility: Mediocre
Health: Fair

Skills

Knowledge: 3 points
Netrunning: Great

Area Knowledge,
Cyberspace: Good
Computer Operation:
Computer: Good
Programming: Good
Appraisal: Fair
Electronics: Fair
First Aid: Fair
Language (Russian): Fair
Social: 2 points
Fast-talk: Good
Haggle: Good
Bribe: Fair
Bureaucracy: Fair
Carousing: Fair
Con: Fair

Gifts

Linguist
Good Reputation: Netrunner

Faults

Combat Paralysis
(in real life, not on the 'Net)
Slow Healing

Equipment

Deck Quality: Great
Programs:
Sneaker, Corrupt, Code Cracker,
Proxy, Disguise

Sample Character (Science Fiction): Jack Hutchins U.N. Security Agent

Attributes

Reasoning: Good
Perception: Good
Willpower: Fair
Strength: Fair
Agility: Good
Health: Fair
Psychic Reservoir: Fair

Skills

Covert: 2 points
Find Hidden: Good
Stealth: Good
Disguise: Fair
Security Systems: Fair
Sleight of Hand: Fair
Tailing: Fair

Athletic: 1 point
Driving: Fair
Piloting Spacecraft: Fair
Zero-G Maneuvering: Fair
Piloting Aircraft: Mediocre

Combat: 1 point (narrow)
Needle Pistol: Good
Unarmed Combat: Mediocre

Psionics: 1 point
Telekinesis: Mediocre

Gifts

Psionics
Rank: Law Enforcement

Faults

Overconfidence
Phobia: Claustrophobia



Fantasy Fudge

A Sample Implementation of Fudge by Ann Dupuis Based on Five-Point Fudge by Steffan O'Sullivan

Five-Point Fudge is an alternative character creation system by Steffan O'Sullivan. It's used here as a basis for a sample *Fudge* fantasy roleplaying game.

Five-Point Fudge is suitable for any genre, but each genre requires customized skill lists, gifts, faults, and attributes. The version presented here is for a fantasy genre only. These lists should not be considered as canon — everything in *Fudge* is fully customizable, and these lists are offered only as an easy introduction to *Fudge*.

Fantasy Fudge is an example of one way a gamemaster may decide to customize *Fudge* to a fantasy campaign world. The game design choices made in *Fantasy Fudge* shouldn't be considered the "best" way to play *Fudge* in a fantasy game, as players' and GMs' tastes vary.

Character Creation

Fantasy Fudge uses the standard seven-level trait scale to describe a character's attributes and skills (see *Fudge in a Nutshell*, pp. 8–9.) To create a character, follow these steps:

1. Decide what type of character you would like to create. If you're not sure, see the *Broad Class Templates*, pp. 69–70, for some ideas. See also *Character Creation Tips*, p. 121.
2. Spend "points" to purchase skills from two or more Skill Groups. See *Character Points*, right.
3. Assign attributes (see *Attributes*, p. 123).
4. Choose gifts (two, unless trading; see *Gifts*, p. 124).
5. Choose faults (two, unless trading; see *Faults*, p. 125).
6. Adjust attributes, gifts, faults, or skills by trading if desired.

You may use the *Fudge* character sheet on p. 315 to record your character's traits. With the skills list, you should record the number of points you spend in which skill groups. For example:

Combat: 2 points
Scouting: 2 points
Athletic: 1 point

Character Points

The *Five-Point Fudge* system of character creation organizes skills into skill "groups" to help players decide which skills are best for the characters they wish to create. There are eight skill groups in *Fantasy Fudge*: Athletic, Combat, Covert, Knowledge, Magic, Professional, Scouting, and Social (see pp. 122–123).

Fantasy Fudge recommends that players be granted five points to purchase skills from these various skill groups. If you wish beginning characters to be more or less powerful than those presented here, please see *Campaign Power Levels in Five-Point Fudge* (p. 80).

A player can spend his points in any of the groups that he chooses, up to four points in any one group. (He must spend points in at least two groups.) Each quantity of points spent provides a certain number of skills (of the player's choice) from the appropriate group, at the levels shown below.

Because a character with too few skills may be weak in a given campaign, the GM may limit the number of points you can spend on narrowly focused skill groups. (*Suggested limit*: Two points, either one in each of two groups or two "narrow focus" points in a single skill group.)

The more points a player spends in a given skill group, the more his character gains both familiarity with a number of skills and greater expertise in some of those skills. For example, a Combat specialist is a professional soldier who will be an expert with a few weapons, but will have also used many other weapons over the course of his career.

Points Spent in a Group (maximum 4 pts)	Skills in that Group, at which Levels		General Skills Point: Skills at Level
	Broad Focus	Narrow Focus	
3 at Fair 1 at Mediocre	1 at Good 1 at Mediocre	3 at Fair, from any two or three groups	
2 at Good 2 4 at Fair	1 at Great 1 at Good 1 at Fair		Trading Allowed: 1 skill for 2 skills at one level lower
1 at Great 3 3 at Good 4 at Fair			Attribute levels (lower one to raise another)
1 at Superb 2 at Great 4 3 at Good 3 at Fair			1 Attribute levels for 1 Gift (or vice versa) 1 Extra Fault = 1 Gift or 1 Attribute Level

Fantasy Fudge

Tips on Point Spending

The player may choose any skills within a given skill group, up to the number listed for the points spent. The player may decide which of those skills are at the listed levels. If the GM doesn't want a character to know a given skill, she should make sure the player understands this before character creation.

Thus there are thousands of player character types available in this system, yet all are easily customized to the player's desires. If you want your character to be a jack-of-all-trades, don't spend more than two points in any skill group. If you want a specialist, spend at least three points in a skill group.

General Skills Point

A player may spend a maximum of one point as a General Skills point. This means he may spend one point and take any three non-magic skills at Fair. These skills can be from two or three different skill groups, if desired (there is no point in taking them all from the same group). Note that a General Skills point grants fewer skills than a broadly focused point (four), but more than a narrowly focused point (two).

Trading Skills

During character creation you may trade one skill for two skills of lesser value. Thus you could trade one Good skill for two Fair skills, or one Great skill for two Good skills. For example, spending two points in a skill group normally gets you 2 Good and 4 Fair skills. You could instead choose 2 Good, 3 Fair, and 2 Mediocre skills.

Skills involved in the trade must all be from the same skill group. Exception: with a General Skills point (see above), you can trade a Fair for two Mediocre skills from two different groups. Thus a character could take six Mediocre skills from six different groups with a General Skills point.

No other trading of skill levels is allowed, unless using the expanded trading option described in the *Campaign Power Levels* section of *Five-Point Fudge*.

Customizing Skill Points

The gamemaster may customize skill points and character creation as desired. If narrowly focused points seem too costly (giving up half the skills of a broadly focused point for an increase of one level in one skill), add another skill at Fair. Do skill levels seem too low for your epic cam-

paign? After they've created their characters, let your players raise five skills of their choosing one level each (subject to your approval).

See *Campaign Power Levels* for more tips on customizing character creation.

Character Creation Tips

There are many ways to create a character. If you have a concept in mind, scan the skill lists that seem most likely to fit your character. A fighter will obviously need to spend some points in Combat skills, and a thief in Covert skills.

Since you must spend points in at least two skill groups, try to think of what other skills would be helpful – or perhaps simply fun – for your character to have.

Once you've decided which skill groups to choose from, jot down the most appealing skills in these groups. The number of skills you want from a given group will tell you how many points you need to spend in that skill group. For example, if only two or three skills appeal to you from a group, spending 1 or 2 narrowly focused points is sufficient. If you really want eight or ten skills all from the same group, you're creating a specialist character: you'll probably have to spend three or four points in that skill group to get that many skills. (Another way to get eight or ten skills, if you don't mind low skill levels, is to use the "trading skills" option.) A jack-of-all-trades character rarely spends more than two points in any one group, and is interested in skills from three or more different skill groups.

A note about magic: Spending less than three points in the Magic skill group means your character's magical ability will be very limited, and not work with great regularity. That may be okay – such characters can be fun to play! But if you really want a magic-using character of any aptitude and breadth at all, plan on spending three or four points in the Magic skill group.

Once your skills are chosen, you can then set your attributes, gifts, and faults. At that point you'll easily be able to see what levels your attributes should logically be, and which gifts and faults would go most appropriately with your character.

It's best to consult with the gamemaster and the other players when creating characters. This can prevent problems with characters that are unsuited for the planned campaign, or PCs that encroach on one another's "spotlight" time because their skills and abilities compete with rather than complement those of the other characters. The gamemaster should approve all characters before play begins.

Fantasy Fudge

Skill Groups

Here are eight skill groups for a fantasy setting. The GM may customize these lists, of course, and may even add or delete an entire skill group if desired.

Apart from the Magic skill group, these lists use the skill descriptions provided in *Skills, Gifts, and Faults*. See p. 123 for magic skill descriptions.

Skills marked with an asterisk (*) appear in more than one skill group. These may be learned by spending points in either skill group — there is no reason to learn the same skill from two different groups.

† Note: If a player spends three or four points in Professional skills, he may claim skills from any skill group as part of his Professional skills, subject to GM approval. Not all skills will qualify! E.g., a 3-point Animal Handler can make a strong claim that Riding (Athletic) is in his Professional skill group, but an animal handler doesn't necessarily know any combat skills. See the sample character, *Jimma*, p. 139.

Athletic/Manual Dexterity Skills

Acrobatics
Aerial Acrobatics
Balance
Boating * (see Piloting: Boat)
Climbing *
Juggling
Jumping
Move Quietly *
Riding *
Riding, Trick
Rope Use *
Running
Sleight of Hand *
Sports (specify)
Swimming *
Team Acrobatics
Throwing

Combat Skills

Brawling (see Unarmed Combat)
Fast Draw
Read Opponent

Shield
Tactics
Weapon Skills:
Bow
Club/Mace
Crossbow
Flail
Knife
Knife Throwing
Lance
One-handed Axe
One-handed Sword
Pike
Quarterstaff
Sling
Spear
Spear Throwing
Two-handed Axe
Two-handed Sword
Other weapon skill approved by GM

Covert/Urban Skills

Climbing *
Detect Lie
Disguise
Find Hidden
Find Traps
Forgery
Lip Reading
Move Quietly *
Pick Locks
Pick Pockets
Poisons *
Remove/Disarm Traps
Sleight of Hand *
Stealth
Streetwise
Tailing
Urban Survival
Ventriloquism

Knowledge Skills

Appraisal
Area Knowledge
Engineering *
First Aid
Herb Lore * (see Pharmacy)

Knowledge Skills (others possible):

Alchemy *
Arcane Lore
Astrology

Botany
Geography
Heraldry/Court Rituals
History
Legal Process
Legends & Stories
Politics/International
Thaumatology
Theology/Myths/Rituals
Zoology
Language (each is a separate skill)
Literacy
Medicine
Poisons *
Veterinarian
Weather Sense (see Meteorology)

Magic Skills

There are three separate subgroups of Magic skills: Scholarly Magic, Hedge Magic, and Clerical Magic. You must specialize in one of these three branches if you spend any points in the Magic skill group. See the separate section, *Magic* (p. 125).

Professional Skills †

Acting *
Animal Handling
Animal Training
Armorer/Weaponsmith
Artist (each medium separate)
Blacksmith
Carpentry
Craft Skills (others possible):
Basketry
Cooking
Farming
Jeweler
Leatherworking
Pottery
Sewing/Tailoring
Weaving
Dancing
Engineering *
Gambling
Masonry
Merchant
Musical Skill (specify instrument)
Salesmanship *
Professional skills (others possible):
Bookkeeping

Fantasy Fudge

Bowyer/Fletcher
Counseling/Priest
Courtesan
Falconry
Inn Keeping
Shopkeeping
Teaching
Teamster

Scouting/Outdoor Skills

Boating * (see Piloting: Boats)
Camouflage
Cartography
Climbing *
Fishing
Herb Lore * (see Pharmacy)

Hide Traces
Hunting
Mimicry
Move Quietly *
Navigation
Observation
Riding *
Rope Use *
Survival
Swimming *
Tracking
Woods Lore (see Orienteering)

Social/Manipulative Skills

Acting *
Bluff

Camaraderie
Con
Diplomacy
Etiquette
Fast-talk
Flattery
Haggle
Interrogation
Intimidation
Lie
Oratory
Persuasion
Salesmanship *
Seduction
Storytelling
Wit

Magical Skills

Alchemy: Knowledge of the processes and ingredients used to create elixirs and talismans of magical power. See p. 127 for the scholarly magic version, which allows you to create alchemical mixtures as well as recognize them. [No default] (Knowledge, Magic)

Casting skills: If a character has the Magical Talent gift in Hedge Magic, Scholarly Magic, or Clerical Magic, he will also need specific skills in order to cast spells. See *Hedge Magic*, p. 126, *Scholarly Magic*, pp. 127–134, or *Clerical Magic*, pp. 134–135, for specific skills. [No default] (Magic)

Thaumatology: The knowledge of magic spells, results, abilities, etc. Does not require any Magical Talent, nor is it required to perform magic. [No default] (Knowledge)

Attributes

There are six attributes in *Fantasy Fudge*. The GM may customize this list as she wishes — changing the attributes included, adding or deleting them at will.

Reasoning: Thinking ability; puzzle-solving; intelligence; mental acuity.

Perception: Awareness of the environment; raw ability to notice things.

Willpower: Strength of will; psychic stamina; determination; guts.

Strength: Physical strength; lifting/carrying capacity; ability to deal damage.

Agility: Physical dexterity; adroitness; native talent for physical skills.

Health: Fitness; resistance to disease and injury; physical stamina.

Allocating Attributes

All attributes start at Fair. Each character may take two free attribute levels, either raising one attribute two levels, or two attributes one level each. (The GM may allow more or fewer free attribute levels — see *Campaign Power Levels* in *Five-Point Fudge*.)

In addition, players may trade levels — that is, lower an attribute to Mediocre in order to raise one other attribute one level, and so on. Also, subject to GM approval, a character may raise an attribute by taking an additional fault, or by foregoing one of the two free gifts.

Conversely, a player may forego one of his free two attribute levels in order to take an extra gift — again, subject to GM approval.

Attributes are not linked to skills in this game. The player is encouraged to choose attribute levels which make sense, given his skill list. For example, three or more points spent between Combat, Scouting, and Athletic skills means that the character would logically be above average in Strength, Agility, and/or Health. If the player decides not to raise at least one of these attributes above Fair, he should have a good story as to why they are abnormally low.

Using Attributes

Attributes are used for three things in the game:

- As very broad skills. There will be times in which no particular skill listed in the rules is appropriate for the task the character is attempting. In these cases, the GM will choose the closest attribute and have the player roll versus the attribute.

- In certain opposed actions, such as attempting to sneak by a guard (Move Quietly skill vs. Perception attribute) or a

Fantasy Fudge

swindle attempt (Con skill vs. Reasoning attribute) or an attempt to strangle someone (Strength attribute vs. Health attribute). The GM will think of other cases readily.

- As a broad handle on who the character is. A high Reasoning, low Strength character has a different flavor from the opposite attribute levels.

Gifts

Each character may have two gifts from the following list, or other GM-approved gift. In addition, for each fault chosen beyond the first two, the character may have an additional gift. The GM may limit the number gifts available from this method, as things can get a little out of hand.... You may also gain a gift, with GM approval, by foregoing one of your free attribute levels.

Certain gifts, marked with an asterisk (*), may be lost if abused. Contacts, Favors Due, and Patron depend on the goodwill of others, and it's possible to push them too far or too frequently. Good Reputation can be eroded by inappropriate behavior, and Rank can be lost if you break the rules of the organization granting the rank.

Descriptions of most of these gifts can be found in the *Skills, Gifts, and Faults* chapter. The italicized gifts are specific to *Fantasy Fudge*, and their descriptions are given below.

New Gifts

Divine Favor: The ability to cast clerical magic — see *Clerical Magic*, pp. 134–135.

Familiar: Only available to characters with the Magical Talent gift. You have a magical familiar, which may talk

Gifts

Ambidextrous
Animal Empathy
Attractive
Charisma
Concentration
Contacts *
Danger Sense
Direction Sense
Divine Favor
Eidetic Memory
Empathy
Familiar
Favors due *
Good Reputation *
Intuition
Lucky
Magic Resistance
Magical Talent (specify type)
Night Vision (see Heightened Senses)
Pain Tolerance
Patron *
Quick Reflexes
Rank *
Rapid Healing
Resistance to Poison
Time Sense
Tough Hide
Voice
Wealth

Faults

Absent-minded
Aged
Bad Eyesight (see Impaired Senses)
Bad Reputation
Bloodlust
Chronic Pain
Code of Honor
Combat Paralysis
Compulsive Carousing
Compulsive Gambling
Compulsive Generosity
Compulsive Lying
Coward
Curious
Delusions
Dependent(s)
Distractible
Duty
Dwarfism
Enemy
Fanaticism
Favors Owed
Garrulous
Glutton
Greedy
Gullible
Hard of Hearing (see Impaired Senses)
Impulsive
Intolerant

Law-abiding
Lazy
Lechery
Loyalty to Companions
Melancholy
Miserliness
Night Blindness (see Impaired Senses)
Nosy
Obesity
Obsession
Offensive Habits
One Eye (see Impaired Senses)
Overconfidence
Pacifist
Phobia
Poor Hygiene
Poverty
Quixotic
Reckless
Secret
Shyness
Stubborn
Susceptibility to Poison
Tactless
Trickster
Truthful
Unattractive
Unlucky
Vanity
Vow
Youth

Fantasy Fudge

and aid you in spellcasting and other tasks. This is an NPC played by the GM.

Intuition: You have a feeling about what option to take when confronted with a choice. The GM will make a situational roll in secret.

Magic Resistance: You are resistant to direct magic: +3 to Willpower in any opposed rolls versus magic.

Magical Talent (specify type): The ability to perform magical feats. There are three different types of Magical Talent: Innate Magic, Hedge Magic, and Scholarly Magic. You may take multiple levels of the same type of Magical Talent. See *Magic*, below, for details.

Faults

Each character must start with two faults from the list on the previous page, or other GM-approved fault. In addition, each fault chosen beyond the mandatory two allows the player to choose an additional gift for his character, or raise an attribute one level, subject to GM approval.

Descriptions of these faults can be found in the *Skills, Gifts, and Faults* chapter.

Magic

There are four types of magical abilities in *Fantasy Fudge*:

- Innate Magic
- Hedge Magic
- Scholarly Magic
- Clerical Magic

The GM may use them all, choose between them, or create her own.

Innate Magic takes no study — it's a gift you're born with. The gamemaster may assign this as a racial gift to non-human races (such as elves) if she wishes. *All* members of such a race would have the Magical Talent: Innate Magic gift (or a serious fault if they don't).

Hedge Magic and *Scholarly Magic* are learned techniques. Their Talents are handled differently and are not interchangeable. Not everyone has the ability to perform these types of magic — you need the appropriate Magical Talent gift.

Clerical Magic is actually performed by a deity through the character. You need the Divine Favor gift to use clerical magic.

Innate Magic

This type of magic may be appropriate for Faerie races, who have an inborn talent for magic that has nothing to do

with the learned magic of human magicians. It's also possible to have a human character with Innate Magic, if the GM permits.

Each Innate Magical power requires the gift, Magical Talent: Innate. Each such gift provides only one type of Innate Magic, taken from the list below. The GM may ban some of these talents, or create others — ask. Note that some types of Innate Magic have been listed as separate gifts, such as Danger Sense, Animal Empathy, etc.

Dowsing: You can find water in the earth.

Eagle Eyes: You can see things clearly at a great distance.

Fire-starter: You can create fire, though not control it. That is, you can cause something flammable to burst into flames (takes three combat rounds for small items), but can't make fireballs or direct the fire to spread in a given direction.

Fortune Telling: You can see a possible future, as through a glass, darkly. This only works on others, and never on events which are important to you — your own future is always obscured.

Green Thumb: Plants respond extraordinarily well to you, with increased growth, health, and production.

Healing Hands: You can heal one level of wounds with a touch. This takes one minute and is fatiguing (see *Hedge Magic*, p. 126, for fatigue effects).



Fantasy Fudge

Second Sight: You can see through illusions and “read” general personalities. You can’t read minds or know any details of personality, but you’ll know who to trust if you concentrate.

Shapeshifter: You can change into one GM-approved animal or plant form. It takes three combat rounds to change fully, during which you are defenseless. [Costs two gifts]

You don’t need to spend any points on skills to have Innate Magic – you only have to buy the gift. No skill roll is usually required – the talent is automatic, although it may take time. Should it ever be an issue, each talent is known at a Great level.

You may add to this list any innate magic abilities for non-human races in your campaign world.

Hedge Magic

Note: Hedge Magic is based on the Hedge Magic system created for GURPS® by S. John Ross. GURPS *Hedge Magic* can be found at:

<http://www.io.com/~sjohn/hedge.htm>

Hedge Magic is the “peasant” version of magic: hedgerow witches and village wizards concocting herbal potions, creating charms, nullifying (or, alas, casting) curses, etc.

You may spend up to four points in the Hedge Magic group, but only as many points as you have levels of the Magic Talent: Hedge Magic gift. That is, if you take only one level of Magic Talent: Hedge Magic gift, you may only spend one point on Hedge Magic skills.

The skill list for Hedge Magic follows, and is treated like any other skill group. That is, one point spent in Hedge Magic allows you to choose 3 skills at Fair and 1 at Mediocre, etc. Each skill is a mundane skill found in other skill groups – if you learn it in the Hedge Magic group, there is no need to learn it from another group.

You may use a mundane skill from this group without applying Hedge Magic. But if you use Hedge Magic, you can accomplish more than you could otherwise. Hedge Magic is not flashy magic – you’ll never see major magical effects from it. It’s nonetheless effective in what it tries to do.

Hedge Magic is fatiguing, however – your Health attribute drops one level, temporarily, for each use. If your Health level falls below Terrible, you are exhausted and collapse – treat as the fatigue equivalent of “Incapacitated.” A level of fatigued Health is regained simply by resting fifteen minutes.

Another possible downside to Hedge Magic is that the results may be perceived as magical, which, depending on the situation, may get the caster in trouble.

The following mundane skills are the only ones which may be enhanced by Hedge Magic, unless the GM permits

otherwise. Those without descriptions are simply assumed to provide enhanced results.

Animal Handling

Astrology: Fortune telling for other folk – grants no inkling of your own future.

Camouflage: If you don’t want to be seen, you’re very hard to spot.

Cooking: Tasty, nourishing, mildly healing.

Counseling: Your sympathetic ear and wise advice can soothe troubled souls.

Craft: Most of the Craft skills, such as Pottery, Smithy, Tailor, etc., allow you to make superior quality items more quickly. These items are of exceptional quality, but are not really magic items... or are they?

Detect Lie

Farming: A very common use of hedge magic, you can bless or curse crops: increased yield, faster growth, etc. – or the opposite.

First aid: You can stop bleeding with a touch, and enable the severely injured to survive until appropriate care is available.

Herb Lore: The archetypal hedge magic skill: preparation of magical concoctions. While not as potent as alchemical elixirs, they are quicker to make. Common potions include



Fantasy Fudge

healing, sleep, love, charisma, strength, endurance, etc. — ask the GM what's possible. Use Poisons for harmful potions.

Medicine: Expeditious and efficacious healing.

Move Quietly

Poisons: Your poisons are more potent, faster acting, and harder to detect. Shame on you.

Storytelling: You can enthrall an audience, and even sway their mood to your purposes.

Tracking

Veterinarian: Expeditious and efficacious healing. For evil hedge witches, this is also the skill used to sicken animals, a common complaint in former days.

Weather Sense: You're remarkably accurate.

Scholarly Magic

Scholarly Magic is the “upper class” version of magic: sorcerers in towers poring over ancient tomes, wizards roaming the world seeking out spell-crafters and new sources of power, colleges of magicians teaching apprentices while debating amongst themselves the merits of this spell or that, etc.

A sample Scholarly Magic system is presented below. It's a flexible magic system, with no preset spell list, and thus leaves a lot of decisions up to the GM. For a more in-depth version of scholarly magic complete with spell lists, see *Degrees of Magic*, later in this book. Gamemasters are welcome to substitute any other magic system of choice.

Magical Talent: Scholarly Magic

Characters wishing to learn Scholarly Magic must have the Magical Talent: Scholarly Magic gift. You may spend up to four points in the Scholarly Magic group, but only as many points as you have levels of the Magic Talent: Scholarly Magic gift. If you spend only one gift on Magic Talent: Scholarly Magic, you may only spend one point on Scholarly Magic skills. Note that Scholarly Magic skills cost more; see below.

Characters without Magical Talent may learn the Thaumatology knowledge skill instead. This will allow them to recognize magic spells, skills, and possibly magic items and talismans (especially if powerful or well known), but not cast magic themselves.

Skill Points and the Scholarly Magic Skill Group

The Scholarly Magic skills are difficult areas of study, covering magical incantations, rituals, arcane knowledge, and more. There is no default for these skills, so a character learning Scholarly Magic in-game (as opposed to pre-

<i>Points Spent in Scholarly Magic (Max = # Gifts)</i>	<i>Skills in that Group, at which Levels (choose from one column or the other)</i>	
1	1 at Fair 1 at Mediocre	or 1 at Good 1 Poor
2	2 at Fair 2 at Mediocre	or 1 at Great 2 at Fair
3	1 at Good 4 at Fair	or 1 at Great 1 at Good 1 at Mediocre
4	1 at Great 2 at Good 3 at Fair	or 1 at Superb 1 at Great 3 at Good

game character creation) would learn the skill at Terrible. They cost more at character creation, as well.

Note that you may trade 1 Scholarly Magic skill for 2 skills at one level lower. And remember that you can spend only as many points in Scholarly Magic as you have gifts in Magical Talent: Scholarly Magic.

The gamemaster should decide which of the Scholarly Magic skills presented here are allowed. The “Black Arts” (Sorcery and Necromancy) may be restricted to NPC villains, for example. Likewise, the Scholarly Magic skill of Alchemy may be off limits. (PCs should be allowed to take the knowledge skill version of Alchemy, which allows them to recognize various alchemical potions and know something about the procedures and ingredients involved in making them, but not actually create magical elixirs.)

The GM may also decide that each culture in the game world knows only a few of the many “flavors” of Scholarly Magic. For example, Shamanism may be restricted to the “primitive” tribes on the jungle continent, or to the horse nomads on the great steppes. Another culture may know Mesmerism, but outlaw its use. A centuries-old university of mages may combine Conjuraction and Kineticism into a single branch of study, and likewise with Extra Sensory Perception and Mesmerism. Perhaps Runes are a lost art, and no one living now understands the strange markings found on ancient obelisks and monuments and over archways leading to catacombs.

Scholarly Magic Skills

Alchemy: The art of mixing balms, draughts, elixirs, nostrums, ointments, philters, potions, powders, salves, tinctures, tonics, and more, with varying magical effects.

Non-mages can have knowledge of the processes and ingredients and final products of alchemy, but are not able to create magical substances themselves; see the Alchemy (Knowledge) skill, p. 123.

Magical Feats: The GM can have elixirs in the game which produce any magical effect she wants. Alchemical mixtures are used up when applied; unless provided in multiple “doses,” they only work once.

In-game Requirements: Alchemical processes take a lot of time and materials to prepare. A fully equipped alchemical lab requires great wealth, which means either a high status or a patron to support them. Each alchemical concoction takes weeks or months to prepare, with a high rate of failure, and rare materials that render mass-production impractical. Player character alchemists are not likely to prepare many alchemical substances, simply because of the time and effort involved.

Restrictions: The gamemaster may require an alchemist to also have a Magic or Knowledge skill appropriate to the alchemical effect desired. For example, a potion of healing may require skill in Herb Lore, Medicine, or First Aid – or the equivalent Hedge Magic skills, hence requiring a Magical Talent: Hedge Magic gift as well. A philter of fly-

ing may require Kineticism (see p. 130) or collaboration with a kineticist.

Artificing: Bestowing magical properties on items.

Magical Feats: As with alchemy, the GM may allow any enchanted items she wishes in the game. There are three categories of magic items: charms and talismans, with long-lasting but subtle magic; “One-shot” items such as scrolls that release their magical effect all at once (some may be enchanted to work more than once, but will stop working under pre-set conditions, or after a set number of magical feats are performed); and permanent magical items, such as magical swords, cloaks of flying, and the like. “Magic vessels” are permanent enchanted items that are relatively easy to create; they collect and store mana (magical power; see p. 132) for later use, providing scholarly mages with a “magic battery” of sorts.

In-game Requirements: As with alchemy, artificing requires lengthy rites. Even a simple talisman or charm takes several weeks to ritually prepare, although actually imbuing it with magical power may require only a short ceremony and a GM-determined expenditure of mana. Powerful, permanent enchantments require the item to be specifically



Fantasy Fudge

created and prepared with the enchantment in mind, and may require the item to be crafted out of rare or precious materials. It's not enough to take any old sword and slap an ever-sharp enchantment on it; the sword must be forged in a prescribed manner, with rituals of artificing and enchantment performed on it throughout its creation. Artificing also requires much mana, which is usually expended in several stages throughout the artificing process.

Restrictions: Artificing requires the mage to also be skilled in the type of magic bestowed on the item. A wand that turns the target into a frog requires the Transmutation skill; a bag of winds requires the Elemental skill; and so on. Magical scrolls that allow the reader to cast spells require two skills; the Rune skill (for knowing the symbols to use to "write" the spell on the scroll) and the appropriate magic type skill (Mesmerism for a sleep spell, etc.). The GM may also require the artificer to be skilled in crafting the item to be enchanted. Magic swords may need an Artificer who is also a swordsmith (Weaponsmith professional skill). If the artificer collaborates with another magician or with a skilled craftsman in creating an enchanted item, each participant must match or exceed the difficulty level set by the GM at each stage of the artificing in order for the final enchantment to work.

Note: The ability to create magic vessels is included in the Artificing skill, as the ability to store mana in an enchanted item is at the heart of all artificing.

Conjuration: Creating objects (even creatures!) out of "thin air" — or making objects disappear.

Magical Feats: A conjurer can produce magical energy (in the form of heat, or light, or both) or non-magical items (such as water, air, food, or anything else the GM allows), or creatures (normal animals, magical creatures, and even sentient creatures). The gamemaster decides whether such conjurations actually create these things, or whether they're "called" from another dimension or world. Most conjurations have a limited duration, and will disappear after a GM-set amount of time. Fairy Gold is an example; it looks and feels and tastes like real gold, but disappears when the spell has run its course.

The GM may allow conjurations to be "renewed" by expending more mana. Conjuration may also be used to banish items or creatures, including creatures and spirits called up by Elementalism, Necromancy, Shamanism, or Sorcery. Such "banishments" are resolved as an opposed action — the Conjuration skill versus the original skill roll that called the creatures or items into being.

In-game Requirements: Conjurations typically have short casting times (an hour or less), but require a lot of mana (magical power) to perform.

Restrictions: Conjuration creates or calls items and creatures — it doesn't control them. For a conjurer to have control over his creations, he'll need Elementalism (to control any element conjured), Kineticism (to animate items), or Mesmerism (to control conjured creatures).

Elementalism: Elementarists specialize in controlling and transforming the four elements: Earth, Air, Fire, and Water.

Magical Feats: Just about anything involving controlling or transforming Earth, Air, Fire, or Water can be done with Elementalism. Working with Earth, one could turn rock to dirt (or vice versa); cause (or calm!) an earthquake or rock-slide; or turn a hard metal brittle. Air magic includes stirring a gentle breeze into a fiercer wind, or directing it to carry your words to a particular person's ears in a whisper spell. An Elementalist's campfire could remain bright and warm without consuming fuel; or shoot forth a spark to set some nearby flammable material alight. Water magic includes feats such as purify water and turning water to ice. Many materials have the properties of multiple elements — mud is Earth and Water; lightning is Air and Fire; a living creature is made up of all four elements; etc. The more elements a Feat involves, the more difficult it will be.

In-game Requirements: Elemental magic is often quick to perform. Mana costs vary with the scope of the feat being performed. Parting a river to allow safe crossing will take much more mana than magically bringing a small cup of water to a boil. (Parting a river — or a larger body of water — can be done by many elementalists working in concert, or with a fabled and powerful Staff of Water Command.)

Restrictions: Creating some amount of an element (a fireball, for example) requires the Conjuration skill. Transforming one element into another requires the Transmutation skill. Calling forth an Elemental — a powerful construct imbued with the very essence of one of the four Elements — requires Shamanism or Sorcery.

Extra Sensory Perception: Perceiving things with more than the usual five senses.

Magical Feats: Examples of "Esper" magic include Empathy, Telepathy, Clairvoyance (seeing at a distance), Clairaudience (hearing at a distance), Astral Travel (moving out of body, or taking a soul journey to another plane), Divination, and Sensing Auras. An Esper mage also knows how to block Esper magic. Espers excel at detecting the presence or patterns of magic and mana.

In-game Requirements: Esper magic requires concentration and focus. Typical rituals are relatively short (a matter of a few minutes), but may require a period of purification and meditation before beginning. Espers are vulnerable when

Fantasy Fudge

experiencing out-of-body travel, and should arrange protection or safety for their physical bodies while their spirits roam.

Restrictions: The information received through Esper magic is not always crystal-clear, and may be subject to misinterpretation. Any distractions, even slight ones, while the Esper is attempting extra sensory perception requires a Willpower roll to ignore (difficulty level equal to that set for the magical feat itself; see p. 133).

Kineticism: The magic of motion.

Magical Feats: Levitation, Telekinesis, Teleportation, Animation of objects, and magical "Force" shields or weapons are all possible.

In-game Requirements: Most kinetic feats require concentration, especially when they involve precisely targeted movement. Mana is expended to start something in motion, and then concentration and willpower are used to direct that motion. Teleportation requires the

Kineticist to be at the originating point (although he can Teleport either himself or another), and also to have recently been to the destination point. Without a clear picture of the destination in mind, a Kineticist may "miss" during a Teleportation, with potentially dire consequences such as appearing a bit too far above (or below!) ground level....

Restrictions: In the case of magical "force" weapons (such as a magic missile of harm), the GM may require the player to roll once against the character's Kineticism skill (to create the magic force) and again using either the character's Kineticism skill or Willpower attribute to direct the missile. A magical "force" shield could be accomplished as one task — the creation of a magic force that moves with the target and blocks contact with anything physically harmful. If a Kineticist wishes to animate an object but also grant it some self-direction or even intelligence, the Shamanism or Sorcery skill is required to bind a spirit to the animated object.



Fantasy Fudge

Mesmerism: Affecting minds with magic. Mesmerism may be opposed by the Willpower attribute.

Magical Feats: This skill covers Hypnosis, Illusion, Mind Control (of humans or animals), and other mind-affecting magic. The ubiquitous “Sleep” spell falls under this skill. “Invisibility” can also be accomplished with Mesmerism. At its simplest level, Mesmerism can confuse a creature’s senses. At its most insidious, it can completely enslave a creature’s mind, bending it to the Mesmerist’s will.

In-game Requirements: Mesmerism works only against living creatures that also have at least a rudimentary mind. A Mesmerist must be within a certain distance of his targets to be able to affect their minds — the distance varies with the difficulty of the feat being attempted. The more complex the “confusion of the senses” being attempted, the more difficult the feat. The more creatures to be Mesmerized, the more mana is required. The same goes for intelligence, to a point. Normal animal intelligence, such as that of a dog or a horse, is the easiest for most Mesmerists. Affecting the minds of creatures that are more or less intelligent than “normal animal” requires more mana to overcome the target’s intelligence (or lack thereof).

Restrictions: The GM may rule that certain non-human creatures (especially intelligent ones) simply have minds that are too “alien” for a Mesmerist to affect. Mammals will be the easiest to affect. Insects, with their tiny and differently-wired brains, are not easy at all. Any creature with a Willpower attribute may oppose Mesmerism (resolve as an opposed action, Mesmerism skill vs. target’s Willpower attribute — see p. 137), plus any applicable modifiers.

Necromancy: “Death Magic.” Necromancy is a “Black Art,” although not as dangerous to wield as Sorcery.

Magical Feats: Creating (or destroying) and controlling undead creatures, summoning spirits of the dead for divination, and driving a spirit from a living body are all possible with Necromancy. Necromancers can also cause hauntings or release ghostly spirits to the afterlife. The most powerful Necromancers may be able to bring the dead back to life (a far more difficult feat than simply animating their corpses).

In-game Requirements: Necromancers require access to the raw materials typically needed for their magic — dead bodies. Most cultures frown on such uses of earthly remains.

Restrictions: As Necromancy is illegal in many cultures, most Necromancers have the fault Secret (see p. 113). The GM may require Necromancers to have the Kineticism skill to animate corpses (as zombies, skeletons, or other undead creatures), or she may substitute Shamanism as the means by which a spirit is tied to a corpse to create an undead creature. A generous GM will allow Necromancers to use

their own methods to call the spirits or raise the dead. Necromancy may be restricted to non-player characters.

Runes: The use of arcane symbols (runes, sigils, hieroglyphics, and other marks) to cast spells and enchant items.

Magical Feats: Runes are symbols that are inherently pre-disposed to attracting mana and shaping magical power toward a desired end. Some runes are used to enhance other Scholarly Magic skills, aiding the mage’s concentration (lowering the difficulty level of a given magical feat), tapping into or focusing magical energy (decreasing the power point cost), or delaying or modifying the effects of a magical feat (triggering the actual spell when certain circumstances are met, for example). Other runes act more like spells, with the drawing of the rune in the prescribed manner being the only ritual required to perform the magical feat associated with that rune. Most Artificers are well versed in runes, as runes are used in preparing spell scrolls and in many other magical items. Artificing can also be used to make a rune and its effects more permanent. For example, a Sigil of Warding drawn above the archway to a room would repel an intruder only once, unless applied in conjunction with the Artificing skill.

In-game Requirements: The appropriate rune must be carefully and correctly drawn. Simple runes may be traced in the air or on the ground with a finger. More complex runes may require the mage to draw them in blood on a ritually prepared skin, or painstakingly create them in colored sands on a flat, swept surface, or perform some other equally detailed ritual to create and invoke the rune. Generally, the more complex the magical feat being attempted, the more complex or numerous the runes required, hence the more time required in applying the runes.

Restrictions: Each rune or symbol has a different purpose, and the mage must know the appropriate rune for a given magical feat. The gamemaster may create a list of runes or other symbols the mage knows, with brief descriptions of how they may be used in the game.

Note: When used in conjunction with other Scholarly Magic skills, the player may roll against the Rune skill even if Runes is not the lowest skill level involved (see p. 133) — but only if the runes involved are directly related to the magical feat.

Shamanism: Spirit Magic. Shamans interact with spirits of varying powers. Spirits include ancestral spirits, anima (spirits that imbue every object; some anima are more powerful than others), and “guardian spirits.”

Fantasy Fudge

Magical Feats: A Shaman can cause any magical effect the spirits he deals with are capable of creating. Shamans can also exorcise troublesome spirits and ghosts, and even creatures (or constructs or demons) called through Conjunction, Necromancy, or Sorcery.

In-game Requirements: Shamans don't typically need to expend much mana, as any magical feat beyond the initial contact with a spirit is performed by the spirit itself. Once contacted, a spirit may require a bribe, or bargain, or some other method of persuasion to actually perform the requested feat. Spirits must be honored, with each spirit requiring a different ritual. Dancing, sacrificing (of goods, animals, or even sentient creatures), and singing are often essential features of Shamanistic rituals.

Restrictions: The Shamanism roll made when a Shaman character wishes to perform a magic feat determines whether or not the Shaman successfully contacts the desired spirit. An additional skill, such as Flattery, Intimidation, Diplomacy, or other persuasive means may be needed to convince the spirit to actually perform the magic feat requested of it. Shamans who fail to uphold their part of any spirit bargain tend not to be able to practice Shamanism well for long. The gamemaster may require a Shaman to use the Extra Sensory Perception skill for communicating with the spirits through trances and out-of-body experiences. Artificing is required to create shamanistic objects (charms, talismans, and the like) imbued with spirits that perform magic for the wielder.

Sorcery: The "Black Arts." Sorcery relies on summoning demons and other powerful, evil beings to trick or bribe or force them into doing the sorcerer's bidding.

Magical Feats: Anything that can be done by a demon, devil, or evil spirit can be accomplished with Sorcery — provided the sorcerer is powerful enough to summon the required entity and crafty enough to convince it to do his bidding. Sorcerers may gain innate magical gifts and other magical powers, either permanently or temporarily, through their dealings with powerful evil beings.

In-game Requirements: There are three facets to sorcerous dealings — summoning the evil being; controlling the evil being (by holding it within a circle of power, for example); and persuading it to do the summoner's bidding. The summoned being will seek to twist or distort or otherwise alter any deal struck with the sorcerer, so sorcerers must take care to protect themselves and negotiate their deals carefully.

Restrictions: Penalties of failure are severe, and often gruesome. Evil beings do not take kindly to being summoned against their will, and even less kindly to forced servitude. Should a sorcerer's control slip, even for an

instant, the demon or spirit will do its best to harm its captor. Few cultures welcome sorcerers, so the Secret fault may be required. The gamemaster may (and probably should) restrict Sorcery to non-player characters, or to PCs with specifically crafted backgrounds (such as a sorcerer-hunter who was once a practicing sorcerer himself).

Transmutation: Turning things into other things. Living creatures may oppose such transformations with Willpower.

Magical Feats: The more unlike the original object and the transmuted object are, the harder the feat. Turning living objects into inanimate objects (such as statues) or vice versa is especially difficult. Turning water to wine, or a glutton into a hog, are easier. Such transformations are usually of short duration; it takes much skill and power to affect a permanent transformation.

In-game Requirements: Transmutation is a difficult art, often requiring much mana. Affecting a permanent transformation usually requires the use of a powerful enchanted item, such as a staff of transmutation or wand of frog princes.

Restrictions: If the magician's target has a Willpower attribute, it may resist the magical change. Resolve as an opposed action, the mage's Transmutation skill versus the target's Willpower attribute, plus or minus any modifiers the GM sets.

Wizardry: The "Wise Arts." The most scholarly of scholarly magic, Wizardry concerns itself with the laws of magic, the flow of mana, and the underlying structures of spells, incantations, and enchantments. Wizards know many ways to gather mana, and how to use it efficiently.

Magical Feats: Wizardry can detect or analyze magic and magic items, dispel magic, alter mana flows, and perform similar feats that directly affect the forces that make magic possible. Wizardry can also lower the cost in power points of a given feat (see *Mana*, p. 133).

In-game Requirements: When applying Wizardry, the Wizard must take time to consider applicable magical laws, mana flows in the area, and any circumstances present at the time of casting that could affect the outcome.

Restrictions: The GM may require the player to refer to "laws of magic" (Similarity, Contagion, or whatever "laws" are appropriate for the game world), create rhyming "incantations," or otherwise embellish the description of what the mage is doing when using Wizardry in a magical feat.

Note: When used in conjunction with other Scholarly Magic skills, Wizardry may provide a +1 bonus to the character's skill roll. This occurs only if the character's Wizardry skill is higher than one or more of the other Scholarly Magic skills involved (see p. 133).

Fantasy Fudge

Magical Power (Mana)

Casting scholarly magic requires mana, or power points. Truly trivial magic (with effects similar to those attainable with Hedge Magic) uses negligible amounts of mana, but most scholarly magic requires one or more power points.

Each level of the Magical Talent: Scholarly Magic gift grants the character 5 power points to use in performing magic.

The number of gifts used to purchase Magical Talent also affects how much mana the character can channel and control. One Magical Talent gift allows the character to perform trivial magic, and magical feats costing 1 power point. Two Magical Talent gifts increase that to 2 power points, and so on.

Attempting to channel more power than the character can normally handle requires a Willpower roll, difficulty level equal to Fair plus 1 per power point over the character's usual limit. Thus, a character with 2 Magical Talent gifts attempting to channel 4 power points to perform a magical feat must roll Willpower against a difficulty level of Great (Fair +2). Failure results in the loss of one level of Health by each level the difficulty level is missed. (A Mediocre result with a Great difficulty level would result in the loss of 3 Health levels; see Fatigue, below.)

Power points may be regained at the rate of 1 point per two hours of sleep or one hour of undisturbed meditation, up to the number allowed by the magician's Magical Talent gifts.

Fatigue

In addition to requiring mana, Scholarly Magic is fatiguing (much like Hedge Magic). The character's Health attribute drops one level for each use. If Health level falls below Terrible, the character is exhausted and collapses — treat as the fatigue equivalent of "Incapacitated." A level of fatigued Health is regained simply by resting fifteen minutes.

Performing Magical Feats

When a character wishes to perform magic, the player should describe to the gamemaster the magical results the character wishes to achieve. The more detail included in the description, the better. Scholarly magic depends heavily on the magician's concentration and clarity of thought, and if the player isn't paying much attention to what the character wishes to accomplish, the GM may assume the character isn't, either.

The player may also describe the magician character's actions, and aspects of the ritual being used to perform the

magic feat, if desired. Including poetic incantations (especially if it's good poetry) and other "flavor" in the description of the ritual may be worth bonuses to the character's skill.

There are several aspects that should be considered for each magical feat:

- Skill required (difficulty level)
- Mana required (power points that will be used)
- Time to perform (from an instant to years)
- Materials required (if any)
- Optional modifying circumstances (lots possible)

Skill: The more complex the desired results, the higher the difficulty level the GM should set for a magical feat. Difficulty levels start at Fair for simple magic, such as creating — but not controlling — fire, or speaking with a spirit that's already "awake" and interested in communicating. Difficulty can range up to Legendary or even beyond, for god-like magical feats. Some "trivial" magic may have difficulty levels of Mediocre, but any magic requiring power points should be of at least Fair difficulty.

Once the difficulty level is set, the player rolls against the magician's Scholarly Magic skill. Use the lowest skill if the feat requires more than one Scholarly Magic skill.

Example: Enchanting a Staff of Dragon Summoning and Control requires skill in Artificing, Conjunction, and Mesmerism. An enchanter with Artificing: Mediocre, Conjunction: Fair, and Mesmerism: Good would roll on a skill level of Mediocre.

Mana: The more powerful or all-encompassing the desired results, the more power points will be required. "Trivial" magic may require so little mana that power point use isn't even tracked. This doesn't mean a mage can go around popping off trivial spells all day, though, since even trivial spells requiring no power points will fatigue the mage.

Note that the difficulty level and the mana required are not related; one measures complexity, the other power. Creating a small colored flame that dances in a pattern that recreates an ancient battle between wizards may be of Legendary difficulty, but require only one power point.

Note also that some magical feats require more power points than any but the most Legendary Wizards have access to. Such feats are possible, either through pooling the power points of more than one magician, or drawing on "mana vessels" containing stored power points (see *Artificing*, pp. 128–129). Some rare materials are natural "mana vessels."

Time: Generally speaking, the more complex the magical feat desired, the greater the time required in preparing. This is usually true of powerful spells as well. Complex, powerful spells should take a lot of time to prepare. You can trade Time for difficulty level, if you wish. The less

Fantasy Fudge

time you take in preparing the magical incantation, enchantment, or other feat, the greater the difficulty level. Likewise, increasing the preparation and casting time may, at the GM's option, lower the difficulty level.

Materials: If the GM wishes, magical feats may require the use of materials related to the effects desired; sulphur or coal for fire, a feather for a flying spell, and so on. Some magical feats may be performed with nothing more than the magician's concentration or some words of power; others may require rare and precious materials.

Modifiers: The GM may apply any modifiers desired. Examples include bonuses for using special materials (or using materials at all if not normally required); for performing magic in naturally magical surroundings; for applying any "laws of magic" the GM allows (if they have the Wizardry skill). Penalties may be applied for distracting circumstances, or the GM may require a Willpower roll for the mage to avoid becoming distracted and possibly losing control of the magic he's wielding.

Determining Results

The GM judges whether a feat is within the character's capabilities — if not, she should warn the player that attempting greater magics than the character is ready for is dangerous. The GM also determines what the actual result will be. Magic in *Fantasy Fudge* is an art, not a science; and the same "spell" cast in the same way may have varying results.

In general, the greater the success in performing a magical feat, the closer to the desired effects the results will be. Spectacular successes may carry unexpected benefits, such as less time required to cast, lower power point cost, and the like. Abysmal failures should be spectacular, as well. Use your imagination, but don't allow the results to outright kill the character (unless he's a sorcerer)! Less abysmal failures will produce unexpected and possibly unwanted results, including greater power point cost with little or nothing to show for it.

Spell Lists

It's a good idea to take some time before play to work out some "standard" spells a scholarly mage is likely to use. Ask the player what spells the character is likely to have sought out, and work out some sample difficulty levels, mana costs, and required time and materials for those spells. Feel free to "steal" spells from other games to help build a spell list. Consider the spell's desired affect rather than the actual game mechanics used in the game it was designed for, and base the difficulty and power levels on that.

Spell descriptions should be considered guidelines rather than strict definitions of spell effects and costs. Magical feats and their results are meant to be improvised by the game master as well as by the character.

Sample Spells

Skinwalker

Skill: Transmutation.

Feat: Temporarily shapechanges caster into a wolf.

Difficulty Level: Good.

Power Points: 2.

Time: 20 minutes.

Materials: Ritually prepared wolfskin (may be re-used).

Targeted Fireball

Skills: Conjuration, Elementalism, Kineticism.

Feat: Fireball moves to target and explodes.

Difficulty Level: Fair.

Power Points: 1 (more for larger fireball).

Time: 1 combat round.

Materials: Red garnet (destroyed).

Clerical Magic

Fantasy Fudge uses *Fudge Miracles* (pp. 155–156) as a basis for Clerical Magic.

The gift Divine Favor is required to use Clerical Magic. It's possible to play a priest without Divine Favor — simply choose the Professional skill Counseling/Priest and assemble an appropriate set of skills. But such a priest has no ability to use Clerical Magic. Note also that you don't have to be an ordained priest in any religion to have Divine Favor or to use Clerical Magic.

Skills available to a character with Divine Favor include the mundane and the supernatural. The supernatural are cast strictly through the power of the god or gods served by the cleric. If the cleric's behavior is inconsistent with the god's desires, this ability is withdrawn, at least temporarily.

Supernatural skills in the following list are detailed — any other skill is mundane and uses the description from *Skills, Gifts, and Faults*. This list assumes a benign deity who grants free will and supernatural aid to its followers in times of crisis. Other skills may be appropriate for other types of clerics — plant magic for Druids, for example, and more spirit magic for shamans. Evil clerics have a different skill list — your characters should pray they never meet them....

Aid Task: By touching someone who is trying to accomplish a task that is in the deity's interest, you can grant a +1 to their skill.

Fantasy Fudge

Arcane Lore

Banish Spirits: You can force spirits and demons from another plane to return to their proper plane.

Bless: You can grant a +1 (or more, if the GM is willing) defensive bonus to someone, which lasts until the next combat ends.

Counseling/Priest

Detect Lie

Dipomacy

Exorcism: You can force a spirit or demon which has invaded a body or dwelling to leave.

First Aid

Healing: You can channel healing from the deity you serve.

Medicine

Oratory

Persuade

Remove Fatigue: You can restore endurance to the weary.

Repel Undead: You can ward off zombies, vampires, ghosts, etc., from your presence.

Teaching

Theology/Rituals

True Sight: You can see through illusions.

Ward: You can protect a person or all within a room-sized area from supernatural evil, either spells, spirits, undead, demons, etc.

Calling on Divine Favor

When a cleric with Divine Favor calls on his deity, make an unopposed action roll against the specific Clerical Magic skill (see *Unopposed Actions*, p. 137). On a Good or better result, the cleric's petition for divine favor is answered. For clerical skills where exact results aren't quantified (such as Healing), the better the rolled result, the better the answer to the prayer. For example, a Good result may reduce one wound by one wound level (see *Wounds*, p. 137), while a Superb result could heal an injured character entirely.

On a Fair or Mediocre result, the favor simply isn't granted. On a Poor or worse result, the deity may be angry with the cleric. The GM should consider the character's recent actions, especially in regard to the cleric's religious beliefs. If there are any reasons for the cleric's deity to be less than satisfied with service rendered, this is the time for that to become abundantly clear. If the cleric's behavior has been exemplary (so far as the deity is concerned), a failure simply means the deity was busy with other things, or considered the favor unimportant (or counter to its own desires) for some reason.

Modifiers: The GM can apply any modifiers she thinks applicable. Suggestions may be found on p. 156, and include +1 or more if the cleric has recently been furthering the deity's cause, or -1 if the most recent petition for Divine Favor ended in a Poor or worse result.

Non-human Races

For each non-human race in the game world, create a "racial package" that includes such things as racial gifts, faults, any special powers (see *Supernormal Powers*, pp. 19-25) and modifiers, including Scale and attribute and skill modifiers.

Determine how many "gifts" the racial package is worth, and require that many gifts be spent (or attribute levels reduced, or extra faults incurred). Some racial packages will balance out, not requiring the use of a gift slot. Some racial packages may actually qualify as faults, allowing the character to compensate with higher attributes or additional gifts. Some skills, gifts, faults, supernormal powers, etc. may be unique to members of particular races.

Sample Racial Package: Elves

Attribute Modifiers: +1 Agility, +1 Perception.

Gifts: Magical Talent: Innate (Eagle Eyes); Very Long Lifespan.

Faults: Elven Code of Honor; Law-abiding; Truthful.

Cost: 1 gift.

Sample Racial Package: Halflings

Attribute Modifiers: Scale -2, Health +1.

Faults: Social Stigma in non-halfling lands.

Cost: 2 faults.

Equipping Characters

The gamemaster may wish to define a "starting equipment" package that all characters will have (unless they took the Poor fault or Wealthy gift). This may include such things as clothing (perhaps one good set and an everyday set), footgear, and weapons appropriate to their combat skills. They may also have travel or camping gear (such as wineskins or canteens, a mess kit, a tinderbox, and other items common in the campaign world).

Players should be allowed to customize their characters' equipment list a bit, adding things that make sense given their skills. Characters with Climbing skill may have rope, a grappling hook, iron spikes, or similar equipment that can aid in climbing.

Fantasy Fudge

Characters should also be allowed to purchase equipment — spending their hard-earned wealth for the privilege, of course. The GM may want to prepare an “equipment list” with average prices for common items available in the campaign world. Appropriate equipment lists may also be borrowed or adapted from other roleplaying games.

Damage Factors and Equipment

For weapons, armor, and other equipment likely to be used in combat situations, the player or GM should determine offensive and defensive damage factors.

Damage factors are simply the sum of damage-related modifiers for each weapon or armor type. These factors will be used to determine damage points and wound levels in combat (see *Wounds*, p. 137).

Sample “wound factors” are detailed on p. 45, and summarized on p. 313. Use these to determine the “offensive damage factor” for each character/weapon combination.

For example, a character with Good Strength wielding a long sword would have an offensive damage factor of +4 (+1 for Strength; +2 for a large one-handed weapon; +1 for sharpness). A character with Fair Strength wielding the same weapon would have an ODF of +3 (no Strength

bonus). Remember to include any bonuses or penalties due to Scale when dealing with non-human combatants.

Then determine the character’s “defensive damage factor” for both “unarmored” and “armored” (if the character possesses armor). Modifiers range from +0 for no armor to +4 or more for heavy or magical armor (see p. 45). Scale and gifts such as Tough Hide can also affect a character’s defensive damage factor.

Character Development

After each game session, award Fudge points (see p. 138) to the characters. *Fantasy Fudge* suggests 1–3 Fudge points per gaming session. The GM may reward really good roleplaying and problem solving with more Fudge points. Fudge points may be used to “fudge” a game result, or they may be saved up and traded for experience points at a rate of 3 Fudge points = 1 EP. The EPs may then be spent to raise skills or attributes, or acquire additional gifts, etc., as outlined in *Character Development* (pp. 55–56).

Settings for Fantasy Fudge

Where would a fantasy roleplaying game be without a setting? Wherever you want it to be!

Use *Fantasy Fudge* with your favorite fantasy world, whether that’s one of your own creation, a fictional world brought to life by your favorite fantasy author, a published fantasy game world, or any of a number of game worlds created by other gamers. The Grey Ghost website (<http://www.fudgerpg.com>) has links to many game settings created for *Fudge*.

Action Resolution

There are two types of actions in *Fantasy Fudge* — opposed actions, and unopposed actions.

A fight between two creatures will most often be resolved as a series of opposed actions.

An attempt to climb a cliff will most often be resolved as an unopposed action. The gamemaster sets the “difficulty level” that must be met or surpassed for the action to succeed.

Note that very easy actions should be automatic; no need to roll. Likewise with impossible actions; the character just can’t do it, and will fail in the attempt no matter how lucky the player is with dice.

If the character doesn’t have an appropriate skill to attempt a task, the GM may allow the player to roll on the default level for that skill (usually Poor). The GM may call for a roll against an attribute instead of a skill whenever it



Fantasy Fudge

seems appropriate (asking for an Agility check rather than a Climbing check, for example), although an unskilled character should get a negative modifier to the dice roll.

Rolling the Dice

Roll four Fudge dice. The result (from -4 to +4) is used as a modifier to a skill or character trait. If you don't have Fudge dice, use one of the alternate die rolling techniques described on p. 28.

Unopposed Actions

The gamemaster sets a difficulty level for any unopposed action. This includes most ranged weapon combat — it's difficult for a character to actually hinder someone's attempt to fire at him, although if he has Quick Reflexes he could attempt to dodge out of the line of fire.

The difficulty level should take into account everything but the character's skill (and modifiers to that skill provided by equipment or character condition, including injuries). A task with a difficulty level of Poor is very easy, while something with a difficulty level of Superb is very hard. For legendary feats, set the difficulty level even higher (Superb +2, for example). When in doubt, set the difficulty level to Fair. That will give a character with a Fair skill a 62% chance of succeeding.

Opposed Actions

When characters engage in opposed actions (including hand-to-hand combat), the players of each contestant roll the dice, add the indicated modifiers to the appropriate skill level, and compare the results. The GM rolls for all NPCs.

Relative degree measures the difference between the results. If one character has a Good result in an opposed action, and the second character has a Mediocre result, the relative degree is +2 from the winner's perspective, and -2 from the loser's perspective. In combat, the winner adds the relative degree to his offensive damage factor (see p. 136) to determine the number of damage points inflicted.

If it helps, you can convert the characters' combat skills to their numerical equivalents before adding all modifiers (including the random dice roll). Alternatively, put your finger on the Terrible ... Superb trait scale list, and move up one line for every +1 or down one line for every -1.

Combat

In *Fudge*, a combat "round" can be defined as the gamemaster wishes. *Fantasy Fudge* assumes one "round" (roll of the dice) equals about three seconds of combat action. Actions occur simultaneously.

Combat can be resolved as an unopposed action if it involves ranged combat, a combatant being caught unawares (giving a "free attack" to the opponent), or a "cannon-fodder" type of NPC (see *Special Circumstances*, below). Otherwise, treat combat as a series of opposed actions.

The players of characters engaged in opposed actions will roll the dice once each combat round; the result determines the winner of that round.

Special Circumstances

A Terrible hit never damages the target, even if it beats the opponent's sub-Terrible result.

When multiple opponents attack a single target, the lone fighter is at -1 to skill for each foe beyond the first. The player rolls once; compare the result with each of the opponents' rolls. The solo combatant has to defeat or tie all of the opponents in order to inflict a wound. If he beats all of his foes, he may hit one of his choice. Otherwise, he can only wound another whose result is at least two levels below his. The lone fighter takes multiple wounds if two or more enemies hit him.

Unlike "star" NPCs, who are treated much like PCs, "cannon fodder" opponents will always get results equal to their trait levels. You can treat this as an unopposed action with a difficulty level equal to the NPC's combat skill.

When "cannon fodder" NPCs gang up on a player character, use the "multiple opponents" rule above, but compare the outnumbered fighter's result with the NPCs' combat skill levels (not "rolled degrees").

Wounds

When a character wins a combat round, use the following formula to determine the damage done:

Winner's Offensive Damage Factor (including Scale)
plus
Relative Degree (number of levels won by)
minus
Loser's Defensive Damage Factor (including Scale)
equals Damage Points Inflicted

Fantasy Fudge

If the result is 0 or less, no damage is inflicted. If the result is positive, look at the table below to determine the severity of the particular wound.

1,2	3, 4	5, 6	7, 8	9+
Scratch	Hurt	Very Hurt	Incapacitated	Near Death
□□□	□□	□	□	□

The boxes below the wound levels represent how many of each wound type a character can take. The player checks off one box for each wound received. A 6-point wound requires the "Very Hurt" box to be checked, and so on. If there is no open box for a given wound result, the character takes the next highest wound for which there is an open box.

A wounded character suffers penalties to most actions:

Scratch: No penalty

Hurt: -1 to most actions

Very Hurt: -2 to most actions

Incapacitated: Incapable of any but the most basic, painfully slow actions

Near Death: Unconscious, will die in less than an hour unless helped

Penalties are not cumulative. Only the penalty for the highest recorded wound level counts. Scratches go away after a battle, provided the character has five or ten minutes to attend to them. See p. 54 for rules for healing wounds.

Stun, Knockout, and Pulling Punches

A character may try to stun or knock out his opponent rather than wound her, in which case a Hurt result is called a "Stun" and the -1 penalty associated with being "Hurt" lasts for one combat round only. A Very Hurt result would be "Very Stunned" and the -2 penalty lasts 2 combat rounds. An "Incapacitated" result indicates the opponent has been knocked out.

A character may also pull his punches. The player simply announces the maximum wound level his character will inflict if he wins the combat round. See pp. 50-51 for more information.

Situational Rolls

A situational roll is used to show luck, outside events, or the overall situation. It isn't based on any character traits. Simply roll the dice. A situational roll of -2 gives a Poor result; the situation is not good.

The GM can use a situational roll to determine anything from the weather to a non-player character's attitude.

A situational roll can also be used to check a creature's "morale" during combat, especially when the creature is first wounded, and again if it becomes Very Hurt. A -1 or worse situational roll in the midst of combat may mean that the NPC will try to surrender or run away. You may add the NPC's current modifiers due to wounds to the "morale" roll. A Hurt creature with a -1 situational roll would actually be experiencing a Poor R to the combat, and would probably be doing whatever it could to get out of the fight....

Fudge Points

Fudge points allow players to "fudge" a game result. Spending a Fudge point will allow the player or character to:

- Accomplish an unopposed action automatically and with panache. The GM may veto this use for actions with a difficulty level beyond Superb, or greater than 3 levels higher than the character's skill or attribute used in the roll.

- Alter a die roll one level, up or down as desired. The die roll can be one the player makes, or one the GM makes that directly concerns the player's character.

- Declare that wounds aren't as bad as they first looked. This reduces one wound by one level (a Hurt becomes a Scratch, etc.).

- Get an automatic +4 result.

The Only Rule You Really Need To Know

When in doubt, just fudge it! Simply have things happen in a way that will let the players have fun. If you don't see a rule that covers a particular in-game situation, just use your best judgment.

Sample Characters

The sample characters on the next few pages were made in less than five minutes each, and are not intended to be optimized or even to create a balanced party. They are presented simply to show diverse characters that can be made quickly and easily with the *Five-Point Fudge* system.

Note that Jimma, for example, has skills not listed in the master skill list — this is entirely in keeping with *Fudge*. If you can think a skill your character would logically have, make a case for it to the GM.

Faults in these characters marked with an asterisk (*) are extra to balance either an additional attribute level or gift.

Fantasy Fudge

Jimma, a Gem Merchant



Attributes

Reasoning:	Great	Merchant:	Good
Perception:	Good	Etiquette:	Fair
Willpower:	Good	Fast-talk:	Fair
Strength:	Mediocre	Archaeology:	Mediocre
Agility:	Fair	Literacy:	Mediocre
Health:	Fair		

Skills

Professional: 4 points

[The GM approved of adding skills from other groups; also, the player traded one Fair skill for two Mediocre skills in this group]

Haggle:	Superb
Appraisal:	Great
Jeweler:	Great
Bluff:	Good
Knowledge of Trade	
Routes:	Good

Scouting: 1 point (narrow)

Observation:	Good
Move Quietly:	Mediocre

Gifts

Contacts
Never Forgets a Face
Wealth

Faults

Curious *
Dependent (daughter Marga, age 7 — her father is dead) *
Favors Owed
Obesity

Andrea, a Shady Type

Attributes

Reasoning:	Great
Perception:	Great
Willpower:	Mediocre
Strength:	Mediocre
Agility:	Good
Health:	Mediocre

Skills

Covert: 2 points

Move Quietly:	Good
Pick Locks:	Good
Find Traps:	Fair
Disguise:	Fair
Streetwise:	Fair
Urban Survival:	Fair

Professional: 1 point (narrow)

Gambling:	Good
Merchant:	Mediocre

Combat: 1 point

Brawling:	Fair
Knife:	Fair
Throw Knife:	Fair
Read Opponent:	Mediocre

Knowledge: 1 point (narrow)

Appraisal:	Good
Literacy:	Mediocre

Gifts

Magic Talent: Innate (Eagle-Eyes)
Night Vision



Faults

Quixotic
Secret (wanted in another city)

Fantasy Fudge



Familla, a Diplomat/Spy

Attributes

Reasoning:	Good
Perception:	Great
Willpower:	Good
Strength:	Mediocre
Agility:	Fair
Health:	Fair

Skills

Social: 2 points

Diplomacy:	Good
Lie:	Good
Etiquette:	Fair
Fast-talk:	Fair
Flirt:	Fair
Persuasion:	Fair

Knowledge: 1 point

Language (specify):	Fair
Literacy:	Fair
Political Conditions:	Fair
Geography:	Mediocre

General Skills: 1 point

Climbing:	Fair
Knife Throwing:	Fair
Pick Locks:	Fair

Scouting: 1 point

Cartography:	Fair
Move Quietly:	Fair
Observation:	Fair
Herb Lore:	Mediocre

Gifts

Attractive
Voice

Faults

Ambitious
Compulsive Flirt *
Duty

Yarro, a Fighter

Attributes

Reasoning:	Mediocre
Perception:	Good
Willpower:	Fair
Strength:	Good
Agility:	Good
Health:	Good

Skills

Combat: 3 points

One-handed Sword:	Great
Bow:	Good
Read Opponent:	Good
Shield:	Good
Brawling:	Fair
Fast Draw Sword:	Fair
Knife:	Fair
Tactics:	Fair

Athletic: 2 points

Acrobatics:	Good
Climbing:	Good
Balance:	Fair
Move Quietly:	Fair
Riding:	Fair
Swimming:	Fair

Gifts

Pain Tolerance
Quick Reflexes

Faults

Compulsive Carousing
Proud *
Tactless



Fantasy Fudge

Pietro, a Wizard

Pietro has taken one less attribute level than allowed to balance an extra gift.

Attributes

Reasoning:	Great
Perception:	Good
Willpower:	Mediocre
Strength:	Fair
Agility:	Fair
Health:	Mediocre

Skills

General Skills: 1 point

Literacy:	Great
(default for points spent in Scholarly Magic)	
Move Quietly:	Fair
Quarterstaff:	Fair
Thaumatology:	Fair

4 points spent in Scholarly Magic, further sub-divided into the following spell groups:

Knowledge Spells: 2 points

Know Persons:	Good
Scry:	Good
Communicate	
Knowledge:	Fair
Enhance Knowledge:	Fair
Know the Future:	Fair
Know Objects:	Fair

Professional Spells: 1 point

Healing:	Good
Enhance Professional Ability:	Mediocre

Scouting/Outdoor Spells: 1 point

Enhance Senses:	Fair
Fire/Light:	Fair
Movement:	Fair
Wariness:	Mediocre



Gifts

Magical Talent: Scholarly Magic (4 levels)

Faults

Jealous of others getting more attention
Obsession: collect magic items
Secret: Changed name to avoid Assassins Guild, who is still looking for him *

Leonora, a Cleric

Attributes

Reasoning:	Fair
Perception:	Good
Willpower:	Great
Strength:	Mediocre
Agility:	Fair
Health:	Fair

Skills

Clerical Magic: 3 points

Bless:	Great
Aid Task:	Good
Healing:	Good
Ward:	Good
Banish Spirits:	Fair
Counseling/Priest:	Fair
Detect Lie:	Fair
Repel Undead:	Fair



Knowledge: 1 point

Arcane Lore:	Fair
Herb Lore:	Fair
Medicine:	Fair
Literacy:	Mediocre

General Skills: 1 point

Etiquette:	Fair
Riding:	Fair
Veterinarian:	Fair

Gifts

Divine Favor (costs two gifts)
Patron: Adept of the Church

Faults

Compulsive Generosity
Duty to the Church *
Lame

Fantasy Fudge

Gruschka, a Hedge Witch

Attributes

Reasoning:	Good
Perception:	Mediocre
Willpower:	Great
Strength:	Mediocre
Agility:	Fair
Health:	Good

Skills

<i>Hedge Magic: 3 points</i>	
Herb Lore:	Great
Animal Handling:	Good
First aid:	Good
Medicine:	Good
Basketry:	Fair
Counseling:	Fair
Detect Lie:	Fair
Storytelling:	Fair

Knowledge: 1 point

Arcane Lore:	Fair
Area Knowledge:	Fair
Legends & Stories:	Fair
Theology/Myths/ Rituals:	Mediocre

Scouting: 1 point

Move Quietly:	Fair
Survival:	Fair
Woods Lore:	Fair
Mimicry:	Mediocre

Gifts

Magical Talent: Hedge Magic (3 levels)

Faults

Aged *
Loyalty to Companions
Unattractive



Tagra, a Four-Point Troubadour

The GM started the characters at 4 points, with only one free attribute level and one free gift. Only one fault was required, and narrowly focused skills were allowed. If Tagra were a 5-point character, she'd have two points in Professional.

Attributes

Reasoning:	Good
Perception:	Good
Willpower:	Mediocre
Strength:	Mediocre
Agility:	Good
Health:	Fair

Skills

Professional: 1 point

Acting:	Fair
Music (Lute):	Fair
Music (Voice):	Fair
Dancing:	Mediocre

Athletic: 1 point

Acrobatics:	Fair
Balance:	Fair
Juggling:	Fair
Sleight of Hand:	Mediocre

Social: 1 point (narrow)

Storytelling:	Good
Fast-talk:	Mediocre

Knowledge: 1 point

History:	Fair
Language (specify):	Fair
Legends & Stories:	Fair
Area Knowledge:	Mediocre

Gifts

Voice

Faults

Low Social Status:
Wandering entertainer

Fantasy Fudge Adventure

The Mines of Silverton

A Sample Fantasy Fudge Adventure

This adventure features a mining town past its prime, desperate miners, and a new menace in the mines! The setting can easily be expanded to include politics and greed, exploration of deep caverns or hidden mountain valleys, ancient magics, a lost civilization, and more!

Background

Fifteen years ago, an explorer saw the glint of gold in a mountain stream. Within weeks, a small settlement had sprung up by that stream. The miners didn't find the vast underground veins of gold they'd been hoping for — but they *did* find ore that carried silver, with some gold and copper and other minerals. Within a year, the settlement had swelled to a town and received a name — Silverton. Rumors abounded, and soon Silverton was known as the town with “streets paved with silver.”

The mines of Silverton indeed seemed promising, and yielded a fair amount of silver and other metals for several years. The vale Silverton nestled in was surrounded by virgin forest and mountain wilderness alive with wolves, bears, deer, and stranger creatures. The vale was also previously unclaimed. The miners of Silverton struggled to keep their town “free” while various nearby lords vied with one another to claim the land — and the mines.

Then the mines became increasingly less productive. Water seepage was an ongoing problem, requiring the use of treadmills and waterwheels to pump the water out. Magic was used for a time to aid the miners in finding and extracting the precious metals, but when profits dwindled most mines left for more lucrative positions. Soon the meagre findings discouraged all but the most optimistic or most desperate of miners. Even the bickering lords lost interest.

Now Silverton is almost a ghost town. Many of the buildings have been abandoned. Hastily constructed to accommodate the flood of hopeful prospectors and hangers-on, most are in ill repair. Still, some two thousand people remain, eking out a living and hoping to find “the mother lode” some day.

Current inhabitants of Silverton include miners, assayers, surveyors, smelters, and clerks, many with families. Hunters, fishermen, herders, and some farmers supply much of the food, and crafters supply tools, clothing, and other goods. The town is not self-sufficient, though. Itinerant merchants and traders bring food and goods in to trade for silver, copper, gold, cobalt, bismuth, and other valuable minerals laboriously extracted from the earth.

Beginning the Adventure

The GM may introduce the player characters to Silverton in any of several ways:

- A merchant hires the PCs as guards or laborers for a trading caravan to Silverton. They'll be hauling foodstuffs and goods in, and precious metals out.
- The PCs hear the rumors of “the town with streets paved with silver” but haven't yet heard that the mines have mostly played out and the town is no longer bursting with opportunity.
- The PCs hear a rumor that the miners of Silverton have found the ruins of an ancient underground city that abounds with undiscovered treasure.
- The PCs, traveling through the mountains, get lost and stumble into Silverton.

The Town of Silverton

The characters should have a day or two to settle in, getting to know the town and becoming known to the townsfolk in turn. There's a public house with barely acceptable accommodations where they can rent a room (there are three available, with one bed each) or a spot on the floor in the common room at night.

If they explore the town at all, the PCs may run into various desperate sorts, including a pickpocket, or simply a hungry boy who tries to swipe some food. Other hazards include semi-feral pigs rooting through middens, abandoned buildings that threaten to collapse if explored, etc.

There's plenty to see around Silverton. At least thirty mines honeycomb the surrounding mountainsides. Silverton urchins are glad to earn a copper or two taking the characters on a tour. They'll even show the PCs some natural caverns, one of which has an ancient stone lintel around its artificially enlarged entrance. There are strange carvings on the stone (possibly forgotten runes).

If the PC party includes a priest or cleric, some of the townsfolk are sorely missing preaching and blessings and other clerical services, since Silverton's sole resident priest recently passed away.

“Miner Down!”

In the middle of the second day of their stay in Silverton, the characters are interrupted by an out-of-breath and rather dirty young man. He stammeringly introduces himself as Alden, and begs for their help. His brother Ryce fell when the mine they were working in experienced a cave-in. He left Drew, a young miner, with Ryce and came as quickly as he could to get help.

Fantasy Fudge Adventure

If the PCs ask why he came to them, Alden will explain that they may be the only ones who can – or will – help. Ryce fell a fair distance, into a cavern the tunnel unexpectedly gave way into, and broke his leg. He'll need healing (assuming at least one of the PCs is a healer of sorts). Worse, the mine they were working had been abandoned by everyone else because of the grrorowr.

In response to the inevitable questions, Alden will tell them that no one really knows what the grrorowr is – only that it's some beast that has been heard in this mine since the first cave-in last autumn. It goes "Groooooorrrrrrrrrroooooowwww" and sounds very large and fierce. But surely such a creature would be no match for such intrepid adventurers.

If the GM wishes, some miners may join the rescue party.

Into the Mine

Alden leads the rescuers as swiftly as possible up the mountainside. It takes about twenty minutes for them to reach the mine Ryce fell in. A house built over the main shaft protects the ladder and shaft from the weather, and serves as a storehouse for miners' tools (see mine plan, below). Much of the house is taken up by a treadmill and wheel arrangement used to haul large buckets of rock, ore, or water up the shaft or to lower equipment down. Although the winch, rope, and bucket could be used to transport people as well, they don't appear to be in good repair.

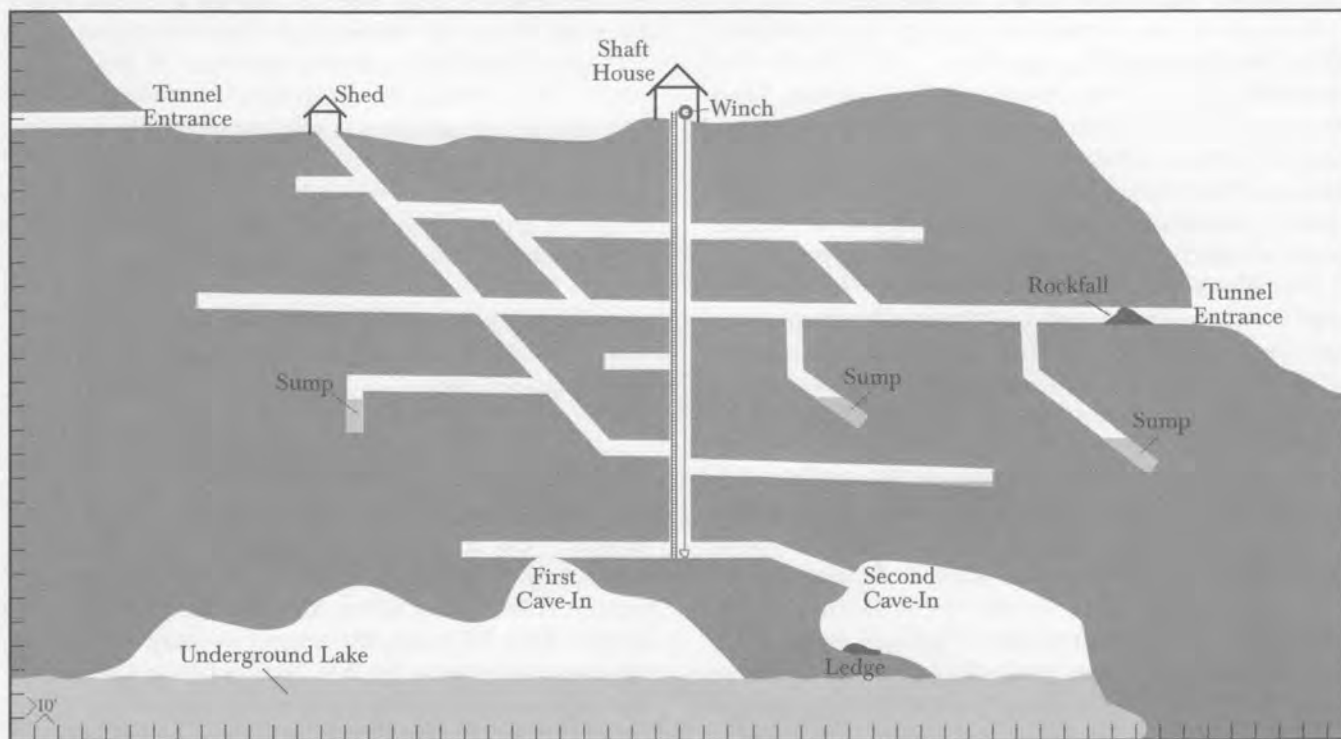
Alden suggests that the rescuers grab anything they think they may need from the stores here. There are picks, shovels, lanterns, flasks of oil, rope, pitons (spikes), fagots of wood, and more.

If any of the characters start down the ladder, Alden breathlessly explains there's a quicker way, and leads them back out of the house to a smaller shed over another shaft. He points out a pile of worn leather hides, suggesting they each take one. He takes one and sits down on it at the top of the sloping shaft. Wrapping one arm around a rope that descends down the shaft, he pushes himself forward and quickly slides away, disappearing into the darkness.

Alden's mode of travel isn't quite as easy as it looks. Players should make an Agility roll, difficulty level Fair, to avoid getting stuck on a rough patch of rock, losing their balance, or simply going too fast to make a safe landing at the very bottom – 130' below where they started.

About the Mines

Although the mine plan shows a two-dimensional representation of the mine, the tunnels and shafts themselves are of course three-dimensional. Tunnels are roughly four feet wide and seven feet tall, and are not always excavated in straight lines. The shafts are wider. Where tunnels intersect with the shafts, they're offset to allow uninterrupted passage either down the shaft or across the tunnel floor. The main tunnel has been blocked by a rockfall.



Fantasy Fudge Adventure

In some portions, the mines have been hewn out of solid rock. In other areas, timber frames provide support and planks hold back the earthen walls and ceiling.

The wooden ladder down the main shaft is sturdily built and in fairly good repair. Even so, players should make a Climbing roll (difficulty level Mediocre) to ensure they're able to negotiate the ladder without incident. (Climbing defaults to Poor for any character who hasn't learned the skill.)

The main shaft is outfitted with platforms that stretch across the shaft every 20' or so, to allow climbers to rest and to protect them from falling objects. The side of the shaft accommodating the rope and bucket system remains open, though, so a deadly fall is possible.

The Rescue

Alden leads the rescuers to the end of the lowest tunnel, to the spot where Ryce fell (marked "Second Cave-in" on the plan). There's no sign of Drew, who was left here to watch Ryce. And Ryce doesn't answer Alden's distressed calls, although Alden swears Ryce was still conscious and alive and Drew was fine when he left.

Using rope and other tools (or possibly magic), the characters can get down to the ledge where Ryce fell. It's a disturbing sight, with blood everywhere and very little left of Ryce himself. A large, bloody footprint of a web-toed, clawed beast points down into the murky waters of the underground lake.

Then the grrorowr itself lunges back out of the water and onto the ledge, eager for another meal....

The Grrorowr

Attributes (individuals may vary):

Reasoning: Fair (animal)
Perception: Good
Willpower: Fair
Strength: Good
Agility: Mediocre
Health: Fair

Gifts:

Spiny back and tail (-1 to attacks from behind)
Claws (+1 offensive damage factor)
Tusks (+1 offensive damage factor)

Scale: +6

Combat Skill: Fair

Attacks: Tusks, Claws, or Bite (1 per round)

Damage Factors (including Scale):

Offensive: +8 (Tusks), +8 (Claws), +7 (Bite)
Defensive: +6

The grrorowr is a large (15' long) reptilian creature equally at home in the water or on land. It has fearsome tusks, green scales over most of its body, and a spiny back and tail that makes attacking from the rear a tricky proposition. The grrorowr's legs are short, with clawed and webbed feet. Its size and strength make it a formidable opponent.

Combat Tips

The grrorowr can easily kill a human opponent with one successful attack, and is not nearly so easily wounded itself. The characters' best chance of defeating the grrorowr in combat lies in multiple attackers. The grrorowr will be at -1 to its Combat skill if faced with two attackers, and at -2 if faced with three attackers. It will ignore any attackers beyond the first three, giving additional characters "free" attacks (difficulty level Poor to hit). The grrorowr will concentrate on any opponent that actually manages to wound it. Magic may be used to hinder the grrorowr.

Alden is likely to attack the grrorowr in a senseless rage, unless the PCs stop him. Alden's combat stats are: Strength Good, Combat skill Fair, weapon miner's pick, for an offensive damage factor of +3 and a defensive damage factor of +0.

There are other ways to defeat the grrorowr than combat. The cavern could be sealed and the grrorowr ignored (although some may wonder if it has some other egress from the watery caverns). Meat could be used to entice the grrorowr, and poison could kill or severely weaken it. The characters may come up with even more clever plans.

Drew

And what about Drew?

When the grrorowr attacked Ryce, Drew panicked and ran. He leaped across the chasm created by the first cave-in — but knocked himself unconscious against the ceiling. His lamp has gone out. He's lying on the far side of the gap in the tunnel floor, unconscious....



Fantasy Fudge Bestiary

Wild Things

(Fantasy Fudge Bestiary)

Here are some sample creatures for use with *Fantasy Fudge*. Feel free to tailor their descriptions and traits to fit your campaign world.

See *Animal & Creature Examples*, pp. 68-70, for more sample creatures and tips on creating your own beasts for *Fudge*. Monster descriptions from other roleplaying games are usually easily converted to *Fudge*.

Basilisk

Attributes (individuals may vary):

Reasoning:	Fair (animal)
Perception:	Fair
Willpower:	Fair
Strength:	Poor
Agility:	Fair
Health:	Poor

Supernatural Powers:

Venomous Breath

Scale: -10

Combat Skill: Poor

Attacks: Bite, Breath (special attack)

Damage Factors (including Scale):

Offensive: -10 (melee)

Defensive: -10 (melee)

The basilisk, sometimes called the cockatrice by peasants, is a grayish serpent that grows to no more than two feet in length. It has white markings on its head that resemble a crown. Popular legend holds that the basilisk can kill with a mere glance, but this is untrue. The basilisk's danger lies in its venom. The venomous breath of a basilisk withers plants, scorches the earth and can kill any creature up to the size of an elephant.

In combat, a basilisk breathes a nearly invisible, cone-shaped cloud of venom that affects foes up to fifteen feet away. Any living creature caught in the cloud must make a Health roll at Great Difficulty or be immediately slain.

Basilisks are also dangerous in melee combat. Any blow that successfully damages the creature can cause the creature's foul venom to pass up through the weapon and affect the wielder. Any time a Basilisk is struck with a melee weapon, the GM should roll a dF. On a roll of -1, the victim must make a Health roll as above or die.

A basilisk is created from an egg that is laid by a cockerel and then incubated by a toad in a dung heap.

-Anthony Roberson

Dragon

Attributes (individuals may vary):

Reasoning:	Fair
Perception:	Fair
Willpower:	Fair
Strength:	Fair (Scale +4)
Agility:	Fair
Health:	Fair

Gifts:

Tough Hide (+2 Defensive Damage Factor)

Wings

Fiery Breath

Supernatural Powers (optional):

Magical Talent: Innate (see p. 100)

Magical Talent: Scholarly Magic (see p. 101)

Skills:

Varies with individual; most Athletic, Knowledge, Magic, Scouting, and Social skills are possible.

Scale: +4

Combat Skill: Good

Attacks: Bite, Fiery Breath, Claws

Damage Factors (including Scale):

Offensive: +6 (Claws); +5 (Bite); +6 Breath (on a Situational Roll of Mediocre or worse, the target of Fiery Breath catches on fire for an additional +2 damage per combat round until extinguished). Add Strength bonuses to Claws and Bite.

Defensive: -6 (Scale and Tough Hide)

Dragons are large intelligent reptiloids. Many are known for their vanity.

The GM should feel free to customize dragons to taste.

-John Ughrin



Fantasy Fudge Bestiary

Ghost

Attributes:

Not Applicable

Faults:

Unholy (optional)

Supernatural Powers:

Insubstantial (no physical attacks, can float through walls)

Cause Fear (may force characters to make Great

Willpower checks to avoid being scared off.)

Scale: n/a

Combat Skill: n/a

Attacks: n/a

Damage Factors (including Scale): n/a

Ghosts are the leftover psychic residue of someone who has perished. Generally speaking, there is no physical method of removing or harming them. Some ghosts can be put to rest if a special task is completed. Usually the completion of the task is what makes the spirit hang around after its original owner perished. Ghosts are generally resentful creatures and their deep emotional disturbance puts animals at unease.

Ghosts may be influenced, confined, banished, or released by various applications of *Clerical Magic* or *Scholarly Magic* (especially *Shamanism* or *Necromancy*).

-John Ughrin

Ghoul

Attributes (individuals may vary):

Reasoning: Poor

Perception: Good

Willpower: Fair

Strength: Good

Agility: Good

Health: Mediocre

Gifts:

Tough Hide (+2 Defensive Damage Factor)

Damage Capacity Good (+1 Defensive Damage Factor)

Claws (+1 Offensive Damage Factor, Poisonous)

Skills:

Ghouls retain the skills they had when human, but at a -1 penalty.

Scale: 0

Combat Skill: Good

Attacks: Bite, Claws

Damage Factors (including Scale):

Offensive: +2 (Bite), +2 (Claws) plus poison (see below)

Defensive: -3 (Tough Hide, Damage Capacity)

Ghouls (also known as Ghûls and Raveners) are once-

human creatures whose minds have been destroyed. They have grey, jellylike flesh, yellow fangs, and filthy, broken nails which infect their victims with a sinister toxin.

Ghouls usually inhabit underground lairs near graveyards and similar places, where a supply of their noxious "food" may be found. Ghouls usually travel in packs of 3-12, with the most powerful and intelligent member as a leader. Their usual prey is carrion, but they will attack living humans if driven to it by hunger or by a powerful master.

Ghouls attack with their claws and teeth in a mindless frenzy. The poison in their claws drains vitality. The victim must make a Health roll, difficulty level Fair, or lose one level of health per combat round. Victims reduced to below Terrible Health become stiff and helpless.

Any human succumbing to a ghoulish attack will be taken to their lair and buried. This live internment, in addition to the ghoulish poison, deranges the mind and causes physical changes that result in the victim becoming a ghoulish. If sufficiently hungry, the ghouls may simply devour the victim.

Ghouls can be turned by the Repel Undead *Clerical Magic* skill, difficulty level Good. The clerical *Ward* ability keeps ghouls completely at bay. A clerical *Healing* can neutralize the poison if a victim has not entirely become a ghoulish.

-Kent Matthewson

Giant Worm

Attributes (individuals may vary):

Perception: Good

Strength: Good

Gifts:

Tough Hide (+2 Defensive Damage Factor)

Tail Stinger (+2 Offensive Damage Factor)

Magic Resistance: Good

Skills:

Not Applicable

Scale: +10 or more

Combat Skill: Mediocre

Attacks: Swallow, or Stinging Tail

Damage Factors (including Scale):

Offensive: +12 or more (stinging tail)

Defensive: +12 or more (Tough Hide)

+1 if attacking from inside, see below

These giant, carnivorous worms grow to be 150' long. They can bore through solid rock and are a menace to explorers in deep caverns.

A worm's favorite attack is to stick its head out of a hole and swallow any creature of Scale 6 or less. Victims may attempt to dodge (Opposed Action, Victim's Agility versus the worm's Combat Skill). If the worm wins, the victim is swallowed.

Fantasy Fudge Bestiary

A creature may attempt to attack a worm from the inside,, difficulty level Terrible (any attack of Terrible or better has a chance of doing damage) and DDF +1. There is little room to swing weapons. 15 points of cumulative damage done to the same area within the worm allows a victim to cut an escape hole, or might cause the worm to regurgitate.

Meanwhile, the victim is being digested. He or she takes a Scratch each combat round after being swallowed. If the victim has no Scratch boxes left, the Scratch will be a Hurt; if there are no Hurt boxes left on the victim's wound track, the result will be Very Hurt, and so on until death.

If attacked from the rear, a giant worm will lash out with a bone-like stinger on its tail. It can do this the same round as attempting to swallow.

— Peter Mikelsons

Goblin

Attributes (individuals may vary):

Reasoning:	Mediocre
Perception:	Fair
Willpower:	Mediocre
Strength:	Fair
Agility:	Fair
Health:	Fair

Gifts:

Dark Vision

Toughness (+1 Defensive Damage Factor)

Scale: -1

Combat Skill: Fair

Attacks: By weapon

Damage Factors (including Scale):

Offensive: +1 (shortsword)

Defensive: +1 (leather armor)

Goblins are short (4' tall), evil humanoids that are found in wild forests or mountainous areas. Goblins are tribal and matriarchal. A tribe will normally consist of between 50 and 200 individuals. The leader of the tribe is usually a female of prodigious size and foul temperament.

Goblins are not particularly fearsome opponents in battle unless they are backed by overwhelming numbers or led by a charismatic general. Goblin tribes go through periods of very high birth rates every 5-10 years. This results in periodic invasions of surrounding lands by hordes of goblins on the move due to overpopulation and starvation.

Goblins fear and hate dwarves, since dwarves often enslave them and put them to work in their mines. The average goblin is armed with a wicked-looking serrated short sword and protected by a patchwork of leather armor.

— Anthony Roberson

Great Weasel

Attributes (individuals may vary):

Reasoning:	Fair (animal)
Perception:	Good
Agility:	Great
Speed:	Superb

Skills:

Move Quietly Great

Scale: -5

Combat Skill: Superb

Attacks: Bite and Claws

Damage Factors (including Scale):

Offensive: -3 (bite or claws)

Defensive: -5

Great weasels are 3' long with razor-sharp claws, needle-like teeth, lightning reflexes and a bad attitude. Giant rats are their preferred prey. Great Weasels may be tamed.

With their speed and ability to move quietly, great weasels can attack their prey without warning, gaining an Unopposed attack, Difficulty Fair in the first combat round. If a great weasel wins an attack with a relative degree of +4 or more, it has bitten a major blood vessel. The victim will bleed to death in several minutes, unless first aid or healing is applied. The victim must make a Health roll (Difficulty Fair) every minute or bleed to death. GMs who allow NPCs to have Fudge points should give great weasels one point.

— Peter Mikelsons

Hydra

Attributes (individuals may vary):

Reasoning:	Fair
Perception:	Great
Strength:	Great
Agility:	Good
Health:	Fair

Supernatural Powers:

Many Heads (usually 5)

Head Regeneration (see below)

Scale: +8 (each head Scale +2)

Combat Skill: Good

Attacks: Bite (1 from each head)

Damage Factors (including Scale):

Offensive: +5 (bite)

Defensive: +2 (each head) or +8 (body)

Its origins shrouded in mystery, the hydra is one of the most feared creatures. It appears as a large reptile, with many heads. Its regeneration makes it nearly unstoppable and its appetite is insatiable.

Fantasy Fudge Bestiary

Each of a hydra's head can attack independently. For combat purposes, treat each head as a scale +2 creature whose teeth do +5 damage due to sharpness and strength.

Any wound of Incapacitated or Near Death inflicted on a head severs it from its neck. A new head will regenerate to replace the lost one. If the hydra makes a Superb Health check, two heads are regenerated. The regeneration process takes 4 combat rounds. A Hurt or worse wound inflicted by fire will prevent regeneration. Magic weapons may have similar effects.

-Steven Hammond

Hyeena

Attributes (individuals may vary):

Reasoning:	Good (animal)
Perception:	Good
Willpower:	Fair
Strength:	Good
Agility:	Good
Health:	Good

Gifts:

Magical Defense (see below)

Toughness (+1 Defensive Damage Factor)

Skills:

Mimicry Great (see below)

Scale: +0

Combat Skill: Good

Attacks: Bite

Damage Factors (including Scale):

Offensive: +2 (sharp teeth)

Defensive: +1 (toughness)

The hyeena is a horrible beast that resembles a large hound with a spiny ridge running along its back. It lives in tombs or catacombs and feeds on the dead. It will also dig up graves in the search for bodies. Some hyeenas stalk rural areas by night and prey on shepherds or late travelers.

The hyeena has an unusual magical defense. Any creature that treads on a hyeena's shadow is immediately struck dumb and unable to speak. The effect lasts until the hyeena is killed or an hour has passed.

The hyeena also has an uncanny talent for imitating the human voice, and uses this trick to lure its prey into an ambush.

Alchemists prize the hyeena's eyes because they can be distilled into small stones that can be used to foretell the future. An alchemist will pay a good fee for a pair of hyeena eyes if they are fresh or have been properly preserved in salt or strong alcohol.

-Anthony Roberson

Imp

Attributes (individuals may vary):

Reasoning:	Good
Perception:	Fair
Willpower:	Mediocre
Strength:	Mediocre to Good
Agility:	Mediocre to Great
Health:	Fair

Supernormal Powers:

Magical Talent (Demonic Magic; see below)

Magical Toughness (+3 Defensive Damage Factor)

Skills:

Demonic Magic Great

GM may choose other skills appropriate to individual.

Scale: -3 or smaller

Combat Skill: Fair

Attacks: Magic or bite

Damage Factors (including Scale):

Offensive: -2 (sharp teeth)

Defensive: +0 (magical toughness)

(adjust Damage Factors for Scale if less than -3)

Imps are small demonic entities, which are either summoned or sent to this plane to aid a sorcerer or priest in some evil scheme. Imps come in many shapes, from man-like to grotesque.

Imps are skilled in *Demonic Magic*, which works the same way *Scholarly Magic* does. *Demonic Magic* excels at magical feats that cause confusion and misery. Most imps have 5 magical *power points*, and can channel 1- or 2-point spells.

-John Ughrin

Medusa

Attributes (individuals may vary):

Reasoning:	Fair
Perception:	Fair
Willpower:	Fair
Strength:	Fair
Agility:	Fair
Health:	Fair

Supernormal Powers:

Petrification (see below)

Skills:

Assassination Good

Scale: +0

Combat Skill: Good

Attacks: Bow

Damage Factors (including Scale):

Offensive: +2 (bow; add Strength bonus if any)

Defensive: +0

Fantasy Fudge Bestiary

Medusae are cursed by gods. In ages past, the mother of all medusae compared her own beauty with that of the gods. For this, she and all her descendants were made so hideous, that any who saw them were turned to stone. (Any character who sees a medusa's face must make a Willpower check at a Great Difficulty level, or turn to stone.)

A medusa may attempt to take residence in an old villa or abandoned home. There, slowly but surely, a statue garden will begin to grow. The services of a hero may be needed to find a way of killing the poor creature. It has been rumored that when a medusa is slain, her victims return to the flesh.

- John Ughrin

Rathent

Attributes (individuals may vary):

Reasoning:	Fair
Perception:	Good
Willpower:	Mediocre
Strength:	Fair
Agility:	Good
Health:	Good

Gifts:

Keen Senses (especially eyesight)
Quick Reflexes

1 in 10 Rathent possess a *Magical Talent* Gift (see below)

Faults:

Cowardly
Damage Capacity Mediocre (-1 to DDF)
Jerk (Few Rathent have any regard for anything but themselves. This can translate in several ways.)

Skills:

Setting Traps	Good
Ambush	Good
Move Quietly	Great
Athletic Skills	Fair
Outdoor Skills	Fair

Other skills as appropriate for individual

Scale: -1 to +0

Combat Skill: Fair to Great

Attacks: Claws or Weapon

Damage Factors (including Scale):

Offensive: +0 (claws)
+1 to +3 (scavenged weapons)

(adjust Offensive Damage Factors for Strength if needed)

Defensive: +0 (cobbled together armor)

Rathent are odd creatures, most likely the result of some magical hybridization gone awry. They resemble humanoid birds, with large, curved beaks and offset eyes. Feathers cover their head, upper torso and arms. Their plumage is

generally dark or mottled and unkempt and greasy. Many Rathent have hands ending talon-like claws. Most Rathent have human-like leg structure. Rare individuals will have bird-like legs or vestigial wings, and are generally regarded as *gruk* (retard or throwback). This is a reflection of cultural bias rather than actual ability or intelligence.

The structure of Rathent society is loosely tribal with the strongest or most cunning being the *skwarka* (chieftain). The *skwarka* leads the tribe in battle and receives the most prestige and breeding privileges.

Rathent are extremely protective of their females, as they have a relatively low birthrate. Only one in five members of a typical Rathent tribe are female.

Rathent males serve as hunters and generally engage in banditry, thievery, and murder to eke out an existence. They are cowardly scavengers by nature and will feed on carrion with glee when there is nothing better.

Most Rathent provide only for themselves, but offer tribute to the *skwarka* and his harem. Warriors that do not pay tribute regularly to the *skwarka* are either exiled or more likely killed.

Rathent may be encountered in semi-civilized areas on the outskirts of forests and mountains. Their villages are clusters of rude tree houses similar to nests in structure. The *skwarka's* nest is the largest and centrally located, and is built into the largest tree available.

Rathent have fair craftsmanship skills, but rarely produce anything of exceptional quality. Most of their weaponry is scavenged or stolen. When left to their own means they will produce javelins, war darts, and spears. Rathent armor is usually cobbled together from bits and pieces scavenged in their raids.

Some Rathent have an innate talent for simple magic. Clerical Magic and Hedge Magic is most common. Scholarly Magic (Elementalism or Necromancy) is also possible, but no Rathent will have more than one level of the *Magical Talent: Scholarly Magic* Gift. Rathents with *Magical Talent* are known as *kuzkwa*. Most are female. All magically talented Rathent are sterile and considered sexless. Many are also albino. These Rathent serve as shamans and spiritual advisors.

Rathent spirituality is a grim affair centered around the malevolent figure *Kzuka-skward* (Old Lord Dread). Homage is paid to this fearsome entity by murdering as many non-Rathent as possible. This ensures that the after-life will be only moderately painful, rather than an eternity of anguish and torture.

Rathent have an irrational attraction to shiny objects, and will often quarrel over relatively useless objects that glitter.

- Sedge Lewis

Fantasy Fudge Bestiary

Ratlings

Attributes (individuals may vary):

Reasoning:	Mediocre
Perception:	Fair
Willpower:	Mediocre
Strength:	Fair
Agility:	Good
Health:	Mediocre

Scale: -1 (or less)

Combat Skill: Fair

Attacks: Claws or Bite

Damage Factors (including Scale):

Offensive: +0 (claws), +1 (bite)

Defensive: -1

Ratlings are small humanoid creatures whose head, claws and tail look like those of a rat. Their legs are also more rat-like than human. Ratlings have a low life expectancy due to disease resulting from poor living conditions. Ratlings can speak as well as humans, and usually speak the local dominant language. Their claws are dexterous enough to allow a Ratling to use equipment made for humans.

Ratlings were created by a Grand Mage who later allowed his experiments to leave his laboratory. In the few years since their creation, the Ratlings have established themselves amid the slums and backways of the city.

The GM may involve Ratlings in the city's political scene if desired. Examples: The local ruler has placed a bounty on Ratling skins; Ratlings are active in the Thieves' or Beggars' Guilds; etc.

The GM may adjust Ratlings to be smaller and more rat-like, if she likes. Suggested Scale: -5 or less (remember to adjust Offensive and Defensive Damage Factors).

— Gordon McCormick



Restless Dead

Attributes (individuals may vary):

Reasoning:	Poor
Perception:	Fair
Willpower:	n/a (mindless)
Strength:	Fair
Agility:	Good
Health:	n/a (not alive)

Gifts:

Immune to Mind Magic

Skeletal (Half damage from slashing weapons; piercing weapon damage is reduced to 1)

Unaffected by Sunlight (unlike many Undead)

Faults:

Susceptible to Fire

Destroyed by running water (dispels animating magic)

Undead (can be banished, etc.)

Scale: -2 to +2 (as when alive)

Combat Skill: Fair

Attacks: Weapon

Damage Factors (including Scale):

Offensive: by weapon

Defensive: +2 (Light Armor and Shield)

Time and time again, necromancers turn to dead humanoids when trying to inexpensively create tireless, fearless guardians. Corpses are versatile, readily available, and the once-living bones lend themselves well to enchantment. A lesser nether-spirit is bound to the dead bones, animating them and providing a rudimentary, malevolent intelligence. The resulting creatures need no sustenance, are infinitely patient, and obey the commands of their creators without question. They are often set to guard tombs, fortresses, and hiding places of all sorts.

The Restless Dead appear as piles of old bones scattered around the places they guard. They have no odor (prior to enchantment, the corpses are usually stripped of all flesh by being placed onto anthills or in maggot pits). It takes a Perception roll of Great or above to detect the thin web-work of sigils covering the bones from any distance.

When anyone or anything comes near, the bones reassemble into malevolent, skeletal forms and spring into action.

Though not terribly strong, the Restless Dead are agile and tenacious. They are often equipped with rusty, patch-work armor (+1), shields (+1), and various weapons such as maces, swords, axes, and spears (+1 to +3).

— Dmitri Zagidulin

Fantasy Fudge Bestiary

Soldier, Professional

Attributes (individuals may vary):

Reasoning:	Mediocre
Perception:	Fair
Willpower:	Fair
Strength:	Good
Agility:	Good
Health:	Fair

Skills: (choose as appropriate to the individual)

Athletic Skills	Fair - Good
Social Skills	Mediocre - Good

Gifts: (choose as appropriate to the individual)

Common soldierly Gifts include Danger Sense, Pain Tolerance, Quick Reflexes, Tough Hide, or Veteran.

Faults: (choose as appropriate to the individual)

Common soldierly Faults include Code of Honor, Compulsive Gambling, Duty, One Eye.

Scale: +0

Combat Skill: Good - Great

Attacks: by weapon

Damage Factors (including Scale):

Offensive: by weapon
(add Strength bonus if applicable)

Defensive: by armor
(add Tough Hide bonus if applicable)

A professional soldier is a trained, well-equipped warrior. This template may be used for town guards.

Soldiers usually have at least Good morale and discipline. However, many only have Mediocre mental attributes. A squad of soldiers is usually led by an officer with Good or better Combat and mental attributes.

— Peter Mikelsons

Thug

Attributes (individuals may vary):

Reasoning:	Mediocre
Perception:	Fair
Willpower:	Fair
Strength:	Fair
Agility:	Fair
Health:	Fair

Skills: (choose as appropriate to the individual)

Athletic Skills	Mediocre - Good
Social Skills	Poor - Fair

Gifts: (choose as appropriate to the individual)

Common Gifts for Thugs include Pain Tolerance, Resistant to Poison, and Tough Hide.

Faults: (choose as appropriate to the individual)

Common Faults for Thugs include Appearance, Outlaw, or Quick Tempered.

Scale: +0

Combat Skill: Mediocre - Fair

Attacks: by weapon

Damage Factors (including Scale):

Offensive: -1 (fist), or by weapon
(add Strength bonus if applicable)

Defensive: +1 (leather, or partial heavier armor)
(add Tough Hide bonus if applicable)

A Thug is an untrained, none-too-bright, poorly equipped person who may start trouble with PCs because of alcohol, testosterone, or commands from an arch-villain.

In any crowd of Thugs, there is at least one with an additional +1 or +2 Offensive Damage Factor due to unusual strength.

— Peter Mikelsons



Fantasy Fudge Bestiary



Troll

Attributes (individuals may vary):

Reasoning:	Poor
Perception:	Fair
Willpower:	Fair
Strength:	Great
Agility:	Fair
Health:	Great

Gifts:

Toughness (+3 DDF)

Stench (-2 to opponents combat skills; see below)

Scale: +3

Combat Skill: Good

Attacks: weapon or claws

Damage Factors (including Scale):

Offensive: +5 (claws), +8 (massive club)

Defensive: +8

Trolls are huge, loathsome creatures. Many are identified by the areas where they live. There are Hill Trolls, Swamp Trolls, Wood Trolls, and countless others.

The average troll stands well over 9' tall and usually wields a massive club. A troll's presence is easily identified

by the horrible stench that always accompanies them. They are carnivores and most are not terribly bright.

Anyone facing a Troll in melee combat must make a Good difficulty Willpower roll or suffer a -2 penalty to all combat skills for the duration of the combat, due to the creature's overwhelming smell.

- Anthony Roberson

Wall Crawler

Attributes (individuals may vary):

Reasoning:	Poor (animal)
Perception:	Fair
Willpower:	Poor
Strength:	Poor
Agility:	Good
Health:	Poor

Gifts:

Toxic Spines (see below)

Scale: -6

Combat Skill: Mediocre

Attacks: bite

Damage Factors (including Scale):

Offensive: -6

Defensive: -6

The wall crawler resembles nothing so much as a nightmarish cross between a giant centipede and a black, furry caterpillar. A wall crawler is usually 1' to 1' 6" long and, except for its head, is completely covered with 6" long black spines. The crawler skitters along on sixteen feet that are equipped with an array of tiny hook-like protrusions. These allow the creature to travel over almost any surface. It can traverse a cave ceiling or dungeon wall as easily as it does the ground.

Wall crawlers are found in dark places and fill the role of scavengers, devouring the dead and sometimes the dying. Wall crawlers rarely attack living creatures unless in defense or if the creature is badly injured. They are usually encountered in groups of 7-12 individuals.

In combat, a wall crawler can deliver a painful bite that sometimes becomes infected. Its real danger, however, lies in the spines that cover its body. These spines are sharp and can easily pierce cloth or the leather sole of a boot. The hollow spines contain a toxin that causes confusion and hallucinations. If an adventurer contacts a spine, he must make a Fair difficulty Health Roll. If he fails the roll, he will become confused and disoriented within minutes. For the next 2-4 hours he will be effectively incapacitated by hallucinations, unable to fight or find his way without assistance.

- Anthony Roberson

Fantasy Fudge Bestiary

Zombie

Attributes (individuals may vary):

Reasoning:	n/a (mindless)
Perception:	Mediocre
Willpower:	n/a (mindless)
Strength:	Great
Agility:	Poor
Health:	Great

Supernatural Powers:

- Immune to Pain (no penalties due to wounds)
- Immune to Fear
- Tough (+2 to Defensive Damage Factor)

Faults:

- Vile Stench
- Horrid Appearance
- Disease Carriers (optional; see below)

Scale: 0

Combat Skill: Poor

Attacks: arm swing or drag down

Damage Factors (including Scale):

Offensive:	+1 (unarmed, Strength bonus)
Defensive:	+2

Zombies are walking corpses, with shreds of flesh still attached. They are animated through evil magics (*Necromancy*, *Sorcery*, or some evil *Clerical Magic*) and obey the instructions of their creators. Zombies continue to decay, giving them a vile stench and a horrifying appearance. They may also be disease carriers. The GM may require characters exposed to zombies to make a Health Roll (Difficulty Level Mediocre) to avoid contracting some suitably noxious disease.

Zombies have no initiative, relying on their master for instructions. Feeling no fear or pain, they make excellent shock troops. They are almost indestructible, requiring a Near Death result to "kill" them.

Zombies are unable to wield weapons. They attack with their hands and nails, pummeling their opponents with mindless intensity. They will attempt to surround and overwhelm difficult opponents.

Zombies are unintelligent (mindless), and so have no speech, skills, etc., although they may moan while attacking. They may be repelled with the *Repel Undead Clerical Magic* skill (Difficulty Level Mediocre).

Zombies usually inhabit cemeteries, abandoned churches, necromancers' strongholds, or temples to evil gods.

— blended from submissions by Steven Hammond, Kent Matthewson, and Peter Mikelsons

Zuvmombie

Attributes (individuals may vary):

Reasoning:	Mediocre
Perception:	Fair
Willpower:	Fair
Strength:	Great
Agility:	Mediocre
Health:	Mediocre

Skills:

As when alive, but 2 levels lower

Supernatural Powers:

- Immune to Pain (no penalties due to wounds)
- Immune to Fear
- Tough (+2 to Defensive Damage Factor)

Faults:

- Horrid Appearance

Scale: 0

Combat Skill: Good

Attacks: Bony hands, or weapon

Damage Factors (including Scale):

Offensive:	+2 (unarmed) or by weapon
Defensive:	+2

An evil priest, sorcerer, or necromancer can create a Zuvmombie by draining the life force from a man-sized humanoid creature via arcane magics and poisons. A Zuvmombie's flesh becomes hard and its skin leathery as a result of the process, and Zuvmombie bodies do not show the decay of true zombies. They retain some intelligence, unlike zombies, and can understand relatively complex instructions. They wield weapons (albeit clumsily), and may retain some of the skills they maintained in life, but reduced by 2 levels.

As with zombies, Zuvmombies are immune to pain and require a Near Death result to "kill" them.

Zuvmombies usually inhabit their creators' residence. They may be *Repelled* with Great difficulty.

— Kent Matthewson



Fudge Miracles

by Steffan O'Sullivan

Here is a sample miracle system (not generic), based on the following premises mentioned in *Miracles* (p. 24):

Can miracles occur by petition: Yes.

Who can petition: Anyone. Holy persons have an advantage. (A holy person is one with the supernormal power: Divine Favor, and whose behavior is in synch with the deity's goals — GM decision on how the player is roleplaying.) Religious Investiture — a social title that may or may not coincide with Divine Favor — is not required, and, in fact, does no good if behavior is inappropriate.

Certainty of petitioned miracles: Mediocre.

Broad or specific requests: Specific requests are more likely to be granted.

Divine Favor

Divine Favor is a supernormal power that can be taken more than once. Each time Divine Favor is taken, it is dedicated to a single deity. It is possible to have Divine Favor from more than one deity in a polytheistic world, or you can have multiple steps of Divine Favor from a single deity. Each step of Divine Favor counts as two supernormal powers (recommended).

Divine Favor can be temporarily lost if the character does not act in accordance with the deity's desires. Usually a period of atonement is required to regain Divine Favor. This may

be instantaneous for a merciful deity, or it may take up to a month for stricter deities. All steps are lost and regained as a unit when this happens.

Petitioning a Miracle

A character may petition a miracle at any time. However, some deities do not like to be disturbed for trivial matters, and may ignore requests when it is obvious the character hasn't even tried to help himself.

In *Fudge Miracles*, the petition should be fairly precisely worded. Rather than a simple, "Please help me," the character should focus the plea: "We are starving, please feed us," or, "My friend is dying, please heal him." A holy character can petition for any miraculous result desired, however — there is no established list of miracles.

Characters without Divine Favor have a Petitioning skill of Poor (or Mediocre in a more deity-active game). Those with one or more steps of Divine Favor have a Petitioning skill of Fair. Petitioning skill cannot be raised. (In a high-level deity-active campaign, Petitioning skill can be raised to Good at the cost of one supernormal power.) Petitioning skill can be modified, however — see the next section.

To resolve a petition, make an unopposed action roll against Petitioning skill. Each step of Divine Favor grants the holy character one extra chance to roll the dice in a petition to his deity.



Fudge Miracles

On a Fair or worse result, the roll is a failure. If the character has any steps of Divine Favor from the same deity, he may roll again for each step (this does not count as a separate petition). He can stop at any point – only the last result rolled counts. This means a character with two steps of Divine Favor can try one, two, or three rolls. If he gets Good, Fair, and Mediocre results, in that order, the result of the petition is Mediocre.

On a Fair or Mediocre result, the petition isn't answered by the deity, but the deity isn't annoyed by the petitioner. On Poor or worse result, however, the deity is angry with the character, and there will be a -1 on the next petition attempt. If the deity is evil, a miracle may actually occur, but not one the petitioner is likely to enjoy....

On a Good or better result, the petition is granted. The better the rolled result, the better the answer to the prayer. For example, a Good result heals one wound or wound level, while a Superb result totally heals the character. A Good result could call a wolf to defend the petitioner, while three lions might answer a Superb result. And so on.

Modifiers to the Petitioning Skill Level

The GM decides if any modifiers are applicable. Suggested modifiers:

The petitioner's behavior has been strictly in accordance with the deity's desires: +1

The petitioner's behavior has not been in accordance with the deity's desires: -1 or more

The petition will further the deity's desires: +1

The petition goes against the deity's desires: -1 or more

The petition involves the deity's sphere of influence: +1 (Calling for a fireball from a fire god, for example. This is not appropriate for a Supreme God, whose sphere encompasses all things.)

The petition involves an element antagonistic to the deity: -1 or more (asking the Fire deity to use water, for example.)

The petition is phrased too generally: -1 or more

The petitioner has not tried to help himself first: -1 or more.

The petition is too trivial to bother the deity with: -1 or more

The petition is a simple, but important, request: +1, provided the petitioner has exhausted his own abilities to accomplish this task. (Example: requesting a piece of chalk, which is trifling, but simply cannot be found anywhere near the character. In this case, chalk would have to be essential to the character's state of body, mind or soul.)

The last petition was a Poor or worse result: -1

The deity feels the petitioner is calling for help too frequently: -1 or more (Optional – may be invoked by a GM annoyed at constant requests for miracles...)

Fudge Magic

by Steffan O'Sullivan

Here is a sample magic system, based on the following premises mentioned in *Magic* (p. 24):

Who can cast: Magicians only (supernormal power needed).

Levels of Power: Yes. There are two game effects: the greater the power, the easier it is to cast more powerful spells; and power levels act as a reserve in case of severe failure, which temporarily drains power. Voluntarily draining a level of power can also guarantee success for one spell.

Source of Power: Manipulation of local area mana.

Reliability: Fair.

Time to cast spells: Depends on potency of spell (one minute to days). This can be speeded up by taking a penalty to the roll.

Spells: Improvised. Exact wording isn't important, so magic books tend to be collections of effects, not formulae.

Material Components: None needed, but good use can give a +1 bonus to skill.

Drawbacks: Casting non-trivial spells is fatiguing; severe failure causes distress.

Societal constraints: None – magic is rare, but not unheard of.

This system is based on the conviction that a *player* using magic should never be blasé: there should always be some tension and excitement when a character casts a spell, or

Fudge Magic

the magic has gone out of the game. Too often in a role-playing game, the player running a magician uses tried-and-true spells so regularly that spellcasting becomes mundane. Since “mundane magic” seems a contradiction in terms, *Fudge Magic* attempts to instill a little excitement into spellcasting.

There are many ways to achieve this. *Fudge Magic* has chosen the following limitations:

1) The mana available for a specific spell result gradually becomes depleted in a given area. That is, casting two fireballs in a row is harder than casting one fireball and one lightning blast, for example.

2) Magic is an untamable force; there is a skill cap for casting spells.

3) Magic is somewhat risky to use — there are penalties for severe failure.

Options are provided to alter these limitations for GMs who dislike them. In fact, *Spellcasting Skill Alternatives* (p. 162) is essential for faerie races and demigods, who have much more dependable magic powers than humans. (Unless the GM is generous, such characters would have to buy higher skill levels normally if using the Objective Character Creation system. Taking some faults to balance such powers is in keeping with the nature of demigods and faerie races.)

Magic Potential

Magic Potential is a supernormal power. (A suggested cost in the objective character creation system is two gifts for each level of Magic Potential. This can be reduced in a magic-rich campaign.) A character with at least one level of Magic Potential (usually abbreviated to Potential, sometimes simply called Power) is referred to as a “magician” in these rules — substitute your favorite word. Only magicians may cast spells. (However, see *Magicians & Non-Magicians*, p. 162, for other options.) Magic Potential may be taken more than once, but each level counts as a separate supernormal power.

Each level of Magic Potential must be bought as a specialization. Specializations can be suggested by the player or set by the GM. (In the latter case, she should make a list of acceptable magic specializations.) The categories can be as broad or as narrow as the GM wishes — the broader the terms, the more powerful the magicians.

Examples of specialized Potential: Alter Inanimate Material, Augury, Combat Magic, Communication Magic, Defensive Magic, Elemental Magic, Flying Magic, Healing Magic, Illusion, Information-Gathering Magic, Mind Control, Necromancy, Only Affects Living Beings, Only Affects Sentient Beings, Only Affects Technological Items, Shapeshifting, White Magic (cannot harm anyone, even indirectly), etc.

A character may have Power levels in more than one specialization, unless the GM disallows it for some reason. Certain disciplines may have societal constraints: in most cultures, studying Necromancy is offensive and probably illegal. Mind Control, Invisibility, Teleportation, Illusion Magic, etc., might all be limited to government-approved magicians, at best. It's even possible that such magicians will be outlaws. Anything that can be used easily to commit a crime (especially assassination or thievery) will be difficult, if not impossible, to learn openly in most cultures. If a given culture allows such magic openly, it is sure to have powerful defenses against being damaged by it.



Fudge Magic

Narrow specializations should probably cost less than one supernormal power: perhaps each specialized Potential is worth one gift.

In order to cast a spell of a given result, the magician must have at least +1 Potential specialized in that type of magic (on the character sheet, that is: he may be temporarily reduced to 0 Potential). Someone with +1 Potential: Combat Magic and +2 Potential: Information-Gathering Magic could not cast a spell to create food in the wilderness, for example.

Failing a spell miserably causes the temporary loss of a level of Magic Potential (see *Resolution*, p. 160). When this happens, the magician faints for at least one combat round. He needs a Good Constitution roll to wake up (roll each round). When he comes to, the magician may function normally, even attempting to cast the same spell again — *if* he hasn't dropped below 0 Potential.

If a magician has two or more types of Potential that are appropriate for the spell being cast, and a loss of Potential is called for, the GM decides which type of Potential is reduced. For example, a magician has one level of Combat Magic and two levels of Fire Magic, and fails miserably on a fireball spell. The GM could say that he has lost either his one level of Combat Magic or one of his Fire Magic levels, but not one of each.

If a magician drops to -1 Potential in *any* given specialty, he immediately falls into a coma, lasting anywhere from an hour to a day (GM's decision). When he wakes, he must roll against his Constitution: on a Mediocre or worse roll, he takes a point of damage. He checks Constitution again at the end of every day he is active — a failed result means another point of damage. These wounds *cannot* be healed until he recharges his Magic Potential back up to level 0.

A magician with 0 Potential may still cast spells; a magician at -1 Magic Potential, however, cannot attempt any magic spells that would involve that specialty. He may still cast spells of another specialty. For example, a magician who falls to -1 Encyclopedic Magic can no longer cast a spell that allows him to open his blank book and read a magically-appearing encyclopedia entry on a specified topic. But he *can* still cast spells using his Animal Empathy Magic, allowing him to call and converse with wild animals, provided that Potential is still 0 or greater. He must still make a Constitution check for every day he is active, however, to see if his -1 Encyclopedic Magic Potential is causing him wounds.

Magic Potential may be recharged *only* by resting for one week per level. (GMs may alter this time to taste, of course: resting for one day is sufficient for more epic campaigns.) For example, a magician falls to -1 Potential. Resting one week will bring him up to 0 Potential (and cure any wounds incurred by being active while at -1 Potential). A second week

of rest will bring him up to +1 Potential. No character may gain Magic Potential levels beyond his starting level except through character development.

Spells

When a magician wishes to cast a spell, he describes the result he has in mind. The GM assesses how powerful such an effect would be, based on how prevalent magic is in her campaign. In a low-magic campaign, even a simple spell such as levitating the jail keys to an imprisoned character would be taxing. In a high-magic campaign, however, that would be a trivial spell, and even shooting forth a flash of lightning from a fingertip wouldn't be out of the ordinary.

The potency of the spell can be modified by the magician's appropriate Power level. An "average" magician has three levels of appropriate Power when casting a given spell. (Modify this number up or down for harder or easier magic.) That is, a spell is more difficult for a magician with less than three levels of an appropriate Power. Likewise, a magician with four or more appropriate Power levels treats a spell as more trivial than it would be for an average magician.

"Appropriate" Power does not have to be all of the same specialization so long as each Power governs the spell in question. For example, a spell to make a sword fly up and attack a foe could be governed by Flying Magic, Combat Magic, and Control Inanimate Material. If a magician had one level of each of those types of magic, the spell would be of average potency for him.

A spell is then Trivial, Average, or Potent. (It may also be Very Trivial, or Very Potent, if the GM wishes. In fact, the players will undoubtedly propose truly awesome spells, which should be labeled as Extraordinarily Potent, or with some other impressive adjective.) The GM tells the player what the potency of a proposed spell is — any magician character would have a fairly good idea of a spell's potency.

The spell's potency determines the difficulty level. A spell of average potency has a Fair difficulty level, while a Potent spell has a difficulty level of at least Good. Likewise, a Trivial spell has a difficulty level of Mediocre or Poor.

The GM also decides the duration of the spell if it succeeds — seconds, minutes, hours, days, etc. The character may try to adjust this, subject to GM approval. For example, the magician can voluntarily take more fatigue or reduce the scope of the effect — or accept some other penalty — to lengthen the spell's duration. Rolling a higher relative degree can also mean the spell lasts longer. Some spells have permanent effects: healing (until wounded again), busting a hole in a wall (until repaired manually or by magic), teleporting to a distant place (until you come back), and so on. Of course, even these spell effects may be temporary in a

Fudge Magic

given GM's world: healing only lasts a day and the wound reappears, or a hole in the wall fixes itself after a few minutes, or a teleported person automatically returns after an hour in the other location....

The GM also needs to determine if there are any drawbacks to casting a spell. *Fudge Magic* assumes that spells are tiring to cast, and a magician reduces his Fatigue attribute when casting. The more potent the spell, the more the fatigue. (Fatigue is regained by resting, of course. If Fatigue goes below Terrible, the character passes out. The GM may have separate Fatigue attribute, or base it on Endurance, Constitution, Strength, etc.)

A GM who dislikes the idea of keeping track of fatigue can change the drawback to something else. Perhaps a magician has a limited number of spells he can cast in a day (or in an hour). In this case, he may have a Spell Point attribute, which is drained by spellcasting and regained simply by the passage of time. (A trivial spell won't drain any Spell Point levels, while an average spell drops a magician from Good Spell Points to Fair, for example, and more potent spells drain two or more levels at a time.) Draining spell points would not necessarily make the magician tired in this case, and Spell Points would regenerate whether the magician was resting or not — or they might only regenerate with sleep.

Or maybe each spell affects a magician's Sanity attribute, and he needs to convalesce to restore it. Or, equally entertaining, a spell might affect the sanity of anyone who witnesses magic! Reduced sanity can manifest in many amusing ways....

Mana

Mana is an energy source capable of manipulating matter, time, and space. It can be tapped only by those with Magic Potential.

The GM determines the availability and density of mana in a given game world, just as she does the average potency of a spell. Mana density can affect two things: how large an area is needed to fuel a given spell effect, and (optionally), how easy or hard it is to cast a spell.

When a spell of a particular effect is cast, the magician draws a specific type of mana to him to create the effect. The next time this same effect is desired, it will be harder to do: he has drained some of that mana type in the local area.

The size of the area is defined by the GM. For most fantasy worlds, assume it's about fifty yards or meters in diameter. In a low-level magic campaign, the area is the size of a town or even city. (This would give meaning to the old line, "This town ain't big enough for both of us" — dueling wizards!) On the other hand, a high-level magic campaign is so mana-rich that the magician can simply take a step or two and be in a new area. Note that the *area* governs which spells can be cast without penalty: if one magician casts a healing spell, a second magician will be at -1 to cast a healing spell in the same area within the next 24 hours. (Mana may recharge at a different rate in a given game world, of course.) Note also that a magician may be unaware of what spells were cast in an area before he arrived....

In a mana-rich area, spells may also be easier to cast: +1 or +2 to skill level. Likewise, in a mana-poor area, spells can be harder to cast: -1 or more. The GM decides if this rule is in effect.

Mana is dispersed and weak in a world such as modern Earth. The average fantasy game world will have much stronger mana, and some high-magic campaigns will simply reek of mana. In any given world, it is possible to vary the amount of mana. Some lands may be mana-rich, while neighboring areas are mana-poor. Mana may flow in currents, or in tides with the phases of the moon. There may be "rogue" mana streams that change course and invade new areas, or a mana drought may afflict a given



Fudge Magic

locale. Astrological alignments can affect mana, too — thus even here on mana-poor Earth there will be places and times of the year when cultists gather to call forth unseen powers....

A PC magician would know the general mana level for at least his home area. He may or may not know whether it fluctuates periodically, or if far lands have different mana levels. In order to determine the mana level of the local area at a given time, a magician must cast a spell specifically to that end.

Skill

Spellcasting is a skill that must be learned. The default is non-existent, and, due to the element of uncertainty in *Fudge Magic*, the maximum base skill level is Fair. This cannot be raised permanently — but see *Spellcasting Skill Alternatives*, p. 162.

One generic Spellcasting skill is assumed, but the GM may require more if she breaks magic down into different types. It should cost one level just to get a Spellcasting skill at Terrible.

Spellcasting skill may be modified (to a maximum of Great) by the following:

Taking an average time to cast a spell: +0. (Note: the GM assesses the average time for any given spell proposed. Potent spells might take all day, or even longer, while Trivial ones might take one to five minutes.)

Taking a long time to cast a spell carefully: +1. (Relative to each spell, of course. For a Trivial spell: taking a half an hour or more.)

Casting a spell much more quickly than normal: -1. (For a Trivial spell: one combat round of concentration.)

Using normal effort to cast a spell: +0.

Using extra effort to cast a spell (more fatigue than normal, or counts as two spells cast if there is a limit per day, or reduces Sanity more than normal, etc.): +1 or +2.

Using less effort than normal to cast a spell: -1 or more. (Reduced fatigue, or it only counts as half a spell against a daily limit, etc.)

First spellcasting of a particular effect in a given area within 24 hours: +0. (See *Mana*, p. 159, for the size of an area.)

Additional spellcastings of a particular effect in a given area within 24 hours: -1 per casting.

For using authentic magic formulae: +1. (The Law of Contagion or the Law of Similarity, for example — see James Frazer's classic anthropological study, *The Golden Bough*. Both Laws require some physical component: a feather to cast a flight spell, a piece of the subject's hair to heal or hurt her, a drop of water that becomes a water jet, a stick that becomes a staff, a bearskin to change the

magician into a bear, etc. Drafting the spell in poetical form earns an additional +1, if the GM is willing.)

Multiple magicians casting a spell that they have all tried before: +1 (for 2 to X magicians) or +2 (for more than X magicians). (X is set by the GM, anywhere from two to ten, or even more for low-magic campaigns. One magician is assumed to be the primary caster: roll only once against his skill.)

Mana-rich area: +1 or +2 (optional).

Normal mana area: +0

Mana-poor area: -1 or more (optional).

Other modifiers may also apply, such as in a spell to search the mountains magically for someone you love (+1) or searching for someone you've never met (-1).

Resolution

Each spell is then resolved as an unopposed action: the difficulty level is dependent on the spell potency. Spells of average potency have a difficulty level of Fair, while more trivial spells have difficulty levels of Mediocre or Poor. (No spell has a difficulty level of Terrible — magic just doesn't work at that level.) More potent spells have difficulty levels of Good to Superb, or even beyond Superb if a truly powerful effect is desired.

If the magician *surpasses* the difficulty level, the spell occurs as he described it. The better the relative degree, the better the result. The magician suffers -1 (or more) to his Fatigue attribute if the GM deems the spell is fatiguing. (If the GM has chosen some other drawback, of course, apply that instead.)

Sometimes a skill roll is then needed to *do* something with the end result of a spell. For example, a fireball needs to be thrown accurately: use the Throwing skill and ranged weapon rules found in the *Combat* chapter.

If the magician *equals* the difficulty level, then a watered-down version of the spell occurs. Either it will have a short duration, or reduced potency, or there is a time lag before the spell takes effect, etc. There may be an unexpected side effect, though it won't be harmful to the magician. There is no penalty for the magician beyond a possible -1 or -2 to Fatigue, at worst.

If the magician rolls *below* the difficulty level, however, he is adversely affected. The energy inherent in mana lashes out at the magician's psyche instead of being focused as desired. There may (or may not) be some visible magical effect, but it will not be the desired effect, and, if he rolled poorly enough, it may even be inimical to the magician's goals — or health....

Fudge Magic

On a failed roll, the magician is stunned for one combat round (no actions or defense) and takes at least -1 Fatigue. A Terrible result always fails.

If he rolls a result of -4, the spell automatically fails (no matter what the resulting level) *and* he also temporarily drains one level of his Magic Potential — see *Magic Potential*, p. 157, for effects. (This is the “riskiness” of magic mentioned previously.)

Examples: Barney casts a spell, Create Pizza, of Average potency in a normal mana area and gets -3: a Terrible result. The spell fails and Barney is stunned for a combat round, but he does not drain a level of Magic Potential because he did not roll a -4. Later, in a mana-rich area (+1 to cast), Barney takes a long time (+1) to cast Detect Food, a very Trivial spell (Poor result or better needed for success). He has temporarily raised his skill to Great, the maximum allowed. He rolls a -4 result, which is a Poor rolled result. Although the rolled degree is good enough to cast the spell, Barney still fails because he rolled a -4 result. Barney not only doesn't detect any food, he also exhausts one level of Magic Potential — ouch!

Personal Magic Resistance

If the spell is one which attempts to control another being — whether mentally, physically, or spiritually — opposed action rolls are also called for. First, the magician casts the spell (as above); then he has to overcome the personal Magic Resistance of the subject. Magic Resistance may be an attribute or gift (Willpower is a good choice, if there is no specific anti-magic trait), as the GM desires. Magic Resistance may even be a different attribute for different types of spells (a mental attribute for attempts to control the mind, etc.). Note that this second roll is opposed — the subject of the spell gets a chance to resist it, and so can influence the result.

If the GM is willing, the magician may use the result he just rolled as his skill level for the opposed action. That is, if he rolled a Great result on the spell, he rolls the opposed action as if his skill were Great. Otherwise, he uses the same level he rolled initially against.

“Control” can mean many things to different GMs. Personal Magic Resistance would resist an attempt to read someone's mind to one GM, but not to another. However, Magic Resistance does not resist any spell that calls or creates physical energy to lash out at another being. If the magician successfully creates lightning to blast the subject, it is not resisted by Magic Resistance; it is treated as a physical weapon.

Certain Spellcasting

Sometimes a magician desperately needs a certain result. In this case, he may opt not to roll the dice at all, and simply drain one level of Magic Potential for a guaranteed success. He takes the usual penalties for losing a level of Potential — see *Magic Potential*, p. 157. This means he'll faint — be unconscious — after casting the spell, which limits the utility for certain spells. You can't control someone's mind when you are unconscious, for example....

The GM may restrict this to Trivial spells, or non-Potent spells, or have no restrictions at all, beyond requiring the normal fatigue (or other) penalties. If the spell is one that could logically be resisted by the subject, however, the subject still gets a Resistance roll. In this case, the magician rolls as if his skill were Great.

Enchanting Items

Items may be permanently enchanted in this system. The magician works for a number of weeks or months (as required by the GM), depending on the number and potency of the spells desired, and the general availability of magic items in the campaign. At the end of each month (or week), the magician rolls against two skills: Spellcasting, and the appropriate Craft skill for the material being worked. The usual penalties apply on failing a spell roll. If he surpasses the difficulty level on each roll, the spell is slowly being set into the item, one stage at a time. On a roll that only matches the difficulty level, the work counts as only half a time period, but does progress the enchantment.

Obviously, a mana-rich area will attract magicians, especially enchanters.

Fudge Magic Options

These options offer ways to make *Fudge Magic* more sweeping, more reliable, less risky, and even make it available to non-magicians.

Generalized Magic Potential

Some GMs may want the players to have sweeping powers. In this case, each level of Magic Potential allows a character to try any magic effect desired. This is in keeping with certain fictional settings in which learning magic involves general principles rather than specific spell effects. This makes for a very free and open game, which may or may not be to your tastes.

This system still allows specializations. Simply use faults to limit a magician's ability to cast certain spells.

Fudge Magic

Magicians and Non-magicians

The GM may allow non-magicians to cast spells. In this case, it is risky, as there is no Magic Potential “cushion” — one severe failure is enough to devastate the character. Still, in an emergency, it may be worth the risk. Such a character would still need to have some Spellcasting skill, however. (But see *Spellcasting Skill Alternatives*.)

As a substitute for Magic Potential specialization, the GM looks over the character sheet (checking traits, personality, and character background) and decides if a proposed spell would be appropriate for the character. The character must have some aptitude in the proposed spell subject, or he may not cast such a spell. For example, a trained fighter with no knowledge of book learning or foreign languages could conceivably try a combat spell, but not a spell to translate a book written in an unknown script.

Of course, the same spell is of greater potency for a non-magician than for a magician. This probably means that a non-magician will only have a chance of casting a spell that a magician would consider trivial.

Spellcasting Skill Alternatives

Since tastes differ, and *Fudge Magic* tends to be undependable, three options are provided for more reliable spellcasting:

1) Use the basic *Fudge Magic* system, but allow a magician to improve his chances of casting a spell beyond Fair. At a cost of one gift (or even supernormal power), this may be raised to Good. At a cost of two more gifts (or supernormal powers, casting skill may be raised from Good to Great, the maximum.

2) GMs who want magic to be a lot more reliable can simply treat Spellcasting as any other skill. That is, it costs the usual skill costs to raise it to Good or even Great. Superb Spellcasting is not recommended for any but inherently magical races, even in high-level magic campaigns.

3) Spellcasting is equal to the Willpower attribute, or perhaps Willpower-2. (There may still be a ceiling of Great, Good, or even Fair for Spellcasting, regardless of the level of Willpower.) This is especially appropriate for games in which non-magicians can cast spells — see *Magicians and Non-Magicians*, above. This is a potent option because the player doesn't have to buy Spellcasting skill for his character.

Less Risky Spellcasting

To make spellcasting less risky, make it harder to drain a level of Potential.

Examples (apply as many or as few as desired):

- 1) A magician cannot deplete a level of Magic Potential if he is attempting a Trivial spell. That is, if he rolls a -4 on a Trivial spell, he fails the spellcasting, but doesn't lose a level of Magic Potential.
- 2) A magician cannot exhaust a level of Magic Potential if he is attempting a Trivial or Average spell.
- 3) A magician cannot deplete a level of Magic Potential if he takes enough time to get a +1 bonus for slow and careful spellcasting.
- 4) A level of Magic Potential can only be depleted on a hurried spellcasting attempt that fails badly.
- 5) A magician cannot drain a level of Magic Potential on the first spell cast each day, or when the moon is full, or if the mana level is low (not enough mana to backlash potently), etc.



Degrees of Magic for Five-Point Fudge

This magic system is written for use with *Five-Point Fudge*, but can be used with other character creation systems with a little work.

The Scholarly Magic skill group in *Five-Point Fudge* is subdivided into eight Magic spell groups. That is, if a player spends any points in the Scholarly Magic skill group, he then chooses which Magic spell group(s) to spend those points in.

Skill Groups:



Spell Groups:



Character Creation

Gift: Magical Talent

Using the basic *Five-Point Fudge* rules, a character can spend up to four points in the Magic skill group — no more, because you must spend points in at least two skill groups. However, you must take at least one level of the gift Magical Talent: Scholarly Magic if you spend points in the Magic skill group:

Points in Magic Skill Group	Minimum Magical Talent Levels Required
1 or 2	1
3 or 4	2

A character may have as many levels of Magical Talent as he can afford. Although only one or two levels are required as a prerequisite to learning spells, taking more levels has certain benefits:

1. It grants you more wizardry points (WP), which are required to cast spells.
2. Having a surplus of WP allows a wizard to reduce time to cast spells.
3. Having a surplus of WP allows a wizard to improve temporarily his skill level at any spell.

For specifics, see *Improving Skill Level*, *Time to Cast*, and *WP*, p. 166.

Wizardry Points

Each level of Magical Talent grants a character 4 wizardry points (WP). Wizardry points are the power in spells — the greater the spell effect desired, the more WP you'll have to spend. You must have the required WP available or you cannot cast the spell.

If a spell effect does not list a WP cost, use the default cost of 1 WP per degree. Thus a 3rd-degree spell would cost 3 WP to cast unless it specified otherwise.

WP regenerate daily during sleep — each hour of sleep regenerates 1/4 of a wizard's total WP. Thus a wizard with 1 level of Magical Talent (4 WP) would regenerate one WP per hour, while a wizard with two levels of Magical Talent (8 WP), would regenerate two per hour.

A wizard may reduce himself to 0 WP without penalty. He simply cannot cast any more spells until he has regained some WP through sleep (or, if desperate, through burning a level of Magical Talent).

"Burning" a level of Magical Talent is a drastic way to increase WP, and only a desperate wizard will even consider it. A wizard may temporarily sacrifice one level of Magical Talent in order to gain 4 WP. This occurs the instant the casting is completed. The spell goes off (roll the results), and the wizard immediately falls into a coma as if he had rolled a "Plus" result on the "D" line of the *Stress Table* (see p. 168). It takes a full month to recuperate a burnt level of Magical Talent, and only then if the entire month is non-stressful for the wizard (GM's decision). Only one level of Magical Talent may be burned at a time.

Spending Character Points

Points spent in the Magic skill group grant a character knowledge of certain spell effects. The character learns spells at levels determined by the number of points spent in each spell group. These levels are determined exactly as skill levels are determined, using the *Points Spent in a Group Table* found in *Five-Point Fudge* (p. 75).

Example: Spending three points in the Combat spell group gives a character:

- 1 Combat spell at Great
- 3 Combat spells at Good
- 4 Combat spells at Fair

A player is free to spend the points in any of the eight spell groups. You may spend no more than three points in any one spell group — otherwise there are no restrictions. Like points spent in other skill groups, a player may spend one or two points in a spell group with a broad or narrow focus.

Degrees of Magic

General Skills Point

If a character has at least one level of Magical Talent, he may include magic spells as part of his three skills of a General Skills point.

Magic Skills

Alchemy and Thaumatology are the two magic skills, and are considered part of both the Knowledge skill group and the Knowledge spell group. A wizard may learn them by spending at least one point in the Knowledge skill group or the Knowledge spell group. (A wizard may also learn these skills with a General Skills point.)

Literacy skill: Unlike hedge magic or shamanism, scholarly magic must involve literacy. Therefore, spending points in the Magic skill group automatically gets you the Literacy skill at the following levels, for no additional cost:

- 1 point in Scholarly Magic: Mediocre Literacy
- 2 points in Scholarly Magic: Fair Literacy
- 3 points in Scholarly Magic: Good Literacy
- 4 points in Scholarly Magic: Great Literacy

Action Resolution

Skill Level and Resolution

To cast a spell effect, the wizard must have the spell listed on his character sheet at Mediocre or better. There are no defaults for spells — if you haven't studied it, you can't cast it.

The wizard chooses the desired spell effect and notes the listed degree (which affects skill level, time to cast, and WP cost). He then checks to see if he has enough WP available — if there is no WP cost listed with a spell effect, the cost is 1 WP per degree. The character must then take the required amount of time, and the player (or GM) rolls against his skill with the appropriate spell group.

The player should make most spell rolls. However, there are times when the GM should make the spell roll in secret, only revealing a critical success or failure. This is largely for information-seeking spells. Basically, whenever the player would have too much information knowing he got a Good result, for example, the GM should make the roll in secret.

Casting at a Higher Degree

A wizard may cast a spell at a higher degree than listed to increase range and duration, affect multiple subjects, and ensure superior resistance to counterspell magic. This

will increase WP cost and time to cast, however, and also mean a penalty to the roll. For example, a 1st-degree spell that grants a gift for ten minutes can be cast as a 3rd-degree spell to grant the gift for six hours.

Unless specified otherwise, a spell only affects one subject at a time. However, casting a spell effect at one degree higher than listed allows a wizard to affect up to five subjects at once. Casting a spell effect at two degrees higher than listed allows a wizard to affect up to ten subjects at once. Casting a spell effect at three degrees higher than listed allows a wizard to affect up to twenty subjects at once. However, casting a spell at a higher Degree to affect multiple subjects means using the lower degree's range and duration.

Example: A Covert Spells wizard can cast a 2nd-degree spell to grant the Night Vision gift to one subject two yards away for one hour. Or he can cast a 2nd-degree spell to grant the same gift to five subjects at once, but must touch them when he casts it, and it only lasts ten minutes. (It's permissible to touch just one of a group of subjects, provided they're all connected by touch amongst themselves, much like in the Brothers Grimm fairy tale, *The Golden Goose*.)

Spells that grant a +1 to a given ability will generally, with the GM's approval, grant a +2 at one level higher and a +3 at two levels higher.

Likewise, spells cast at a higher degree may grant more powerful effects. For example, the 3rd-degree Transportation spell allows a wizard to move a ship as fast as a ship can normally go. The GM may allow a 4th-degree Transportation spell to move a ship safely even faster than that, though there's no guarantee what will happen to the passengers' stomachs....

Results

The results of the spell roll determine the effects of the spell as follows:

A Great or better result may (or may not) grant some bonus to the listed effects. The GM may rule the spell to be more efficacious, of longer duration, or even of reduced WP cost. The more magic-rich the campaign, the better the benefit for an excellent skill roll.

A Good result returns the effects described in the spell. The player should record the appropriate amount of WP spent.

A Fair result returns a somewhat reduced spell effect, the exact nature of which is up to the GM. Examples include shorter duration than expected, lesser bonus granted, fewer subjects affected, reduced range, etc. Or the

Degrees of Magic

GM may simply treat it as a Good result, especially in a magic-rich campaign world.

A Mediocre or Poor result means the spell fails. A generous GM can allow some effect if she wishes — a brief, pale shadow of what the spell is supposed to be. There should always be at least one WP per degree of attempted effect spent on a failed spell, and the GM may rule full expected WP expenditure.

A Terrible or worse result (or a roll of -4) is critical failure. The spell not only fails (and the caster pays full WP cost), but there is also some distress to the caster. This is certainly adjustable by the GM, but as a general guideline:

- 1st-degree: Roll on the *Stress Table* on line "B."
- 2nd-degree: Roll on the *Stress Table* on line "C."
- 3rd-degree: Roll on the *Stress Table* on line "D."
- 4th-degree: Roll on the *Stress Table* on line "E."

More entertaining results are possible and are left as a fun pastime for the GM.

Spell Effects and Degrees

Notice that a spell is divided into various spell effects and four degrees. A single casting of a spell only produces one spell effect at a time. The wizard concentrates on a specific effect (the player tells the GM which effect before rolling the dice), and attempts to cast it. A wizard must cast a spell multiple times in order to get multiple spell effects.

A spell effect with a higher degree is harder to cast than a spell effect with a lower degree:

A wizard is at +1 to cast 1st-degree spell effects.
A wizard is at his listed skill to cast 2nd-degree spell effects.

A wizard is at -1 to cast 3rd-degree spell effects.

A wizard is at -2 to cast 4th-degree spell effects.

The degree of a spell effect has three other consequences to take into consideration:

1. It costs more WP to cast higher degree spells.
2. It takes longer to cast higher degree spells.
3. There may be some risk involved in casting higher degree spells.

These are all explained in the sections that follow.

Terminology

Time to cast: If a spell has no time to cast listed [T=X], then time to cast is whatever the GM sets as basic default. In the absence of other instructions, this is one combat round (CR) per degree. Thus a 2nd-degree spell would take two combat rounds to cast.

Other times to cast are listed with a code to allow the GM to set her own times easily. Unless otherwise changed, these are:

T=D: double-time casting. The default is 2 CR per degree. Thus a 3rd-degree spell would take 6 CR to cast.

T=M: middling casting. The default is one minute per degree.

T=L: lengthy casting. Ask the GM, as some "L" spells may be longer than others. Figure at least ten minutes per degree, and possibly longer.

Duration and Range: You'll want to know the duration for most spells, though the term has no meaning in some cases. (Duration in a healing spell is a meaningless concept, for example.) Likewise, range (the distance a wizard can affect a subject) is important.

If there is no duration or range listed with a given spell effect, use the following table.

	Duration	Range
1st-degree	10 minutes	Touch
2nd-degree	1 hour	2 yards
3rd-degree	6 hours	20 yards
4th-degree	24 hours	200 yards

Units of Measure: Many spells give distances in yards. Please substitute meter for yard if you prefer the metric system. Other units will always be given in both systems.

In Sight: Some spells use the term "in sight." This is always a GM call, but in general figure that something must not only be in sight, but also close enough to be able to distinguish and affect. Thus a mountaintop may be visible from 50 miles (80 km), but you can't distinguish a person standing on it at that range. Likewise the sun is clearly visible but it would take a very powerful wizard to affect it.

Subject: The target of a spell is called the subject. This can be the caster himself, if desired, or another person, animal, object, spell, etc. (As a general note, where a spell refers to "people" or "person," it refers to any sentient being as opposed to an animal. Humans, elves, dwarves, orcs, halflings, etc., are all people.) Some spells (at GM's discretion) will have a penalty for subjects of a larger Scale than the caster: perhaps -1 per Scale level, or possibly only -1 per two or three levels of Scale.

Degrees of Magic

Concentration and Holding Spells

Concentration is required while casting a spell. A wizard may walk, observe his surroundings, etc., while casting, unless the GM rules otherwise. Just don't expect to be able to fight or carry on a conversation while casting a spell.

Casting rituals: These are not necessary unless the GM deems such flavor text important for her world. Otherwise, the wizard doesn't need to have specific ingredients, chant magic words, make specific gestures, or the like, in order to cast a spell. Simply focusing his will on the spell is sufficient.

Casting in combat: Unless the time to cast has been reduced to less than one combat round (see *Improving Skill Level, Time to Cast, WP*), a wizard must concentrate for a number of combat rounds (or minutes, if appropriate) equal to the time to cast. The spell is cast at the beginning of the wizard's next combat round after completing concentration. He may then take an action that round, such as concentrating on another spell.

Example: Alan is casting Damage Opponent with T=CR. He concentrates for one round. At the beginning of his next combat round, he rolls for his spell and gets a Good result. He may now take an action, and attempts to touch an opponent to deliver the successfully cast Damage Opponent.

When a spell result lists a specific wound level, such as Hurt or Very Hurt, the caster may cast the spell for reduced effect, if desired. Otherwise, the level listed is inflicted on the subject on a Good rolled result. On a Great or better result, the wound may be more extreme if the GM's campaign world is magic-rich enough to warrant it.

Aborting Spells: A wizard may set a shorter duration than the spell calls for. Or he may simply abort a spell at any time with no need to roll — he simply wills the spell to cease, and it does so. This has no meaning for certain spells, e.g., healing — a wizard can't abort the magic after the wound is healed!

"Holding" a Spell: A spell generally needs to be directed fairly quickly after being cast, but not necessarily at the instant of casting — perhaps one minute is a reasonable amount of holding time.

Example: A wizard is casting a 4th-degree spell to drive a subject insane. He doesn't want to spend four minutes standing in front of his victim focusing on the spell — he'd probably be interrupted long before he finished. So he may cast the spell out of sight, then walk around the corner (or whatever) sometime in the minute after casting the spell, and direct it at the victim.

The GM may rule one can't "hold" a spell for as long as a player would like. A wizard may not "hold" more than one spell at a time, but two or more spells may be combined, and count as only one spell. See *Combining Spell Effects*.

Extending Spells: A wizard may attempt to extend a spell when the duration runs out — he will automatically know when one of his spells is about to expire. He must spend the appropriate amount of WP, but there is no time to cast. He must make a skill roll, and if the spell is opposed, the subject gets another roll to resist the spell.

Opposed Spells

Certain spells are opposed. Basically, any spell effect that makes a subject do what he doesn't want to do is opposed. There are exceptions, mostly in the Combat spell group: a person probably doesn't want to bleed, but nonetheless a physically damaging spell, such as a fireball, isn't opposed, as such. The GM may instead give the victim a defensive roll in an attempt to get out of the way.

Most opposed magic rolls will be against Willpower. Occasionally the GM may rule another attribute should be used instead, such as Health or Strength.

Certain spells are opposed by skills: detecting the truth is an example, opposed by Lie skill. In these cases, the nature of magic is such that all opposed skills are at -2.

Magically controlling an animal is an opposed spell. Consider most wild animals to have Mediocre Willpower to resist such a spell and most domestic animals to have Poor Willpower. The PCs may encounter exceptions. Cats are immune to all control spells. (It's just part of their magical nature, even more so than nine lives, which are most simply represented as an innate nine Fudge points.)

Many Metamagical spells are opposed by another spell. In all cases, add the difference in degrees to the Metamagical Spell level. For example, a 1st-degree Counter Magic spell is at -1 to affect a 2nd-degree Control Person spell, but a 3rd-degree Counter Magic spell would be at +1 against the same spell.

Improving Skill Level, Time to Cast, and WP

Wizards cast spells using wizardry points (WP). Each spell effect costs a certain number of WP. A character without the gift Magical Talent may never use WP.

Each level of Magical Talent grants 4 WP.

A wizard can affect WP available or skill level or time to cast for a given spell in various ways. It's possible to reduce the WP cost to zero (but never below) — such spells are cast "for free." It's also possible to reduce time to cast to near instantaneous — such spells may be cast in a combat round and the wizard may take an action as normal, including concentrating on another spell. However, only one spell may be cast per combat round.

Degrees of Magic

1) Skill/WP tradeoff: Reducing your spell casting skill by one level reduces the WP cost by 2. Conversely, spending +2 WP more to cast the spell increases your skill level by one. The largest possible bonus using this tradeoff is +/-1 to skill level (+/-2 WP).

2) Time to cast: Each spell has a listed time to cast. Taking twice as long to cast a spell reduces the WP required by 1 or grants a +1 skill bonus. Casting a spell in half the time required increases the WP cost by 1 or reduces skill by -1. (A 1 CR spell cast in half time allows you to take another action in the same combat round, but you may not roll for another spell result that combat round.)

3) More than one caster: If two or more wizards (all of whom know the spell) cast the spell together, WP cost is reduced by 1 or skill is increased by +1. Roll only against the primary wizard's skill. The WP cost may be split among the wizards, but the primary caster must pay at least as many WP as any other wizard in the group.

A character may utilize more than one way to improve an aspect of spellcasting. For example, a wizard could spend +2 WP to get a +1 bonus and take twice as long to cast the spell for an additional +1, earning him a total +2 to his spellcasting skill.

Due to the inherently unpredictable nature of magic, the final skill level when casting a spell, including all bonuses, can never be higher than Great.

These trade-offs are summarized in the following table. Note that you cannot use a single sacrifice to gain two benefits. E.g., doubling time to cast grants either -1 WP or +1 to skill, but not both. However, quadrupling casting time would grant both -1 WP and +1 to skill, if desired.

Ways to ...

Improve Skill Level:

Spending +2 WP = +1 skill

Double time to cast = +1 skill

Two or more wizards casting spell = +1 skill

Reduce WP Cost:

-1 casting skill = -2 WP

Double time to cast = -1 WP

Two or more wizards casting spell = -1 WP

Reduce Time to Cast:

-1 to casting skill = half time to cast

Spending +1 WP = half time to cast

Combining Spell Effects

A wizard may wish to combine spell effects to achieve an exact result. For example, a wizard may wish to combine a Water Movement spell with a Speed spell in order to swim faster than a fish, or Alter Size, Alter Shape, and Journey spells in order to look like an ordinary house cat – but one that can fly.

In this case, simply roll once for each spell in the combination: your final result is the lowest you rolled. WP cost and time to cast are equal to all the spells combined. Duration is equal to that of the shortest spell.

Example: A woman is reading a scroll in a foreign language across a large room from Alan. In order for him to read what she's reading without moving from where he is, Alan must cast both a spell to see the scroll clearly enough to read it and a language spell since the words are in a language he doesn't know. Alan is Fair at Communicate Knowledge and Good at Scry. He decides to try for the 2nd-degree effects for seeing a subject (and surrounding area) up close and knowing a language at Fair. He must roll twice, however, since he's combining spells: he rolls a Great result for the viewing spell, but only a Fair result for the language spell. In this case, his combined spell is only Fair; he can see the words clearly enough, but he can't quite understand the whole text – the meaning of certain sections eludes him. (See the effects of rolling a Fair result on a spell in *Skill Level and Resolution*, p. 164.)

However, if a character knows the Manipulate Magic spell (Metamagical spell group) at Good, his final skill level is equal to the highest spell result rolled (but he must roll no lower than Fair for all spells) and WP cost is at -1. If he knows the Manipulate Magic spell at Great, he gets the same benefit, his WP cost is at -2, and time to cast is simply that of the slowest spell, not all spells combined.

Enchanting Items

A wizard with the Enchantment spell at Good or better (Metamagical spell group) may create magic items. It is very difficult to enchant items, as the wizard must either also know the spell he wishes to enchant into the item, or work with another wizard who does. This is the only case in which two wizards may work together without both knowing the same spell: one can know the Enchantment spell and the other the spell to be cast into an object.

A wizard's skill must be at least Good in order to attempt an enchantment. There are no 1st-degree effects.

A character can activate a magic item instantaneously by willing it so. Other magic items are created to be specifically activated when touched or triggered in some other way – the Enchantment spell includes the ability to work this into

Degrees of Magic

the spell. The desired spell effect must be specified in advance.

2nd-degree: The caster may temporarily endow an item with another spell. WP = same as spell being enchanted (both costs must be paid). [T=L]

Example: Enhance Artistic Ability could be enchanted into a flute. The next time the flute was played, the player would receive a +2 bonus to his skill. The duration in this case would be 6 hours upon being activated.

3rd-degree: As for 2nd-degree, but duration is one week upon activation. WP = double the cost of spell being enchanted. [T=one 8-hour day per degree of enchanted spell. Prorated WP cost is paid each day.]

4th-degree: As for 2nd-degree, but item is permanently enchanted. WP = ten times cost of spell being enchanted. [T=1 month's full-time work (at five 8-hour days a week) per degree of enchanted spell. Prorated WP cost is paid each day.]

Reaching Beyond Your Ability

There are times when a wizard has to do what a wizard has to do... and now and then that means trying for a more potent spell effect than he's really trained for. He can temporarily raise his skill level through slow casting or spending more

WP, but casting such a spell is still a strain — and it isn't safe to strain the fabric of magic...

It's a potentially stressful situation when a wizard attempts a 3rd- or 4th-degree spell effect in a spell group in which he has spent fewer than three points. If, when casting such a spell, his spell result is less than Great, the player must also roll on the **Stress Table** after rolling for the spell result. (GMs who hate tables can simply assign an appropriate result. If the player complains, assign a more severe result....)

Roll 1dF (or 1d6, reading 1-2 as minus, 3-4 as blank, 5-6 as plus), cross-referencing the result with the final rolled degree of the spell.

	Plus	Blank	Minus
Good	-	A	B
Fair		A	B C
Mediocre	B	C	D
Poor		C	D E
Terrible	D	E	F
Sub-Terrible	E	F	G

If the result is a letter, roll again on the stress table and apply the results listed.

Stress Table

	Plus	Blank	Minus
A	Sparks shoot out of the wizard's fingertips for 15 seconds	Wizard's eyes glow with a brightly colored light for 1 minute	Strong smell of sulfur surrounds wizard for 1 minute
B	Wizard is stunned for 1 CR	Wizard is stunned for 2 CR	Wizard is stunned for 3 CR
C	Wizard is stunned for 1 minute	Wizard is stunned for 10 minutes	Wizard is stunned for 1 hour
D	Wizard falls into coma for 1 hour	Wizard is stunned for 10 minutes and gains a psychological fault for 1 week	Wizard is stunned for 10 minutes and gains a physical fault for 1 week
E	Wizard is stunned for 10 minutes and so is everyone within 5 yards of him	Wizard is stunned for 10 minutes and is unable to speak for 1 day	Wizard is stunned for 10 minutes and is at -1 to spellcasting for one week
F	No apparent effect. Until wizard tries to cast a spell ... he then realizes he is at -1 Magical Talent level for one week!	No apparent effect. Until wizard tries to cast a spell ... he then realizes he has lost one point in this spell group for one week!	No apparent effect. Until wizard tries to sleep...he is then plagued by severe nightmares which do not let him rest. He cannot recuperate WP for one week!
G	Wizard is stunned for 10 minutes and permanently loses the ability to cast this spell effect	Wizard is stunned for 10 minutes and permanently loses one WP per Magical Talent level (i.e., each level provides only 3 WP)	Wizard is stunned for 10 minutes and permanently loses one level from all spells in this spell group

(A stunned character is "in shock": no actions allowed and the character misses at least half of what there is to notice.)

Degrees of Magic

Spell List

Athletic/Manual Dexterity Spell Group

Acrobatics
Enhance Athletic Ability
Grace
Journey
Manual Dexterity
Speed
Up/Down
Water Movement

Combat Spell Group

Beast Fury
Damage Opponent
Degrade Weapon/Armor
Enhance Combat Ability
Enhance/Create Weapon
Impair Opponent
Protection
Traumatize Opponent

Covert/Urban Spell Group

Counter-espionage
Disguise
Enhance Covert Ability
From Afar
Hide & Seek
Intruder
Poison Mastery
Vision

Knowledge Spell Group

Communicate Knowledge
Enhance Knowledge
Know the Future
Know Objects
Know the Past
Know Persons
Know Spirits
Scry

Metamagical Spell Group

Alter Shape
Alter Size
Counterspell
Enchant
Energy
Essence
Know Magic
Manipulate Magic

Professional Spell Group

Agriculture
Cooking
Enhance Artistic Ability
Enhance Professional Ability
Healing
Manipulate Objects
Merchant
Transportation

Scouting/Outdoor Spell Group

Animal Mastery
Enhance Senses
Enhance Scouting Ability
Fire/Light
Movement
Plant Mastery
Survival Mastery
Wariness

Social/Manipulative Spell Group

Compel Truth
Contact Mind
Distort Worldview
Enhance Social Ability
Glamour
Manipulate Emotions
Outcast
Puppeteer

Spell effects are listed by spell group, and by degree within each group. You may substitute words for the various degrees, if desired, such as:

1st-degree = Apprentice spells
2nd-degree = Journeyman spells
3rd-degree = Adept spells
4th-degree = Master spells

Spell effects are explained in Action Resolution, but briefly T = time to cast and WP = wizardry points required to cast the spell.

Note: Although four of the spell groups have multiple titles, such as Athletic/Manual Dexterity Spells, for simplicity they are referred to outside this list by the first part of the title, such as Athletic.

Degrees of Magic

Athletic/Manual Dexterity Spell Group Acrobatics

1st-degree:

Subject is at +1 to one of the following skills: Acrobatics, Aerial Acrobatics, Equestrian Acrobatics, or Team Acrobatics.

2nd-degree:

Subject can magically move from a kneeling or horizontal position to standing. Subject will be able to maneuver (even fight) as if he were standing to begin with.

3rd-degree:

Subject may perform an acrobatics maneuver (with skill equal to the spell result) while performing other actions. There is no penalty for other actions while doing acrobatics.

4th-degree:

Subject may use a very light horizontal or vertical bar or even line for aerial acrobatics. Examples include swinging off a twig that wouldn't normally hold his weight, scaling a wall clutching only a thread dangling down, etc.

Enhance Athletic Ability

1st-degree:

Subject gains the Ambidexterous gift. [T=M]

Subject is at +1 to Agility attribute. [T=M]

Subject is at +1 to Strength attribute. [T=M]

2nd-degree:

Subject is at +1 to any one skill from the Athletic/Manual Dexterity skill group. [T=D]

Subject is at +2 to Agility attribute. [T=M]

Subject is at +2 to Strength attribute. [T=M]

3rd-degree:

Subject is at +2 to any one skill from the Athletic/Manual Dexterity skill group. [T=D]

Subject is at +3 to Agility attribute. Duration = 1 hour. [T=M]

Subject is at +3 to Strength attribute. Duration = 1 hour. [T=M]

4th-degree:

Subject is at +3 to any two skills from the Athletic/Manual Dexterity skill group. Counts as only one spell cast. [T=D]

Subject is at +4 to Agility attribute. Duration = 1 hour. [T=M]

Subject is at +4 to Strength attribute. Duration = 1 hour. [T=M]

Grace

1st-degree:

Subject is at +1 to Balance skill.

Subject can walk on ice or other slick surfaces at a fast normal walking speed, but as safely as if he were walking very slowly and carefully. [T=D]

2nd-degree:

Subject may drop slowly and gently from heights up to ten yards without taking any damage or even landing hard.

Subject may walk on ground and carpets without leaving traces. [T=D]

3rd-degree:

Subject may drop slowly and gently from heights up to a hundred yards without taking any damage or even landing hard.

Subject may walk even on powdery snow or dusty floors without leaving traces. [T=D]

4th-degree:

Subject may maneuver on a narrow surface, such as a log bridge, sturdy branch, or even a tightrope, with no penalty to other actions such as fighting or running.

Journey

1st-degree:

Subject is at +1 to Riding skill. [T=D]

2nd-degree:

Subject may control perfectly for Riding and Trick Riding purposes any one animal, wild or domestic, which will hold his weight. This includes sea creatures and any flying creature large enough to carry the subject. A trained war steed attacks at the subject's command, but any animal not trained as a war steed cannot be used to attack while being ridden, even if it is normally an aggressive creature. [T=M]

3rd-degree:

Subject can fly at walking speed, with good control. Duration of flight = 10 minutes. [T=D]

4th-degree:

Subject can fly at running speed, with good control. Duration = 1 hour. [T=D]

Subject can fly, riding the wind. Control varies with the wind speed: controlling your ride on a hurricane requires at least a Superb spell result! Duration = 1 hour. [T=D]

Manual Dexterity

1st-degree:

Subject may manipulate fine and fragile items with a very gentle, sure touch.

Degrees of Magic

2nd-degree:

Subject may instantly tie or untie any one knot. If tied, the knot is as securely tied as the subject desires and is easy, medium, or difficult to untie, as the subject desires.

3rd-degree:

Subject may perform two different one-handed tasks, one with each hand. Both tasks are at subject's skill level. At least one task must be capable of being done "on auto-pilot" — this would include basic parrying and thrusting in combat, but no fancy maneuvers for one of the hands. Duration = 10 minutes. [T=D]

4th-degree:

Subject may perform two different one-handed tasks, one with each hand. Both tasks are at subject's skill level, and do not need to be "on auto-pilot." Duration = 1 hour. [T=D]

Speed

1st-degree:

Subject may move one and a half times his normal speed when running, swimming, or flying.

2nd-degree:

Subject may move double his normal speed when running, swimming, or flying. [T=D]

3rd-degree:

Subject may move four times his normal speed when running, swimming, or flying. Duration = 1 hour. [T=D]

4th-degree:

Subject may move ten times his normal speed when running, swimming, or flying. Duration = 1 hour. [T=D]

Subject may speed up his entire system. In combat, for example, he gets two attacks each turn, one of which cannot be defended against. Other physical tasks may likewise be done at double speed with no loss of accuracy. Duration = 10 CR. [T=D]

Up/Down

1st-degree:

Subject is at +1 to Climbing skill.

Subject may jump double his normal jumping distance, both vertically and horizontally. Note that a jump down can be a hard landing, though — there is another spell, Grace, for soft landing. Duration = 1 jump.

2nd-degree:

Subject can jump four times normal jump distance. Duration = 10 minutes.

Subject may magically climb any vertical surface, acting much like a spider. This is still climbing, however, and requires use of at least one hand. [T=D]



3rd-degree:

Subject may magically "stroll" up any vertical surface, leaving the hands free for other purposes. Duration = 1 hour. [T=D]

4th-degree:

Subject levitates straight up or down at 1 yard per second. This does not allow lateral movement — he must be able to touch a creature, surface, or object in order to move sideways. Note: A subject cannot be harmed by this spell. E.g., if the spell is aborted while the subject is high above the nearest surface, he will drift slowly and safely down. Duration = 1 hour. [T=D]

Water Movement

1st-degree:

Subject magically gets oxygen with no need to breathe.

2nd-degree:

Subject may move along the bottom of a body of water as if he were on land: walking, running, etc. This includes

Degrees of Magic

a +2 to Swimming skill. However, note that this does not include the 1st-degree effects! [T=M]

3rd-degree:

Subject may move along the bottom of a body of water as if he were on land: walking, running, etc. This includes a +3 to Swimming skill and the 1st-degree effects. [T=M]

4th-degree:

Subject may crawl, walk, or run on the surface of water. Duration = 1 hour. [T=M]

Combat Spell Group Beast Fury

1st-degree:

Subject grows claws which do +1 damage in unarmed combat. [T=D]

2nd-degree:

Subject grows claws and fangs which do +2 damage in unarmed combat. [T=D]

Subject is at +2 to Strength for the purposes of holding an opponent, choking, arm wrestling, damage, and similar close combat-related actions.

Subject grows ram horns and the skull/neck structure to use them without self-injury. [T=D]

3rd-degree:

Subject can perform two attacks in one combat round, only one of which can be defended against. [T=D]

Caster can eject a spider web from his wrist up to five yards. This can enfold a human-sized opponent in one combat round. The web does no damage, but will take a Great Strength roll to break free from, and another two combat rounds to remove the web enough to be fully unimpeded.

4th-degree:

Subject can leap three yards in each running step, and still perform a combat action with no loss to combat skill. [T=D]

Damage Opponent

1st-degree:

Caster can Hurt a target by touching him or his armor sometime within three combat rounds of casting this spell. Armor does not protect against this magic.

2nd-degree:

Caster can make a target Very Hurt by touching him or his armor sometime within three combat rounds of casting this spell. Armor does not protect against this magic.

3rd-degree:

Caster may create a ranged energy attack capable of being "thrown" as a dagger, bypassing armor and causing a Very Hurt wound on a single opponent. Caster's skill in throwing is equal to the skill result in creating the attack. One-time use.

4th-degree:

Caster may create a ranged energy attack capable of being "shot" as if it were an arrow from a longbow, bypassing armor and causing a Very Hurt wound on a single opponent. Caster's skill in shooting is equal to the skill result in creating the attack. One-time use.

Caster may create a ranged fireball attack capable of being "thrown" as a rock. The fireball has a blast radius of three yards and anyone in this radius will be Very Hurt (armored victims will be Hurt). Flammable material may catch fire. Caster's skill in throwing is equal to the skill result in creating the attack. One-time use.

Degrade Weapon/Armor

1st-degree:

Caster can break an average wooden or other non-metal weapon by touching or being touched by it. No effect on metal weapons, or on very fine quality wooden weapons.

Weakens target's armor by one factor. Duration = 10 CR.

2nd-degree:

Caster can break an average quality weapon by touching or by being touched by it. A superior quality weapon will tarnish, nick, or — if it's an edged weapon — dull; only in the case of an edged weapon does that result in a -1 to damage, however.

3rd-degree:

Caster can break any weapon (except possibly magical ones) at a range of two yards, without having to touch the weapon.

4th-degree:

Completely nullifies target's armor. Duration = 10 minutes.

Caster can shrink an opponent's weapon: a spear becomes arrow-sized, a sword knife-sized, etc.

Enhance Combat Ability

1st-degree:

Subject gains the Ambidextrous gift. [T=M]

Subject gains the Pain Tolerance gift. [T=M]

Subject gains the Heightened Senses: Alertness gift. [T=M]

Subject gains the Quick Reflexes gift. [T=M]

2nd-degree:

Subject does +1 damage for any non-magical, muscle-using combat skill.

Subject is at +1 to any one skill in the Combat skill group.

3rd-degree:

Subject does +2 damage for any non-magical, muscle-using combat skill.

Degrees of Magic

Subject is at +2 to any one skill in the Combat skill group.

Subject may perform two different one-handed combat tasks, one with each hand. Both tasks are at subject's skill level. At least one task must be capable of being done "on auto-pilot" — this would include basic parrying and thrusting in combat, but no fancy maneuvers for one of the hands. Duration = 10 minutes. [T=D]

4th-degree:

Subject does +3 damage for any non-magical, muscle-using combat skill.

Subject is at +3 to any two skills from the Combat skill group. Counts as only one spell cast. [T=D]

Enhance/Create Weapon

1st-degree:

Caster may create a poor quality weapon, which appears in his hand. It will shatter after it parries or is parried by another weapon, but it looks impressive. Duration = 1 minute or until caster lets go of weapon, whichever is first. [T=D]

May be cast on an impromptu or poor quality weapon, which becomes good quality (less likely to break). An already good quality weapon gets a +1 damage bonus.

2nd-degree:

Caster creates an "energy sword" as long as a normal one-handed sword. The energy sword lasts 20 combat rounds, can be used repeatedly in that time with any melee weapon skill, and can be handed off to another person to use. Does damage as a normal sword.

Caster may increase the damage of any one weapon by +1.

Caster may cause a wooden weapon, such as a staff, to be impervious to breakage when parrying.

3rd-degree:

Caster may create a weapon, which appears in his hand. It is of ordinary quality. Caster may hand the weapon to another person, throw it at an enemy, or shoot arrows made this way. (A bow with a quiver of a dozen arrows may be created with just one casting of the spell.) Duration = 10 minutes. [T=D]

Caster may increase the damage of any one weapon by +2. Duration = 1 hour.

Caster may increase the size of a weapon: a knife becomes sword-sized, an arrow spear-sized, etc.

Caster may increase the to-hit of any one weapon by +1. Duration = 1 hour.

4th-degree:

Caster may increase the damage of any one weapon by +3. Duration = 1 hour.



Caster may increase the damage of any weapon by +1 and to-hit by +1. Duration = 1 hour.

Impair Opponent

1st-degree:

One trip attempt made by the subject is automatically successful — the subject must touch the target (or his clothes, armor, etc.).

Reduces subject's speed by half. Duration = 1 minute. Opposed.

A subject who loses simultaneous combat roll by two or more drops his weapon. Range = 2 yards. Duration = 10 CR. Opposed.

2nd-degree:

The subject does one wound level less damage than he would otherwise. Duration = 1 minute. Opposed.

The subject is at -1 to all physical skills. Duration = 10 minutes. Opposed.

The subject's movement is reduced to one step every three combat rounds. Duration = 10 minutes. Opposed.

3rd-degree:

The subject is at -2 to all physical skills. Duration = 10 minutes. Opposed.

Degrees of Magic

The subject is rendered stationary, but with full upper body movement. Duration = 1 minute. Opposed.

The subject trips and falls, face up or down, as the caster wishes. Opposed.

A subject who loses simultaneous combat roll drops his weapon. Subject also does two wound levels less damage than he would otherwise. Duration = 10 minutes. Opposed.

4th-degree:

Caster can create a whirlwind with a five yard radius. Those in the area must make a Superb Strength roll to avoid being knocked down, and another Superb Strength roll in order to move slowly through or out of the area. Light objects will be swept up by the wind. Duration = 10 minutes.

Protection

1st-degree:

Subject gains the Tough Hide gift. [T=M]

2nd-degree:

Subject is at +1 for defending. This bonus does not add to damage if he wins the attack in a simultaneous combat situation. [T=M]



3rd-degree:

Subject gains a doubled version of Tough Hide. Duration = 10 minutes. [T=M]

All ranged weapons fired at subject are diverted into the ground at subject's feet. Duration = 10 minutes.

Caster may create a campfire-sized fire for one hour, plus caster may "shape" fire with his hands, about a foot away from his skin. A fire could be drawn out into a wall shape, for example. [T=D]

4th-degree:

Caster may create a force field wall up to three yards high and four yards wide. Nothing physical can pass through this wall (though the caster may make it permeable to air). Duration = 1 hour.

All ranged weapons fired at subject are diverted into the ground at subject's feet and subject gains the Tough Hide gift. Duration = 1 hour.

Caster may reduce an opponent's magical energy attack damage by one wound level. May be cast instantaneously.

Traumatize Opponent

Armor does not protect against this spell.

1st-degree:

Caster stuns one target. Target must be touched within three combat rounds of casting the spell. Stun lasts combat rounds equal to the difference in the opposed roll. Opposed.

2nd-degree:

Subject gains the Mute fault. Opposed. [T=M]

Subject gains the Night Blindness fault. Opposed. [T=D]

Subject gains the Pain Intolerant fault. Opposed. [T=D]

3rd-degree:

Subject gains the Unlucky fault. Opposed. [T=M]

Subject gains the Bad Eyesight fault (caster chooses near-sighted or far-sighted). Opposed. [T=D]

4th-degree:

Subject is blinded for one minute. Opposed. [T=D]

Caster emits a thunderclap, stunning all within range who can hear (except the caster) — no opposed roll allowed.

Caster emits a flash of light, stunning all within range who are looking at the caster — no opposed roll allowed.

Degrees of Magic

Covert/Urban Spell Group Counter-espionage

1st-degree:

Caster may lock any existing lock, no key needed. Lock is not held locked by magic, simply locked. [T=M]

2nd-degree:

Caster can magically hide an inanimate object up to the size of a normal door. This can only be discovered through magic or by physically touching the item. [T=M]

3rd-degree:

Caster may lock any existing lock encountered during the ten minutes after casting this spell, no key needed. Lock is not held locked by magic, simply locked. [T=M]

Caster may define an area up to five yards in radius. If anyone/anything enters that area, the caster will be warned. This can be set to be a silent mental warning for the caster alone, or an audible warning that anyone in the area could hear. Caster may limit the spell to exclude known persons. [T=D]

4th-degree:

Caster can create a soundproof barrier with a radius of two yards. This can be a one-way or two-way barrier — e.g., if caster is inside the zone, he can choose to hear things outside the zone or not, while keeping any noises inside the zone from escaping. Duration = 8 hours. [T=D]

One door, gate, hatch, window, lid, etc., may be magically locked even if they are not equipped with a lock or even a place for a lock. This can only be opened magically (or by destroying the locked material). [T=M]

Disguise

1st-degree:

Caster can mildly distort one feature of subject's face: -1 to observers' Perception rolls to identify subject. The change is an illusion that works on all senses, but doesn't really alter flesh. [T=M]

Caster may alter the color of any one item of clothing (or animal's gear, such as saddle, bridle, etc.). The change is an illusion that works on all senses, but doesn't really alter the clothing. [T=D]

2nd-degree:

Caster can mildly distort several features of subject's face: -2 to observers' Perception rolls to identify subject. The change is an illusion that works on all senses, but doesn't really alter flesh. [T=M]

Caster may alter the color of all clothing he or one other person is wearing. Each item may be altered to a different color if desired with only one casting of this spell. The change is an illusion that works on all senses, but doesn't really alter the clothing. [T=D]



3rd-degree:

Caster may alter the appearance of subject's build, making him appear taller, shorter, huskier, slimmer, hunchbacked, bowlegged, etc. Note that this is just magical illusion: the subject is not actually taller, slimmer, etc. [T=M]

Caster may completely disguise subject's face so that it's totally unrecognizable. The change is an illusion that works on all senses, but doesn't really alter flesh. Duration = 1 hour. [T=M]

4th-degree:

Subject is at +3 to Ventriloquism skill, and his voice can be magically thrown as if speaking from up to one hundred yards distance. Duration = 1 hour. [T=D]

Subject may take on the exact image of a specific person. The caster must have studied the person for at least a half hour. The change is an illusion that works on all senses, but doesn't really alter flesh. [T=M]

Enhance Covert Ability

1st-degree:

Subject gains the Danger Sense gift. [T=M]

Subject is at +1 to his Perception attribute. [T=M]

Degrees of Magic

2nd-degree:

Subject is at +2 to his Perception attribute. [T=M]

Subject is at +1 to any one skill in the Covert skill group. [T=D]

3rd-degree:

Subject is at +3 to his Perception attribute. [T=M]

Subject is at +2 to any one skill in the Covert skill group. [T=D]

4th-degree:

Subject is at +3 to any two skills in the Covert skill group. Counts as only one spell cast. [T=D]

From Afar

1st-degree:

Subject may overhear clearly any conversation (even whispered) where the participants are in sight, within fifty yards. Duration = 1 hour. [T=M]

2nd-degree:

Opens a "gate" (no larger than normal door-sized) between two points known by the caster, within one mile (1.6 km) of each other. (Scry may be used to "know" a location.) People at each side of the gate can see and hear through the gate. Nothing else can pass through the gate, however. Duration = 10 minutes. [T=L, WP=4]

3rd-degree:

Subject can hear through one 6-inch thick wall (15 cm) as if it weren't there. Duration = 1 hour. [T=D]

Opens a "gate" (no larger than normal door-sized) between two points known by caster, within ten miles (16 km) of each other. (Scry may be used to "know" a location.) People at each side of the gate can see and hear through the gate. Items, but not living beings, may be passed through the gate. No one can reach through the gate to grab an item, however — it must be passed through from its side, or moved with a spell. Duration = 1 hour. [T=L, WP=6]

4th-degree:

Opens a "gate" (no larger than normal door-sized) between two points known by caster, within 100 miles (160 km) of each other. (Scry may be used to "know" a location.) People at each side of the gate can see and hear through the gate. Living beings may pass through the gate. Duration = 1 hour. [T=L, WP=8]

Hide & Seek

1st-degree:

Subject and everything carried and worn may blend with shadows while stationary: -2 to an observer's Perception roll to be noticed (and -2 to be hit by a ranged weapon). [T=D, WP=2]

2nd-degree:

Any hidden door, hatch, or compartment in the same room as the subject becomes apparent to the subject. The spell only works in the room it was cast in, and does not reveal magically hidden items. Duration = 1 minute. [T=M]

Caster can detect magically hidden items. Opposed by the hiding effect. [T=M]

Subject and everything carried and worn may blend with shadows even while moving: -3 to an observer's Perception roll to be noticed (and -3 to be hit by a ranged weapon). [T=D, WP=4]

3rd-degree:

Any hidden door, hatch, or compartment in sight within twenty yards becomes apparent to the subject. Subject may move from room to room or outside. Does not reveal magically hidden items. Duration = 1 hour. [T=M]

Subject and everything carried and worn become invisible while stationary. Duration = 10 minutes. [T=D, WP=6]

4th-degree:

Caster may concentrate on a specific item. If it's within twenty yards, he'll know right where it is. This may also be used to locate people or creatures. Opposed by Disguise skill-2 or Disguise spell. Magically hidden items opposed by the hiding effect. Duration = 1 minute. [T=M]

Subject and everything carried and worn become invisible even while moving. Duration = 1 hour. [T=D, WP=8]

Intruder

1st-degree:

Caster may focus on a single object, window, or door and determine just how dangerous it might be to touch, open, or pass through it. [T=D]

Subject is at +1 to Move Quietly skill. [T=D]



Degrees of Magic

2nd-degree:

Subject may magically climb any vertical surface, acting much like a spider. This is still climbing, however, and requires use of at least one hand. Duration = 1 hour. [T=D]

3rd-degree:

Caster can magically open any one lock — opposed by the locking effect of Counter-espionage if it's been magically locked. [T=M]

Subject may magically "stroll" up any vertical surface, leaving the hands free for other purposes. Duration = 1 hour. [T=D]

Subject may move with absolute silence. Duration = 1 hour. [T=D]

4th-degree:

Caster can magically open any lock encountered during one hour after casting this spell — opposed by the locking effect of Counter-espionage if it's been magically locked. [T=M]

If caster can concentrate on a mental image of a particular course of action for ten minutes (Good or better Willpower roll at the end of the ten minutes), caster gets a sense of how dangerous said action would be. [T=L]

Poison Mastery

1st-degree:

Caster can detect poison in food or drink. [T=M]

2nd-degree:

Caster can alter enough food or drink to be mildly poisonous to one person. Ingesting this poison isn't fatal, but makes for a very uncomfortable hour for the victim: sweating, cramps, vomiting, intestinal pain, etc. [T=M]

3rd-degree:

Caster can alter enough food or drink to poison one person severely — medical attention in the next two hours is necessary to save his life. [T=M]

Subject is immune to poison. [T=M]

Caster can create enough poison to smear on five weapons: +1 damage.

4th-degree:

Caster can alter enough food or drink to kill a single person in a few minutes. [T=M]

Caster can alter enough food or drink to cause a single person to collapse unconscious within 1 CR of ingestion. No lasting harm comes of the poison. [T=M]

Vision

1st-degree:

Subject gains the Heightened Senses: Night Vision gift. [T=M]

Subject gains the Heightened Senses: Peripheral Vision gift. [T=M]

By looking intently at a scene for one minute, the subject may project this image for one minute so that others can see it as he saw it. One-time projection, within 24 hours of viewing the image. [T=M]

2nd-degree:

By looking intently at a scene for three combat rounds, the subject may project this image for up to ten minutes so that others can see it as he saw it. The image may be projected up to three times within a week of casting the spell. [T=M]

3rd-degree:

By looking intently at a scene for one combat round, the subject may project this image for up to ten minutes so that others can see it as he saw it. The image may be projected up to three times within a week of casting the spell. Subject may "store" and project up to ten images. These can be different pages of a book, for example. Each scene requires only one combat round of staring. [T=M]

4th-degree:

Subject can see, albeit dimly, in pitch-black conditions. Duration = 1 hour. [T=M]

Subject may make a permanent record of up to twenty mental images made within a ten-minute period. These can be recalled and projected so that others can see them as he saw them as often as desired. [T=M]

Knowledge Spell Group Communicate Knowledge

1st-degree:

Subject is at +1 to a language skill he already knows. (This and other language spells apply to languages of people only — not to animal languages.) [T=M]

Subject has a Poor knowledge of one language he doesn't know. [T=M]

2nd-degree:

Subject is at +2 to a language skill he already knows. [T=M]

Subject has a Fair knowledge of one language he doesn't know. [T=M]

3rd-degree:

Subject is at +3 to a language skill he already knows. [T=M]

Subject may memorize five minutes of speech or five pages read in a book after spell is cast. [T=M]

4th-degree:

Subject speaks/comprehends/reads (if literate) any language like an educated native speaker. Duration = 1 hour. [T=M]

Subject may memorize ten minutes of speech or ten pages read in a book after spell is cast. [T=M]

Degrees of Magic

Enhance Knowledge

1st-degree:

Subject gains the Eidetic Memory gift. [T=M]

2nd-degree:

Subject is at +1 to any one skill from the Knowledge skill group (except those with no default). [T=D]

Subject is at +1 to Reasoning attribute. [T=D]

3rd-degree:

Subject is at +2 to any one skill from the Knowledge skill group (except those with no default). [T=D]

Subject is at +2 to Reasoning attribute. [T=D]

4th-degree:

Subject is at +3 to any two skills from the Knowledge skill group. Counts as only one spell cast. [T=D]

Subject is at +3 to Reasoning attribute. [T=D]

Know the Future

1st-degree:

Subject may focus on a single object, window, or door and determine just how dangerous it might be to touch, open, or pass through the target of the spell. [T=M]

2nd-degree:

Prognostication: Caster has a glimpse of a few possible future outcomes of a given action by concentrating on a mental image of the action. (Caster cannot picture self in the mental image – prognostication gives no clue about the caster's future.) The GM should provide a few variants on the outcome, eliminating at least half of the reasonable outcomes. *Example:* The wizard wants to know what will happen if his friend climbs a tower and enters at a certain window. Lots of things really could happen, so the GM decides to show (a) the room being empty, (b) the room being furnished but empty of people, (c) the room having a human occupant who does not look threatening, (d) the friend not being able to reach the window at all. While this may not seem very helpful, it at least eliminates such possibilities as (e) their known major enemy being in the room, (f) a monster being in the room, (g) a troop of soldiers being in the room, etc. Note, however, that it does not eliminate (h) the human occupant who does not look threatening being in reality quite hostile, (i) the furnished room being rigged with a trap, (j) there being a troop of soldiers in the corridor outside the room, (k) the friend falling to his

death in the climb, etc. The future is always full of unknowns, even with this spell.... [T=L]

3rd-degree:

Prognostication: As for 2nd-degree prognostication, but with a greater probability of accuracy. For instance, in the above example, the spell might reveal that the occupant of the room has hostile intent, or that the room contains a hidden trap. [T=L]

If caster can concentrate on a mental image of a particular course of action for ten minutes (Good or better Willpower roll at the end of the ten minutes), caster gets a sense of how dangerous said action would be. [T=L]

Caster may "tag" an item. He will be aware of anyone touching the item in the next week. [T=M]

4th-degree:

Prognostication: As for 3rd-degree prognostication, but with a greater probability of accuracy. In the above example, the spell might reveal that the hostile occupant will depart the room in another ten minutes, or where not to step to avoid triggering the hidden pressure plate trap. [T=L]

Know Objects

1st-degree:

Caster can determine if an object is solidly of one material. A solid object returns a yes answer, while a hollow object (or one of multiple materials) returns a no answer. [T=L]

Caster can estimate the value of an item compared to other items of its type. That is, if it's below standard quality, of standard quality, above standard quality, or even far above standard quality. [T=M]

2nd-degree:

Any hidden door, hatch, or compartment in the same room as the caster becomes apparent to the caster. The spell only works in the room it was cast in, and does not reveal magically hidden items. Duration = 1 minute. [T=M]



Degrees of Magic

Caster can evaluate the value of an item to within 10% (with a Good result). [T=M]

3rd-degree:

Caster gets a sense of which book or scroll (of those in sight when caster begins the spell) has information about an issue the caster is concentrating on while casting the spell. [T=L, WP=6]

Caster has a sense of which items (of those in sight when caster begins the spell) are things he is looking for. [T=L, WP=6]

Caster may determine the exact composition of a subject up to the size of a normal door. *Example 1:* Cast on a door, the caster knows it is three inches (75 mm) thick, solid oak, with a hollow iron lock mechanism near the handle. *Example 2:* Cast on a small locked box, the caster knows it contains a hollow equal in area to three-quarters its total volume, and the hollow contains a small quantity of iron, gold, silver, precious gems, paper with ink on it, a glass vial with cork stopper, a liquid consisting of alcohol and cyanide, and a small object made of wood. [T=L]

4th-degree:

Caster gets a sense of which books or scrolls have information about an issue the caster is concentrating on while casting the spell. Caster does not have to view the books or scrolls in order to find out about them. Instead he gets a mental image of such subjects and a general idea on where to look for them. [T=L, WP=8]

Caster has a sense of which items are things he is looking for. Caster does not have to view items in order to find out about them. Instead he gets a mental image of such subjects and a general idea on where to look for them. [T=L, WP=8]

Know the Past

1st-degree:

If caster touches an object he can get a sense of how long it's been since the object has been used by a person and roughly what type of person last used it, and how. [T=M]

2nd-degree:

Subject can recall exactly a one-minute conversation heard within the last month, or a page read in a book. This memory lasts clearly for ten minutes, then begins to fade away. [T=M]

3rd-degree:

If caster enters a locale (room, section of alley, clearing in a woods, etc.) he can get mental images of the last ten times people were in the locale. [T=M]

If caster touches an object he can get a sense of how long it's been since the object has been used. Caster has a clear mental image of the person using the item, and exactly how it was used. Caster may skip back over people and uses to find a specific type, such as a hammer being used

to kill someone even though it had been used simply to pound nails for a year following that. [T=M]

4th-degree:

Subject may recall clearly details of any event that happened in the past year. The event includes speech, written words, etc., and works as a modern DVD with pause, reverse, and fast forward controls. An event up to one hour long can be viewed this way, and may be recalled in this manner for two hours. [T=M]

Know Persons

1st-degree:

Caster can determine if there is a person within twenty yards of his position. Caster can sense how many people and roughly which direction and how far away they are, but nothing else. Duration = 10 seconds. [T=D]

2nd-degree:

Caster can determine if there is a person within two hundred yards of his position. Caster can sense how many people and roughly which direction and how far away they are, but nothing else. Duration = 10 seconds. [T=D]

Caster can evaluate a given skill of a person simply by watching him hold an appropriate tool or weapon or even by an appropriate stance. [T=M]

3rd-degree:

Caster can get a sense of the basic personality of an individual: trustworthy, honest, reliable, self-assured, nervous, etc. Opposed. [T=M]

Caster gets a sense of which person, in sight when caster begins the spell, knows something about an issue the caster concentrates on while casting the spell. *Example:* The PCs are sent to investigate a crime, and find themselves in a likely looking rough bar. The wizard sits in the corner and casts this spell. At the end of the casting, two people seem to stand out to the wizard. (In reality, neither committed the crime. One, however, overheard some people talking about it and the other knew the victim and has a good guess who his enemies are...) [T=L, WP=6]

4th-degree:

Caster can evaluate the truth (as the writer or speaker understands it) in a written or oral account. Opposed by Lie skill-2. [T=M]

Caster gets a sense of which person knows something about an issue the caster concentrates on while casting the spell. Caster does not have to view people in order to find out about them. Instead he gets a mental image of such subjects and a general idea on where to look for them. [T=L, WP=8]

Degrees of Magic

Know Spirits

1st-degree:

Caster can sense any spirits in the immediate vicinity, but has no idea of what type or attitude. Opposed by spirit's Willpower. [T=L]

2nd-degree:

Caster can sense any spirits in the immediate vicinity and get a general sense of their emotional state, if any: friendly, sad, hostile, etc. Opposed by spirit's Willpower. [T=L]

3rd-degree:

Caster can see any spirits in the immediate vicinity and get a general sense of their emotional state, if any: friendly, sad, hostile, etc. Also the caster may ask yes/no questions of a single spirit. (The spirit is not constrained to answer or to be truthful.) Opposed by spirit's Willpower. [T=L]

4th-degree:

Caster can see any spirits in the immediate vicinity and get a general sense of their emotional state, if any: friendly, sad, hostile, etc. Also the caster may carry on a conversation with any and all spirits present. (The spirits are not constrained to answer or to be truthful.) Opposed by spirit's Willpower. [T=L]

Scry

1st-degree:

Caster looks at an inanimate object, then closes his eyes and casts this spell. He is then able to see a mental image of the subject for the next ten minutes. This image will include the surrounding two yards — the caster can zoom in and see the image from any angle to get a closer view to read writing, etc. [T=M]

2nd-degree:

Caster looks at a person, animal, or thing, then closes his eyes and casts this spell. He is then able to see a mental image of the subject for the next ten minutes. This image will include the surrounding two yards — the caster can zoom in and see the image from any angle to get a closer view to read writing, etc. [T=M]

3rd-degree:

Caster may define an area up to five yards in radius. If anyone/anything enters that area, the caster will get a mental image of them. [T=M]

4th-degree:

Caster can see a mental image of subject for the next hour. He must have seen the subject at some point in the past, but it will work on any known subject within 3 miles (5 km) of the caster. This image will include the surrounding two yards — the caster can zoom in and see the image from any angle to get a closer view to read writing, etc. Caster may also "zoom out" to show up to ten yards

of surroundings. In addition, the image may be "projected" onto a mirror or glass ball so that anyone who looks at it will see the subject instead of a reflection. [T=M]

Metamagical Spell Group

The Metamagical spell group contains spells that affect other magic plus those that affect the nature of the universe itself.

Alter Shape

1st-degree:

Caster may alter the shape of an inanimate item up to five pound (2 kg) in mass. [T=D]

2nd-degree:

Caster may alter the shape of an inanimate item up to 5 pounds (2 kg) in mass. [T=D]

3rd-degree:

Caster may alter subject's shape into that of a natural being or item, such as an animal, plant, rock, etc. Mass does not change, however. Duration = 1 hour. [T=D]

Caster may alter the shape of an inanimate item up to 50 pounds (20 kg) in mass. [T=D]

4th-degree:

Caster may alter subject's shape, but is not constrained to natural shapes: he may grow tiger claws while in human form, for example, or become a chair with eyes, ears, and a mouth. Duration = 1 hour. [T=D]

Caster may alter the shape of an inanimate item up to 250 pounds (100 kg) in mass. [T=D]

Alter Size

1st-degree:

Caster may alter the size of an inanimate item up to five pound (2 kg) in mass. Maximum length differential is two (i.e., double or halve a linear dimension, and the item stays in proportion). Remember that double length equals octuple mass, half length equals one-eighth mass. [T=M, WP=2]

2nd-degree:

Caster may alter the size of a living being of Scale -2 or smaller. Maximum size differential is two levels of Scale. [T=M, WP=4]

Caster may alter the size of an inanimate item up to five pound (2 kg) in mass. Maximum length differential is three. (Triple length equals 27 times the mass! One-third length equals .04 times the mass.) [T=M, WP=4]

3rd-degree:

Caster may alter the size of an inanimate item up to 5 pounds (2 kg) in mass. Maximum length differential is eight. [T=M, WP=6]

Degrees of Magic

Caster may alter the size of any living being. Maximum size differential is two levels of Scale. (If a human is Scale 0, a medium-sized dog is Scale -2, and a black bear is Scale +2.) [T=M, WP=6]

4th-degree:

Caster may alter the size of any living being. Maximum size differential is four levels of Scale growth, or eight levels shrinkage. (If a human is Scale 0, a rabbit is Scale -8, and a grizzly bear is Scale +4.) Duration = 8 hours. [T=M, WP=8]

Counterspell

1st-degree:

Caster may counter hostile magic. Tying the opposed result means roughly half the spell is blocked. Opposed by countered spell and degree level. [T = instantaneous reaction. WP = equal to countered spell + 1.]

2nd-degree:

Subject has the Magic Resistance gift. This does not affect his ability to cast spells, even on himself. [T=M]

3rd-degree:

Caster may create a "counterspell wall" up to four yards long and three yards high which acts as a one-way barrier: spells may be cast out, but none may be cast toward the caster through the wall. Duration = 10 minutes. [T=D]

Subject has doubled Magic Resistance. Duration = 1 hour. [T=M]

Caster may reduce an opponent's magical energy attack damage by one wound level. May be cast instantaneously.

4th-degree:

Caster may alter an ongoing spell of another wizard. Opposed by the other spell, possibly at a penalty if the alteration is severe. *Example:* The caster suspects a person of having a 3rd-degree Vision spell of some evil magic scroll. The caster attempts to modify the image so that the words are blurred. The GM rules this is not as severe as trying to wipe out the image entirely, so there is no penalty. [T=L]

Enchant

See *Enchanting Items*, p. 167.

Energy

1st-degree:

Caster may lend one Strength level to another person. [T=M]

2nd-degree:

Caster can lower his Strength to gain one WP per level lowered. Strength cannot be reduced below Terrible. It takes one hour of rest to regain each level of Strength con-

verted. Extra WP will be lost as Strength is regained, if not used by then. The casting cost is 0 WP on a Good or better result; otherwise it is 2 WP. [T=L per level of Strength lowered]

Caster may borrow one Strength level from a willing person. [T=M]

Caster may transfer one Strength level between two willing subjects. [T=M]

3rd-degree:

Caster can convert 2 WP into nourishment provided by one normal meal. The casting cost is 2 WP whether the spell succeeds or fails. If it succeeds, the 2 WP spent are converted to nourishment — no more need be spent. [T=M]

Caster can gain 2 WP by eating a meal. However, the food will not nourish the caster even though his stomach is full. He will be able to eat again in one hour in order to eat for nourishment, if desired. The casting cost is 0 WP on a Good or better result; otherwise it is 3 WP. [T=L]

Caster may borrow one Strength level from an unwilling subject. Opposed. [T=M]

Caster may transfer up to 4 WP to/from a willing wizard. Duration = 1 hour or until used, whichever comes first. [T=M]

4th-degree:

Caster can lie in the sunlight for an hour to gain 2 WP. The casting cost is 0 WP on a Good or better result; otherwise it is 4 WP. [T=Special]

Caster can stand in a waterfall for a half hour to gain 2 WP. The casting cost is 0 WP on a Good or better result; otherwise it is 4 WP. [T=Special]

Caster may transfer up to 8 WP to/from a willing wizard. Duration = 1 hour or until used, whichever comes first. [T=M]

Essence

1st-degree:

Caster can determine if an object is solidly of one material. A solid object returns a yes answer, while a hollow object (or one of multiple materials) returns a no answer. [T=L]

2nd-degree:

Caster may make a single item up to the size of an average door fireproof for one hour. [T=D]

Opens a "gate" (no larger than normal door-sized) between two points known by the caster, within one mile (1.6 km) of each other. (Scry may be used to "know" a location.) People at each side of the gate can see and hear through the gate. Nothing else can pass through the gate, however. Duration = 10 minutes. [T=L, WP=4]

Degrees of Magic

3rd-degree:

Caster may make a living being fireproof for one hour. [T=D]

Caster may make paper as hard as rock. [T=M]

Opens a "gate" (no larger than normal door-sized) between two points known by the caster, within ten miles (16 km) of each other. (Scry may be used to "know" a location.) People at each side of the gate can see and hear through the gate. Items, but not living beings, may be passed through the gate. No one can reach through the gate to grab an item, however — it must be passed through from its side, or moved with a spell. Duration = 1 hour. [T=L, WP=6]

4th-degree:

An inanimate subject (up to the size of a normal door) may be converted to another substance: iron to wood, rock to clay, wood to canvas, etc. The GM may restrict the change to something relatively close to the same hardness — iron to air may be too extreme, for example. The subject's shape does not change, but may be physically altered. Duration is one minute, but any damage done to the item remains when the item reverts to its true substance. [T=L, WP=10]

Opens a "gate" between two points known by the caster, within 100 miles (160 km) of each other. (Scry may be used to "know" a location.) People at each side of the gate can see and hear through the gate. Living beings may pass through the gate. The gate may be large enough to pass a heavily-burdened camel. Duration = 1 hour. [T=L, WP=8]

Know Magic

1st-degree:

Caster can determine if one specific item is enchanted or not, and if so, with which spells. [T=M]

If the caster suspects a wizard of concentrating on casting a spell, he can determine which spell is being cast. [T=M]

2nd-degree:

Caster can determine if one specific person is acting under a spell, and if so, which spell. [T=M]

Subject can see any magic item as if it were glowing. Likewise, people or animals under a spell and those with any sort of Magical Talent (Innate Magic, Hedge Magic, or Scholarly Magic) appear to glow slightly to the subject. [T=M]

3rd-degree:

Any magic item in the caster's sight glows so all can see it. Likewise, people or animals under a spell and those with any sort of Magical Talent (Innate Magic, Hedge Magic, or Scholarly Magic) glow slightly if the caster desires. [T=M]

4th-degree:

Caster may determine which spells a subject knows, and at what levels. Opposed. [T=M]

Caster can define a given locale that he has seen. If a spell is cast at that locale over the duration of this spell, the caster will be aware of it. [T=M]

Manipulate Magic

(Note: Knowing this spell at Good or better allows the caster to more easily combine spells — see the section on *Combining Spell Effects*, p. 167.)

1st-degree:

When combined with another spell, the caster may make the other spell appear to be other than it is. For example, a Wariness spell protecting a camp can be made to appear to be a Damage Opponent spell bound in place as a trap — or vice versa! [T=L]

2nd-degree:

When combined with another spell, the caster may attempt to remove all magical traces that any spell has been cast (without actually altering the spell). I.e., this spell effect opposes Know Magic. [T=L]

3rd-degree:

Caster may alter the properties of one of his existing spells or a spell combined with this spell. *Example 1:* Caster may alter an existing spell where hens are to scratch at a door (as in the sample 3rd-degree Agriculture spell) to hav-



Degrees of Magic

ing the hens run around excited and clucking for a minute.

Example 2: Caster may move an announce danger spell (3rd-degree Wariness spell effect) from one area to another area within sight. [T=L]

Caster may insert a "triggering mechanism" into one of his spells combined with this spell. *Example 1:* A spell to increase strength is cast and triggered to go off only when caster draws his sword. *Example 2:* A mind-link spell is cast on a companion, but will not activate until the companion taps his knees together and thinks the word, "starkle." *Example 3:* The caster creates an energy attack set to go off when someone touches a doorknob. Be very careful with your wording, as it's the GM's job to turn your wording against you... [T=L]

4th-degree:

Caster can give a permanently visible aura to any magic item. This aura will be neutral, sinister, or benevolent, which will accurately reflect the nature of the magic on the item. (To create a false aura, the spell is opposed by the creating spell.) [T=M]

Professional Spell Group Agriculture

1st-degree:

Caster may heal minor plant damage from insects, fungi, trampling, etc., on one plant. [T=L]

2nd-degree:

Caster can direct the actions of any one domestic animal. The skill roll is at -2 if the caster commands the animal to harm itself. This spell does not work on wild animals, people in animal form, or magical creatures. Opposed. [T=M]

3rd-degree:

Caster may heal minor plant damage from insects, fungi, trampling, etc., plus the caster may increase the growth rate and yield of plants in an acre (.4 hectares). [T=L]

Caster can give long-term orders to one domestic animal, providing the orders do not require it to harm itself. *Example:* The caster could command a hen in the yard to scratch at the door three times whenever it notices a person approach the building. Duration = 1 day. This spell does not work on wild animals, people in animal form, or magical creatures. Opposed. [T=M]

4th-degree:

Caster may heal major plant damage from insects, fungi, trampling, etc., plus the caster may increase the growth rate and yield of plants over 40 acres (16 hectares). [T=L]

Cooking

1st-degree:

Caster may cook one meal's worth of raw food. [T=M]

2nd-degree:

Caster may cook six meals' worth of raw food, plus the food is pleasantly seasoned. A single casting prepares enough food for up to six people. [T=M]

3rd-degree:

Caster may cook a dozen meals' worth of raw food, the food is pleasantly seasoned, and the nutritional value is that of the best possible for that type of food. A single casting prepares enough food for up to a dozen people. [T=M]

4th-degree:

Caster may cook raw food, the food is gourmet quality, and the nutritional value is that of the best possible for that type of food. In addition, the meal serves twice as many people as the quantity of raw materials would indicate. [T=M]

Enhance Artistic Ability

1st-degree:

Caster can evaluate an artistic skill of a person simply by watching him hold an appropriate tool or instrument or even by an appropriate stance. [T=M]

2nd-degree:

Subject is at +1 to any one artistic skill from the Professional skill group. This would include graphic arts and performing arts. [T=D]

Subject gains the Voice gift. [T=M]

Subject gains the Time Sense gift. [T=M]

3rd-degree:

Subject is at +2 to any one artistic skill from the Professional skill group. [T=D]

4th-degree:

Subject is at +3 to any two artistic skills from the Professional skill group. Counts as only one spell cast. [T=D]

Enhance Professional Ability

1st-degree:

Caster can evaluate a given skill of a person simply by watching him hold an appropriate tool or weapon or even by an appropriate stance. [T=M]

2nd-degree:

Subject is at +1 to any one non-artistic skill from the Professional skill group. [T=D]

Subject gains the Common Sense gift — the GM will warn when the character is about to do something stupid. [T=M]

3rd-degree:

Subject is at +2 to any one non-artistic skill from the Professional skill group. [T=D]

4th-degree:

Subject is at +3 to any two non-artistic skills from the Professional skill group. Counts as only one spell cast. [T=D]

Degrees of Magic

Healing

1st-degree:

Caster may perform immediate and life-saving first aid: stopping bleeding, keeping the patient warm, etc. Works on a person or animal. [T=D]

Caster may exhaust self in order to bring an unconscious person to consciousness. Caster must rest for one hour to recuperate energy. Subject remains conscious at least fifteen minutes – possibly longer, depending on condition at time of spell. [T=D]

Caster may diagnose one illness. Works on a person or animal. [T=M]

2nd-degree:

Caster may cure one mild disease in a patient. [T=M]

Caster may heal one wound level of patient: e.g., from Very Hurt to Hurt, etc. This includes first aid effects. Works on a person or animal. [T=D]

3rd-degree:

Caster may cure one moderate disease in a patient. [T=M]

Caster may heal two wound levels. This includes first aid effects. Works on a person or animal. [T=M]

Caster may immunize a single patient against a specific disease. [T=M]

4th-degree:

Caster may cure one major disease in a patient. [T=M]

Caster may cure insanity in a patient. [T=L]

Caster may regenerate a subject's lost limb. [T=L]

Manipulate Objects

1st-degree:

A small tool, weapon, or other item in sight and within two yards may be maneuvered without touching it while the caster concentrates on it. The item may not be moved

from the area in which it is located, but may be used as a tool or weapon: a hammer strikes, a saw cuts, a dagger stabs or swings, a key turns in a lock, etc. The item is manipulated with the physical strength and task skill of the caster. [T=M]

A small, light-weight item (a piece of jewelry, a key, a ham sandwich) in sight and within ten yards may be moved without touching it. It may not be lifted or manipulated, only dragged across a surface. Duration: 1 minute. [T=M]

2nd-degree:

A tool, weapon, or other item in sight and within twenty yards may be maneuvered without touching it while the caster concentrates on it. The item may not be moved from the area in which it is located, but may be used as a tool or weapon: a hammer strikes, a saw cuts, a sword stabs or swings, a key turns in a lock, etc. The item is manipulated as if the caster had skill and Strength +2. [T=M]

A small item in sight and within one hundred yards may be moved without touching it. It may not be lifted or manipulated, only dragged across a surface. Duration: 5 minutes. [T=M]

3rd-degree:

Caster can dictate a "program" for an item to perform and have it run as if the caster had skill and Strength +2, without concentration required. The caster may even leave the area. The program, however, cannot involve more than two different actions for the item, nor require it to move more than a yard from its current location. [T=M]

An item in sight and within one hundred yards may be moved without touching it. It may not be lifted or manipulated, only dragged across a surface. Duration: 10 minutes. [T=M]

4th-degree:

A large item in sight and within one hundred yards may be moved without touching it. It may not be manipulated, but may be levitated as much as ten yards into the air (with heavier objects not being able to be levitated as far). Duration: 1 hour. [T=M]

Merchant

1st-degree:

An item is cleaned and made to look like new, barring any damage to it. [T=M]

Caster can estimate the value of an item compared to other items of its type. That is, if it's below standard quality, of standard quality, above standard quality, or even far above standard quality. Will also discover forgeries. [T=M]

2nd-degree:

An item is cleaned and made to look like new, plus any small nicks, tears, scratches, etc., are repaired. [T=M]



Degrees of Magic

Caster can evaluate the Merchant skill of a person simply by watching them while casting this spell. [T=D]

Caster can evaluate to within 10% the value of an item. [T=M]

3rd-degree:

An item is cleaned and made to look like new, plus any small nicks, tears, scratches, etc., are repaired, and a broken item can be repaired if all the pieces are present. [T=M]

Caster can determine within 10% how much money a subject is carrying. [T=D]

4th-degree:

Caster can locate the nearest source of a precious metal or stone within two hundred yards. Small known quantities may be ignored, such as coins in one's own purse. [T=M]

Transportation

1st-degree:

Subject may walk twice the normal distance without tiring or needing to rest. [T=M]

Subject is at +1 to Riding skill. [T=D]

2nd-degree:

Caster can control the movements of one vehicle from a distance of a hundred yards. Vehicle must operate under natural propulsion at normal speeds. Caster's concentration may go in and out as needed. [T=M]

Subject is at +2 to Riding skill. [T=D]

3rd-degree:

Caster may move a vehicle within a hundred yards in the absence of natural propulsion. A cart moves without a horse, a boat without oars, a sailing ship without wind, etc. Speed can be up to the maximum naturally possible. Caster can give detailed orders early in the spell, and let the "program" run, or can concentrate and control the vehicle second by second, or some combination of the two. If used in opposition to a controlling person (teamster, shiphandler, etc.), it's simply an opposed action. If used in opposition to natural propulsion (sailing into the wind, dragging a cart in a direction the horses don't want to go, etc.), the spell is at -2. Duration = 8 hours. [T=M]

Subject is at +3 to Riding skill. [T=D]

4th-degree:

Each step the subject takes moves him as if he had taken ten steps. [T=M]

Scouting/Outdoor Spell Group Animal Mastery

1st-degree:

Subject gains the Animal Empathy gift. [T=M]

2nd-degree:

Caster can cause one hostile wild animal to run away rather than attack. This spell does not work on domesticated animals, people in animal form, or magical creatures. Opposed. [T=D]

Caster can send a mental message (sounds, words, images, smells, or some combination thereof) to one of his animal companions — there must be an existing bond between himself and the animal before casting this spell. There is no magical compulsion to obey, nor any magical enhancement of the animal's intelligence. The animal does not have to be in sight; the range is ten times the default degree range (i.e., 20 yards at 2nd-degree, 200 at 3rd-degree, etc.). [T=D]

3rd-degree:

Caster can control the actions of one wild animal. The skill roll is at -2 if the caster commands the animal to harm itself. This spell does not work on domesticated animals, people in animal form, or magical creatures. Opposed. [T=M]

Caster may communicate magically with one animal. This is two-way communication, but will be unintelligible to bystanders. Note that animals may not have any useful information — a spider may be able to tell the caster that something big broke its web recently, but that could mean a rat, a badger, a human, or a cow. A spider will also have a very soft voice — the wizard will have to put his ear right up to it to hear an answer. [T=M]

4th-degree:

Subject gains the sensory ability of any one type of animal: a dog for scent, an eagle for vision, a rabbit for hearing, a snake for ground vibrations, etc. [T=M]

Enhance Senses

1st-degree:

Subject gains the Heightened Senses: Night Vision gift. [T=M]

Subject is at +1 to Perception attribute. [T=M]

2nd-degree:

Subject may overhear any conversation (even whispered) where the participants are in sight within fifty yards. [T=M]

3rd-degree:

Any hidden door, hatch, or compartment in sight within twenty yards becomes apparent to the subject. Subject may move from place to place. Does not reveal magically hidden items. Duration = 1 hour. [T=M]

Subject can see through two yards of earth, clay, and rock. This works on walls made of brick or rock, but not wood. Likewise, subject will not be able to see through any tapestry covering a stone wall. Duration = 1 hour. [T=M]

Degrees of Magic

Subject may detect and identify (if known) scents on even a mild breeze. The range is 1 mile (1.6 km) and duration is 1 hour. [T=M]

4th-degree:

Subject can see, albeit dimly, in pitch-black conditions. [T=M]

Enhance Scouting Ability

1st-degree:

Subject gains the Direction Sense gift. [T=M]

Subject is at +1 to Perception attribute. [T=M]

2nd-degree:

Subject is at +1 to any one skill from the Scouting/Outdoor skill group. [T=D]

Subject is at +2 to Perception attribute. [T=M]

3rd-degree:

Subject is at +2 to any one skill from the Scouting/Outdoor skill group. [T=D]

Subject is at +3 to Perception attribute. [T=M]

4th-degree:

Subject is at +3 to any two skills from the Scouting/Outdoor skill group. Counts as only one spell cast. [T=D]

Fire/Light

1st-degree:

Caster can create a dim glow (as from a modern night-light) on his finger or an item he touches. This illuminates roughly two yards in radius in a pitch-black room. [T=D]

Caster may create a small fire as on a modern match. However, it burns for ten minutes without fuel (even in the

rain, though not underwater), dying out at that time if it hasn't caught anything on fire. [T=D]

2nd-degree:

Caster can create a light as bright as a modern 75-watt bulb on his finger or an item he touches. [T=D]

Caster may create a campfire-sized fire which burns for one hour before requiring fuel. [T=D]

Caster may instantly douse a small flame (as of a candle or lantern) within twenty yards.

3rd-degree:

Caster can create a light as bright as a modern 75-watt bulb. The light is not restricted to a physical item. It can hover, move, rise or fall, grow bright or dim as the caster wills. It can radiate or be focused like a modern flashlight. It can grow to about the intensity of a modern searchlight. [T=D]

Caster can instantly darken any one light within twenty yards. (This may or may not put out a fire: it may simply mean it doesn't emit any light beyond a yard.) Opposed by the creating spell if this is a magic light.

4th-degree:

Caster emits a flash of light, stunning all within range who are looking at him — no opposed roll allowed. [T=D]

Movement

1st-degree:

Subject gains +1 to Climbing skill.

2nd-degree:

Subject may magically "stroll" up any vertical surface, leaving the hands free for other purposes. [T=D]



Degrees of Magic

Subject may move along the bottom of a body of water as if he were on land: walking, running, etc.

This includes a +2 to Swimming skill. Note that this does not enable the subject to breathe underwater, however! [T=M]

3rd-degree:

Subject may move along the bottom of a body of water as if he were on land: walking, running, etc. This includes a +3 to Swimming skill and the ability to breathe underwater. [T=M]

Subject can move quantities of dirt and rock — whatever he would be able to affect with a shovel and pick, but more rapidly. Rate = 1 cubic yard (.75 cubic meters) of compacted earth in five combat rounds (loose soil more quickly); 1 cubic yard of rock in ten minutes. Duration = 10 minutes. [T=M]

4th-degree:

Subject and all he is carrying and wearing may pass through earth, clay, or rock. This works for walls made of brick or stone, but beware those paneled with wood on the far side — the subject will not be able to pass through the wood, and must either return very quickly or die when the spell lapses and he is caught inside brick or stone... Duration = 1 minute. [T=M]

Subject may crawl, walk, or run on water. Duration = 1 hour. [T=M]

Subject may move along the bottom of a body of water as if he were on land: walking, running, etc. This includes a +4 to Swimming skill and the ability to breathe underwater. Duration = 6 hours. [T=M]

Plant Mastery

1st-degree:

Dead plant material gathers from within ten yards and shapes itself into crude but desired forms. This can create a ready-to-ignite campfire, for example, or a shelter of sticks and leaves against the elements. This effect will not create a weapon. [T=M]

Trees assist the subject in climbing them — bark shifts into handhold shapes, trunks angle slightly to give an incline, branches bend down to be reached and then move upward to pass the subject along, etc. Cast on an individual subject or on a single tree to help all subjects. [T=M]

2nd-degree:

Caster can form a reasonably-sized woven item out of grass: a bag, blanket, rope, sling, etc. [T=M]

Plants bend aside to allow unimpeded passage through thickets, etc., returning to shape after the caster and up to six people have passed by (or hidden behind them). [T=M]

3rd-degree:

Caster may form a finished tool or weapon out of appropriate wood and fiber. Some examples are a wooden hoe, mallet, quarterstaff, or club; a fishing rod with fiber line and wooden hook; a bow; half a dozen arrows; a fiber whip or bolas. One casting creates one tool or weapon or half a dozen arrows. [T=M]

Plants try to impede a target indicated by the caster: tree branches bend down to block the way, grasses twist around ankles, briars snap at legs, etc. Affects as many plants as are seen or touched within ten minutes of casting the spell. [T=M]

4th-degree:

Plants attack a target indicated by the caster: tree branches bend down to thwack the victim, grasses constrict around ankles, briars lash at legs, etc. Affects as many plants as are seen or touched within ten minutes of casting the spell. [T=M]

Survival Mastery

1st-degree:

Caster knows the direction and distance to the nearest source of food, potable water, or potential fire fuel. Each target type requires a separate casting. The spell ignores insignificant traces of target type. [T=M]

2nd-degree:

Subject is magically protected from the elements. [T=M]

Caster may perform immediate and life-saving first aid on self, other people, or animals: stopping bleeding, keeping the patient warm, etc. [T=M]

Caster can cause traces of passage in a twenty yard radius to disappear: tracks, campfire remains, horse droppings, etc. [T=M]

Caster may purify a supply of food, water, or air sufficient for eight people's needs over the next eight hours. [T=M]

Any one knot of any type magically ties or unties in one second. If tied, the knot is as securely tied as the caster desires and is easy, medium, or difficult to untie, as the caster desires. [T=D]

3rd-degree:

Caster can create false tracks that extend for half a mile (0.8 km), even if the caster doesn't know the territory. He simply points in a direction, and realistic traces of passage appear, curving gently where appropriate. [T=M]

4th-degree:

Subject gains a "magic splint" allowing him to use a broken limb with no pain or worsening of condition. The limb is still broken, and when the spell wears off will require a normal healing period. During the spell, however, a person may limp on a broken ankle or clumsily use a broken arm. [T=L]

Degrees of Magic

Wariness

1st-degree:

Subject gains the Danger Sense gift. [T=M]

2nd-degree:

Subject may focus on a single object, window, door, or section of a path/road/hall and determine just how dangerous it might be to touch, open, or pass through the target of the spell. [T=D]

3rd-degree:

Caster may define an area up to five yards in radius. If anyone/anything enters that area, the caster will be warned. This can be set to be a silent mental warning for the caster alone, or an audible warning that anyone in the area could hear. Caster may limit the spell to exclude known persons. [T=D]

4th-degree:

If the caster can concentrate on a mental image of a particular course of action for ten minutes (Good or better Willpower roll at the end of the ten minutes), the caster gets a sense of how dangerous said action would be. [T=L]

Social/Manipulative Spell Group

Compel Truth

1st-degree:

Subject is at +1 to Detect Lie skill. [T=D]

2nd-degree:

Subject is unable to lie for one specific question, which is formulated when the spell is cast. Subject may remain silent, however. Opposed. [T=D]

3rd-degree:

Subject is unable to lie for one specific question, which is formulated when the spell is cast. Subject may not remain silent. Opposed. [T=D]

Subject gains the Truthful fault. Opposed. [T=M]

4th-degree:

Subject is unable to lie for five minutes and no specific questions need be in mind when the spell is cast. Subject may not remain silent. Opposed. [T=D]

Contact Mind

1st-degree:

Caster can determine if there is a person within twenty yards of his position. Caster can sense how many people and roughly which direction and how far away they are, but nothing else. Duration = 10 seconds. Opposed separately by each potential target. [T=D]

2nd-degree:

Caster can determine if there is a person within two hundred yards of his position. Caster can sense how many peo-

ple and roughly which direction and how far away they are, but nothing else. Duration = 10 seconds. Opposed separately by each potential target. [T=D]

Caster can carry on a simple soundless conversation with a willing subject, if both concentrate on it and are within twenty yards of each other. Duration = 10 minutes. [T=D]

3rd-degree:

Caster can carry on a simple soundless conversation with a willing subject, if both concentrate on it and are within two hundred yards of each other. Duration = 1 hour. [T=D]

Caster can attempt to read the surface thoughts of one person without his knowledge. This is opposed by Willpower, even though the target is unaware of the attempt. Caster must be able to see, hear, or touch the subject. Duration = 10 minutes. Opposed. [T=D]

Caster can send his thoughts to one subject unaware of the caster's attempt. Opposed by Willpower. If the opposed roll is won by more than 3, the message may seem to come from the subject's subconscious mind rather than from an outside source, if desired. Duration = 10 minutes. [T=D]

4th-degree:

Caster may carry on a soundless conversation with a willing, known person anywhere within 100 miles (160 km). The target's location does not have to be known to contact him. Duration = 1 hour. [T=D]

Caster may attempt to read the surface thoughts of a person within a hundred yards, even if out of sight. Opposed by Willpower. Duration = 1 hour. [T=D]

Distort Worldview

1st-degree:

Subject is at +1 to Fast-talk skill. [T=D]

2nd-degree:

Caster can implant a simple false memory in the subject. ("Yes, I saw him leave the building.") Opposed. [T=D, WP=4].

Caster can cause the subject to forget one simple fact. ("No, I don't recall having seen him enter.") Opposed. [T=D, WP=4].

Caster can speak extemporaneously and believably on any subject for ten minutes. After an hour, listeners will realize – if brought to their attention or they think about it hard enough – that the caster didn't necessarily know anything about the subject after all. Opposed. [T=D]

3rd-degree:

Subject gains the Delusions fault. GM's choice of delusion, but the greater the relative degree by which the spell succeeds, the more favorable the subject's delusion is for the caster. Opposed. [T=M]

Degrees of Magic

4th-degree:

Subject becomes insane; type of insanity decided by caster. Afterwards the subject will have only hazy memories of the period of insanity. Opposed. [T=M, WP=8]

Enhance Social Ability

1st-degree:

Subject gains the Attractive gift. Those already possessing the gift become even more so. [T=M]

2nd-degree:

Subject is at +1 to any one skill from the Social/Manipulative skill group. [T=D]

Subject gains the Charisma gift. [T=M]

Subject gains the Empathy gift. [T=M]

3rd-degree:

Subject is at +2 to any one skill from the Social/Manipulative skill group. [T=D]

4th-degree:

Subject is at +3 to any two skills from the Social/Manipulative skill group. Counts as only one spell cast. [T=D]

Glamour

1st-degree:

Caster can determine if something is an illusion or not. Opposed by the creating spell, if it is. [T=M]

Caster can cause the subject to "see something out of the corner of his eye," even though there's nothing there.

2nd-degree:

Caster may alter the color of all clothing he or one other person is wearing. Each item may be altered to a different color if desired with only one casting of this spell. The change is an illusion that works on all senses, but doesn't really alter the clothing. [T=D]

Caster can create a stationary illusion of something known to the caster, up to the size of a large person. The illusion cannot occupy the same space as a real object or another illusion. [T=D]

Caster can dispel an illusion. Opposed by the creating spell. [T=M]

3rd-degree:

Caster can create an illusion of something known to the caster, up to the size of a large person. The illusion cannot occupy the same space as a real object or another illusion. Caster can cause the illusion to move and make sounds. The movement/sounds can either be preprogrammed, or concentrated on and varied as time goes by. Duration = 1 hour. [T=M]

4th-degree:

Caster can create an illusion of something known to the caster, up to the size of a large person. This illusion can

"overlay" an existing object or person, disguising the object or person underneath. Caster can cause the illusion to move and make sounds. The movement/sounds can either be preprogrammed, or concentrated on and varied as time goes by. Duration = 1 hour. [T=M]

Manipulate Emotions

1st-degree:

Subject is at +1 to any one of the following skills: Camaraderie, Flattery, Intimidation, or Oratory. [T=M]

2nd-degree:

One emotion suggested by the caster is intensified in one subject. This is not overwhelmingly powerful — this type of fear doesn't compel a brave person to run away, but it would hasten a coward's retreat. Or the enhanced greed wouldn't force an honest person to take a bribe, but one inclined that way agrees very quickly, and so on. Duration = 10 minutes. Opposed. [T=M]

One emotion can be toned down. Duration = 10 minutes. Opposed. [T=M]

3rd-degree:

One emotion suggested by the caster is intensified in one subject. Opposed by Willpower-2: if the spell succeeds with a relative degree of two or more, the person gives in to the emotion (runs away in fear, dances in happiness, hugs in fondness, lashes out in anger, attends slavishly in hero-worship, etc.). Duration = 10 minutes. Opposed. [T=D]

4th-degree:

One subject is utterly smitten with the caster, and will do anything the caster asks. He gets another opposed roll against Willpower if asked to harm himself or a loved one. Duration = 1 hour. Opposed. [T=M]

Outcast

1st-degree:

Subject gains the Unattractive fault. Those already possessing the gift become even more so. Opposed. [T=M]

Subject gains the Shyness fault. Opposed. [T=M]

2nd-degree:

Subject gains the Paranoia fault. This does not necessarily mean that everyone is not also out to get him. Opposed. [T=M]

Subject is at -1 to all skills from the Social/Manipulative skill group. Opposed. [T=D]

3rd-degree:

Anything the subject says, no matter how innocuous, will be perceived by listeners as being horribly insulting. They will still grasp any information the subject attempts to impart, but will consider it insulting that he felt they

Degrees of Magic

needed that pointed out, or mistrust his motives for telling them. Opposed.

Subject is at -2 to all skills from the Social/Manipulative skill group. Opposed. [T=D].

4th-degree:

Subject will be ignored by all sentient beings, excluding the caster. If the subject does something to call attention to himself — attacking, shouting in a person's ear, blocking the doorway through which someone is trying to pass — he may succeed in temporarily drawing a person's attention (roll the target's Perception vs. a GM-set difficulty level based upon the intrusiveness of the action). However, as soon as the subject is no longer presenting an obstacle (combat has ended, the target has either gotten through the doorway or decided he didn't need to go that way after all, etc.), the subject will once more become unnoticed, and unless the target succeeds at a Reasoning roll, he will completely forget about the subject's existence once more. Opposed by Willpower. [T=L, WP = 8]

Puppeteer

1st-degree:

Subject is dazed for three combat rounds. This is not "stun" — more like a daydream state. Subject ignores gentle, regular movement and sounds. Opposed. [T=D]

2nd-degree:

Caster can make the subject fidget once in some way: twitch of the mouth, hand, or shoulder, for example, or a wink or nod of the head. Opposed. [T=D]

Subject is dazed for five minutes. This is not "stun" — more like a daydream state. Subject ignores gentle, regular movement and sounds. Opposed. [T=D]



3rd-degree:

Caster can stop one subject's voluntary movements as long as he concentrates on it, up to two minutes. Subject remains still in the position he was in when the spell was cast, but involuntary functions such as respiration and blood circulation continue normally. Opposed. [T=D]

Subject falls asleep for one hour (or longer if already tired). Opposed. [T=D]

Caster can create moderate drunkenness in the subject for one hour. (Slurred speech, staggering walk, uncertain hand-eye coordination, etc.) Opposed. [T=M]

Caster can cause the subject to forget one skill. Opposed. [T=M]

4th-degree:

Caster may control the actions of one subject for as long as he concentrates on it, up to ten minutes. No spoken or visual commands need be given — the subject understands the caster's will. Subject's Willpower roll is at +2 if the caster orders the subject to harm himself or do something utterly against his morals. Subject gets another Willpower+2 roll every time the caster orders such an action within the duration of the spell. Subject will be aware he was controlled once the control lapses. Opposed. [T=M]

Subject falls asleep for eight hours. Opposed. [T=D]

Customizing Degrees of Magic

New Spell Effects (Optional)

Many more spell effects are possible than are listed here. If the GM is willing, a player may propose a spell effect not listed here. In general, the GM should allow new spell effects — but should also reserve the right to adjust the degree, WP cost, time to cast, etc., if the spell proves abusive. Simply tell the player that he can cast the spell as agreed on for now, but that the details may change in the future.

The GM must decide if the effect is allowable, what spell it falls under, what degree it is, what the WP cost, time to cast, and duration of the effect are, and whether or not the wizard has a penalty for trying something new. Players should bear in mind the Magic spell group when proposing effects: poisons are not in the Combat spell group, for example.

Adjusting Power Levels (Optional)

The GM is free to customize the spell groups, of course. The lists provided are to the author's taste, but might easily be not to yours. Many prominent spells found in fantasy literature and other gaming systems are frankly missing

Degrees of Magic

(though the author does allow many of these spells to NPC wizards). Most frequently commented on is the lack of a Necromancy spell group. This is deliberate, as the author feels such spells, except for the few spirit-sensing spells in the Knowledge spell group, are best left to NPCs.

Likewise, the power level is fairly low, as gaming systems go (though the author does allow more powerful NPC wizards, especially adversaries...).

If either of these conditions bothers you as GM, you should adjust the lists before giving them to your players for character creation.

Or the opposite may be true: there may be spell effects you don't want your players to have — simply ban or alter them before character creation.

If the power level seems too low to you, there are many options available.

The simplest possible fix is to adjust the definition of a successfully cast spell. Currently the default is a Good result on a spell roll. If you make that a Fair result, spell-casting becomes easier.

Another simple fix is to grant five or more WP for each level of Magical Talent a wizard has.

WP cost can also be adjusted — the default of 1 WP per degree can be maintained, for example, but you might charge 0 WP for 1st-degree spells, 1 WP for 2nd-degree spells, and so on.

The GM can change the default spell duration and ranges to make things easier on a wizard, or perhaps allow

a spell effect cast at a higher degree to affect more subjects at once.

The "five free levels" option listed in *Five-Point Fudge* works with magic spells, but you may wish to keep the limit of Great for spells.

Or you could rename all the current spell effects as 0-degree through 3rd-degree, and write your own new 4th-degree effects. (The "gate" spells could open gates into other dimensions or times, an energy attack could blast castles, one could fly across an ocean in little time, etc.) Voila — more powerful spellcasters. Of course, there may already be wizards who know these 5th, 6th, or higher degree spells already....

If the power level seems too high to you, you could simply allow a maximum of 1 or 2 points to be spent in a given spell group, or on magic spells at all, for that matter.

Or you could rename the current effects as 2nd-degree through 5th-degree, and write your own new, milder 1st-degree effects.

Or you could try simply reversing some of the other suggestions above: only grant three WP per level of Magical Talent, for example.

If the players cast the same spells over and over, you can impose a -1 penalty for each repeated casting of the same spell effect within a given area and time period. Note that casting a different spell *effect* (even if of the same spell group and same degree) does not invoke this -1 penalty.

Sample Wizard Character

For a true wizard character, see Pietro in *Fantasy Fudge* (p. 141). In addition, here is the sample character from *Five-Point Fudge* (p. 81), modified to use one point in the Scholarly Magic skill group.

Balfo, a Halfling Scout

Attributes

Reasoning: Good
Perception: Great
Willpower: Fair
Strength: Mediocre, Scale -2
Agility: Good
Health: Fair

Skills

Scouting: 2 points
Observation: Good
Tracking: Good
Cartography: Fair
Move Quietly: Superb
[Fair +3 levels from Fault: Halfling]
Survival: Fair
Woods Lore: Fair

Athletic: 1 point

Balance: Fair
Climbing: Fair
Throwing: Fair
Swimming: Mediocre

Combat: 1 point (narrow)

Bow: Good
One-handed Sword: Mediocre

1 point spent in Scholarly Magic:

Scouting/Outdoor Spells: 1 point
Enhance Senses: Fair
Fire/Light: Fair
Wariness: Fair
Survival Mastery: Mediocre
Literacy: Mediocre

Gifts

Direction Sense
Magical Talent: Scholarly Magic (1 level)

Faults

Halfling (Scale -2, +3 to Move Quietly skill; worth two faults)
Humanitarian

Fudge Psi

by Shawn Garbett and Steffan O'Sullivan

There are three types of psi traits in this system: powers, skills, and the Psychic Reservoir attribute. Only psionicists have powers and the skills to activate them, but everyone has a Psychic Reservoir to resist psionic attacks.

Psionic Powers

The GM must decide how precisely to define psi powers. Since each power must be bought separately, defining them broadly makes for more powerful characters.

The chart to the right shows some broad groups that include more narrowly defined psi power groups listed with them. These in turn contain even more narrowly defined powers, which a GM may use as individual powers if desired. This list may be regrouped, expanded, some powers disallowed, a narrowly defined group made into a broad group that includes other powers, etc. The list is not intended to be comprehensive, but merely a sample.

The GM should let the players know what depth of psi skills she is using. Each power costs one supernormal power (two gifts).

Putting one skill level in a power gets it at Terrible. Powers may then be raised at the cost of two skill levels per level, if using the objective character creation system. For example, raising Telekinesis power to Poor requires two skill levels, and raising it to Mediocre would cost two more skill levels.

If a GM envisions a psi-rich campaign, of course, the costs should be much cheaper. Allowing many free levels of supernormal powers is a good way to do this, but be cautious about trading them for mundane traits.

Power levels define range, quantity or size of subject affected, etc. — see *Psi*, p. 24. A Fair power can do whatever the default average is for the campaign world.

Some tasks require a minimum power level, as set by the GM. If the character has the power, but not at the minimum level required, he may not attempt the action unless he uses desperation psionics (see p. 194). If the psionicist has the appropriate power at three or more levels above the minimum required, he is at +1 for that use.

No psionic ability can be used unless the character has the power listed on his character sheet.

A character may take a latent psi power at the cost of one gift. He can't use the power (may not take any related psi skills), but later in the campaign he may spend EP equal to another gift to awaken the power. He would then have to learn the skills to control the power.

It is also possible to take some interesting faults that will limit the nature (and reduce the cost) of any power. "Usable only in emergencies" is a common theme in fiction, for example.

<i>Very Broad Groups</i>	<i>Mildly Broad Groups</i>	<i>Narrow Groups</i>
Antipsi		Distort Nullify Resist
ESP	Astral Projection Telesense Temporal Revelation	Clairaudience Clairvoyance Locate Object Locate Person Sense Aura Postcognition Precognition Psychometry
Psychokinesis	Control Animate Control Inanimate Electrokinesis Temperature Control	Healing Levitation Metabolism Control Shapeshifting Force Shield Photokinesis Sonarkinesis Telekinesis Transmogrify Object Alter Electric Current Control Electrical Devices Cyberpsi Electric Blast Cryokinesis Pyrokinesis
Telepathy	Empathy Mind Shield Mental Communication Mental Control Vampirism	Emotion Control Emotion Sensing Mind Reading Thought Sending Alter Memory Persuasion Prevent Clear Thinking Send Violent Energy Telehypnosis Borrow Skill Drain Psychic Reservoir Drain Health Drain Energy
Teleportation		Teleport Self Teleport Other Teleport Object Planar Travel Open Dimension Portal

Fudge Psi

Psionic Skills

You cannot attempt any psionic action unless you have the specific skill to control the power in question. Each power must have an accompanying skill of corresponding broadness or narrowness (Control Tele-kinesis, Use Telepathy, Read Minds, etc.).

The default for psionic skills is non-existent. Raising a skill to Terrible costs one skill level, and two skill levels for each additional level. Skills may be taken as high as Fair at the beginning of a game. (The GM may allow higher levels if the campaign is centered around psionic abilities.) They may be improved through normal character development, and new ones may be added if the GM is willing. The player should have a good story concerning awakening new skills, however.

Psychic Reservoir

Psychic Reservoir is a measure of raw psi power available. Like most attributes, Psychic Reservoir is at Fair for every character unless deliberately altered. The GM may set the default lower, and there may be a ceiling on how high Psychic Reservoir can be set.

Merely having a Psychic Reservoir attribute does not mean the character is capable of actively using psi. Other psionic powers and skills are necessary to activate the Psychic Reservoir.

A low Psychic Reservoir can negatively modify any active psi ability, while a high Reservoir can be tapped to increase your chances of success — see *Psi Modifiers Summary*, p. 195.

A psionicist taps his Psychic Reservoir when he uses a psychic skill. Ongoing use gradually drains a Reservoir, and short but heavy-duty use of a psi power also drains a Reservoir, but normal brief use doesn't. However, a rolled degree of Terrible or worse on a psionic skill roll always lowers Psychic Reservoir a minimum of one level.

A psionicist can also attempt to drain his Psychic Reservoir deliberately. This may be done to gain a bonus to a psionic skill (see *Psionic Actions*, next), or to a power (see *Desperation Psionics*, next page).

There is no immediate penalty for dropping a level of Psychic Reservoir, as long as it remains Terrible or higher. However, your next use of psi may be affected: there is a negative modifier for using a psionic skill when your Psychic Reservoir is below Fair.

If the Psychic Reservoir is drained to below Terrible, the character immediately loses consciousness. It requires a Good roll versus a Constitution attribute to regain consciousness, which may be attempted every combat round.

Even after regaining consciousness, a character with Psychic Reservoir below Terrible is in trouble. The GM may impose any type of affliction she desires on such a character until the Psychic Reservoir reaches at least Terrible. Suggested afflictions include mild insanity (hallucinations, delusions, paranoia, etc.), physical debility (drooling, shaking, twitching, etc.), attribute reductions, and negative modifiers for even non-psi actions.

A character can regain one level of his Psychic Reservoir for each week (or day, or whatever the GM sets) of rest, up to his current maximum level.

Psionic Actions

Two kinds of psionic action are possible, opposed and unopposed.

An opposed action is a psionic attack upon an unwilling subject. The attacker rolls against his specific psionic skill, and defender rolls against a Willpower attribute to resist. (A defender may have an appropriate psi skill to use instead, such as Mind Shield.) An example of an opposed action would be an attempt to create fear in someone.

Unopposed psionic actions usually target inanimate objects. An unopposed action could be as simple as examining an object psychically, or as complex as opening a dimensional door at one's feet. Telekinetically hurling an object at a foe is an unopposed action because the object, not the foe, is the subject of the psionic skill.

When a psionicist wishes to use an ability, the player describes the result he wants to the GM. The GM then assigns a difficulty level to the action. Even if a psi overcomes a defender's Willpower roll to resist, he must still roll the difficulty level or higher to succeed at a task.

There may also be a minimum power level needed in order to attempt an action. For example, telekinetically lifting a pencil might only require a Terrible Telekinesis power, but lifting a large book might require a Mediocre Telekinesis power, and lifting a car might require a Superb Telekinesis power. If the psi's power level is three or more above the minimum needed, he gets a +1 to his skill level.

Note that mentally lifting a pencil might only require a Terrible power level, but manipulating it to sign one's name would probably require a Superb skill result. To accurately forge another person's signature would not only require a Superb Telekinesis skill result, but also a Fair or better Forgery skill result.

The time required to activate a psionic ability depends on the potency of the desired effect and the power level of the character. It is set by the GM. This can range from a single combat round to hours of concentration. The

Fudge Psi

individual can also vary the time concentrating (which must be uninterrupted) to speed up the results or increase the chances of success — see *Psi Modifiers Summary*, next page.

The psi now applies all modifiers and rolls against the difficulty level using the appropriate skill. In an opposed action, both parties involved make their rolls. On tie results, the status quo is maintained, whatever that may be.

At this point, a psi (or animate target of a psionic attack) may attempt to sacrifice one or more levels of Psychic Reservoir to augment his rolled result. That is, if a psi fails in an unopposed action, he may stress himself in an attempt to succeed. In an opposed action, this can be considered two people locked in psionic combat, each struggling to boost their power a bit to overcome the other.

To augment a rolled result, a psionicist rolls against the psionic skill he just used, with current modifiers still effective. If the result is Good, he may sacrifice one level of Psychic Reservoir to give him a +1 on the result of the skill attempt. On a result of Great, he may sacrifice one or two levels, gaining +1 for each level, and on a roll of Superb or better, he may sacrifice up to three levels of Psychic Reservoir. On a result of Fair, Mediocre or Poor, there is no effect: he may not sacrifice a level of Psychic Reservoir, but there is no penalty for having tried. On a result of Terrible or worse, however, he not only drains one level of

Psychic Reservoir, he also loses one level of rolled result. This can intensify any negative consequences of having failed.

If one party of an opposed action is successful in augmenting his rolled result, the other may then try to augment his. They may continue to trade sacrificing levels of Psychic Reservoir until one of them fails to change the result, or falls below Terrible Psychic Reservoir.

Someone defending with no psionic abilities rolls against Willpower-2 to augment his result.

Once augmenting — if any — is complete, the GM decides the duration of the effects — the better the roll, the better the results. Some effects will be permanent, such as Healing. Continuous concentration may be required to sustain other effects; this may slowly drain one's Psychic Reservoir.

Psionic abilities are sometimes dangerous to use. A rolled degree of Terrible or worse will usually result in the exact opposite of the desired outcome, or some other entertaining backfire. In addition, the psi loses one level of Psychic Reservoir. It may also have a gruesome result: brain hemorrhage, loss of sanity, or a similar outcome. A Terrible result on an opposed psionic action can mean the loser is now psychically open to his opponent. Such an open channel to another's psyche means that if the winner has any psychic ability at all, he can automatically draw on the loser's Psychic Reservoir to power his own abilities. The GM should determine these effects based on the situation at hand.

Desperation Psionics

Ordinarily, if the minimum power level of a proposed psionic action is higher than the character's power level, the psionicist may not attempt the action at all. However, if one is desperate enough, he can try it — at a great price.

For each level of Psychic Reservoir voluntarily drained before the skill roll, a psionicist can increase his power level by +1. Simply pushing the power level up to match the minimum level needed is all it takes to try the skill — but he is at -2 to his skill for each level of Psychic Reservoir he drained for this attempt.

Unlike augmenting a rolled result (as described in the previous section), draining one level of Psychic Reservoir before the die roll is automatically successful.

This is obviously not for casual use: the risk of a Terrible outcome is much higher than normal, as well as the guaranteed drain on Psychic Reservoir. Nonetheless, if one were being attacked by the Spawn of The Other, a demon of tremendous power, one might try anything to survive.



Fudge Psi

Psi Modifiers Summary

Apply as many modifiers to the skill as are appropriate:

Psychic Reservoir Level:	Psionic Skill Use at:
Mediocre	-1
Poor	-2
Terrible	-3
Below Terrible	Prohibited

Skill augmented by draining Psychic Reservoir: +1 per level

Terrible or worse result on skill augmenting attempt: -1

Desperation attempts: -2 per level of Psychic Reservoir drained

Power level is 3 or more greater than necessary for the task: +1

Concentration time reduced by half: -1

Concentration time doubled: +1

Certain drugs, devices, fields, star alignments, areas, etc., can also have modifiers. As a GM-chosen option, psionics may be blocked by metal — either all metal or just certain ones.

Psi Examples

Yardmower Man wants to mow the lawn psionically — he needs the practice. He currently has a Good Psychic Reservoir and an interesting assortment of psi powers and skills. The GM decides that to move and control the lawnmower is a Great difficulty level task on Telekinesis skill. It requires only Mediocre Telekinesis power, however. Yardmower Man has a Good Telekinesis power but only Fair Telekinesis skill. It may be tough to do it well, but he's willing to try it.

Yardmower Man declares he's going to spend twice as much time concentrating (+1) and is also under the influence of Batch-5, a psi-enhancing drug (+1). He rolls a -1 result, which means a Good Telekinesis effort due to his modifiers. He just missed the difficulty level. Since his power is adequate to move the lawnmower, he still mows the lawn telekinetically, but doesn't do a very good job. In fact, it looks sloppy: there are thin strips of unmowed grass here and there, and he took out half of his daisy bed with one poorly aimed swipe.

Since this is a continued use, the GM decides that for each hour spent mowing he reduces his Psychic Reservoir by one level. It takes him two hours.

The next day, Yardmower Man decides the director of the local government psionic research facility should be Molecularly Rearranged. (He's always snooping around, and has been known to lock up psis in the past.) The GM rules that Molecularly Rearranging a human other than the

psi himself is a Superb difficulty level task against the Shapeshift skill, and requires at least a Great Shapeshift power. It is also a taxing thing to do: it will drain one level of Psychic Reservoir at the end of the action. It will be opposed by the director's Presence attribute, which is as close as this campaign comes to willpower.

Fortunately for Yardmower Man, he has the Shapeshift power and skill both at Superb level. He also consumes a double dose of Batch-5, giving him a +2 in the opposed action, but severely risking side effects. His Psychic Reservoir is down to Mediocre from activities the night before (-1 to skill). Yardmower Man rolls a -1 Result. This is modified -1 for low Psychic Reservoir, and +2 for Batch-5, giving him a Superb result.

The poor director has a Good Presence and Fair Psychic Reservoir. He gets lucky and rolls a Great Presence result trying to resist the psionic attack. But Great is not good enough (Yardmower Man got a Superb result), so he tries to augment his result by sacrificing a level of Psychic Reservoir to fight the rearrangement of his molecules. His sacrifice roll (against Presence) is a Good result, so he increases his result to Superb. He's still holding on, but just barely. Also, his Reservoir will be Mediocre after this round of psychic combat.

Yardmower Man, not to be outdone, attempts to sacrifice his own Psychic Reservoir. He started the combat with a Mediocre Psychic Reservoir and full of Batch-5, so he still applies the +1 overall modifier to his Superb Shapeshift skill on his augmentation roll. He easily achieves a Good result, and he therefore augments his result to Superb+1. (After this round, his Reservoir will also drop another level.)

The director desperately tries to augment his result again, but rolls a Fair result: he's reached the limit of his ability to stave off defeat. Yardmower Man rearranges the director into a lovely bush, and stares blankly at the outcome. At this point, his Psychic Reservoir drops one more level, as required by the GM for such a taxing action.

Since he lost one level of Psychic Reservoir augmenting his skill, and another for the difficult Shapeshift action, Yardmower Man is now left with a Terrible Psychic Reservoir; he'd better not try anything this difficult for a while. Also, the GM demands a Good difficulty level roll against Constitution to avoid any unpleasant side effects from the Batch-5 overdose. Yardmower Man gets a Mediocre result, missing by two levels. The GM smiles at the player, and secretly jots down that the next time he uses Batch-5, he'll hallucinate that the director has returned to human form and is out to get him....

Yardmower Man may someday drain his Psychic Reservoir fighting someone that isn't there.

Fudge Superheroes

by William Stoddard

This chapter looks at ways of using *Fudge* rules to describe beings with superhuman powers. It's written in terms of comic-book style superheroes, who are the most familiar example. But the same methods can work for other sorts of superhuman beings, such as government-funded cyborgs, vampire hunters, legendary demigods, or cybernetic messiahs.

Superheroes are one of the biggest challenges to a gaming system. The nature, magnitude, and source of their powers are all incredibly varied. A super-team may bring together mutants, magicians, gadgeteers, highly trained fighters, and completely unique beings, at power levels suited to everything from beating up thugs in an alley to wrecking a planet. Fitting all this into a single system of game mechanics is a challenge. It's an even bigger challenge if the same system has to work for ordinary human beings as well.

Fortunately, *Fudge* has everything that's needed to define superpowered characters. The standard categories of *Fudge* traits — attributes, skills, gifts, faults, and scale — are all that's needed to represent any superheroic concept. The trick is to pick the right trait to represent each power or weakness. That's what this chapter is for.

Here's a quick overview:

To describe a character who is essentially human, but incredibly talented or trained in some field, use Legendary attributes and skills.

To describe a character who can do the same kinds of things that a human being can do, but with more power, use Scale. The basic Strength/Mass Scale is a good starting point, but you can reinterpret it to describe many other common powers.

Finally, for characters who can do entirely different kinds of things, from hurling lightning bolts to reading minds, use gifts. Likewise, use faults to define special superheroic weaknesses, such as vulnerability to some particular substance, inability to affect it, or dependence on it. Combine gifts and Scale to represent abilities outside the normal human spectrum at a high power level.

The rest of this chapter explores the details. There isn't space here for a comprehensive list of powers (and such a list wouldn't be very *Fudge*-like, anyway). But numerous examples illustrate the main ideas and suggest ways to treat a variety of superpowers.

Power Scales

To describe characters who can do more than human beings, *Fudge* uses the concept of Scale. The version of Scale that's easiest to quantify and generalize is Strength Scale. Strength translates easily into the energy output of the muscles, and energy is the common currency of all physical processes. Superheroic *Fudge* generalizes Strength Scale into Energy Scale.

Size and Strength Scale

In real living organisms, strength depends on size. No matter what animal it comes from, the same weight of muscle has the same energy output. For an animal (or a human) to be stronger, it has to be bigger. The Scale table reflects this.

The basic Scale table has Strength multiplied by 1.5 for each increase in Scale, with some rounding off for simpler calculation. For example, four Scale increases multiply Strength by 5.

A superhero might attain tremendous strength in this way, either by being huge and strong, or by being able to grow larger or change shape into a larger creature. For example, Captain Cretaceous might transform himself into a *Tyrannosaurus rex*. His dinosaur form weighs 5 tons or 10,000 pounds; the average human weighs 150 pounds. So the Captain is multiplying his size by 67. This is close to ten increases in scale (multiply by 60). So this form has +10 Scale, giving it +10 offensive factors in determining damage, and +10 Damage Capacity in withstanding it.

It's convenient to assume that height (for humans) or length (for quadrupeds) is proportional to the cube root of weight. So each three increases in Scale for size grant one increase in Scale for height. The Captain's +10 Scale gives him +3 Scale for height, making him 3.5 times as tall; his 6' human body becomes a 21' tyrannosaur body.

Super-strength Scale

Unlike real living creatures, superheroes can exert strength or withstand damage out of proportion to their body size. They may have denser body materials and the strength to move their massive bodies, or more powerful muscles, or cybernetic body armor that magnifies their strength. Such enhancements let them be as powerful as a dinosaur, or a tank, without being any bigger than other human beings.

Other than size, Scale has three main aspects: Mass, Strength, and Damage Capacity. Many physical superpowers can be defined by pinning down which of these three they benefit.

Fudge Superheroes



Increased density means increased mass and weight. The densest materials found on Earth are about Scale +8; a realistic superhero with the ability to increase his density would have the same limit. Density-powered comic book heroes can withstand more powerful attacks and are strong enough to move their massive bodies easily, so this Scale increase would affect all three aspects.

Simply boosting muscle power will affect Strength. The superhero's muscles don't tear his own body to pieces when he uses his strength, so he probably has increased Damage Capacity, at least for blows and other physical attacks. This may not be true for superheroes who augment their strength in some other way, such as telekinesis, a force field, or a powered exoskeleton.

It's also possible to create a character who's simply hard to hurt. This would count as increased Scale for Damage Capacity in relation to any sort of impact, pressure, or energy flow, but wouldn't do anything for Strength.

Because their Scale isn't tied to their actual size, superheroes can have extremely high Scale. The standard Scale table needs to be extended. Here is a version that does this:

Extended Strength Scale Table

Scale	Multiplier	Scale	Multiplier
+1	1.5	+21	6000
+2	2.3	+22	9000
+3	3.5	+23	13,000
+4	5	+24	20,000
+5	7.5	+25	30,000
+6	10	+26	45,000
+7	15	+27	65,000
+8	25	+28	100,000
+9	40	+29	150,000
+10	60	+30	225,000
+11	90	+31	350,000
+12	130	+32	500,000
+13	200	+33	750,000
+14	300	+34	1,000,000
+15	450	+35	1,500,000
+16	650	+36	2,000,000
+17	1000	+37	3,000,000
+18	1500	+38	4,500,000
+19	2500	+39	7,000,000
+20	4000	+40	10,000,000

If you need an even bigger scale, subtract 40 from the scale you want, look up the resulting number on the table, and multiply it by ten million. For example, if Cosmic Woman has Scale +60 for her strength, subtract 40 from 60 to get 20. The multiplier for Scale +20 is 4000. Multiplying this by ten million gives 40,000,000,000 (forty billion).

Energy Scale

Normal human beings expend energy mostly by muscular effort, moving their own bodies or other objects. But superheroes can use or control other forms of energy. The ability to do this is a gift (see *Gifts and Supernormal Powers*, p. 199), but the magnitude of the energy is a Scale.

The progression for Strength Scale can be used for any type of Energy Scale. In fact, human strength can be equated to energy: a human being of average strength can do useful work for several hours at a rate of 75 watts. So a superhero with Strength Scale +6 can produce 750 watts, or roughly one horsepower. A superhero with electrical powers at Scale +6 could produce 750 watts of electrical energy for several hours. One with thermal powers at Scale 0 could heat a pint of water one degree Fahrenheit per fifteen seconds.

The same Scale can apply to powers based on absorbing energy, such as cold or darkness powers.

Fudge Superheroes

In most superheroic campaigns, one of the main uses of superpowers is to inflict bodily harm. A human punch delivers about 50 joules of energy (a watt is a joule per second); higher power levels can be scaled up from that. For example, Scale +11 is 4500 joules, or about the energy of one gram of TNT. It's convenient to assume that all forms of energy are about equally efficient in damaging the human body. An attack then starts out as the equivalent of a punch, and each increase in Scale adds one level of damage.

Non-physical Scales

What about non-physical powers, which don't involve energy? Many are best defined simply as gifts; invisibility, for example, is either on or off, rather than having a magnitude. But a power that involves controlling something can be scaled like strength (which, after all, lets you control things by picking them up and moving them) or energy (which lets you control the energy you release).

For example, a telepath can reach out to another mind and implant a suggestion or impulse into it. The other person may act on the suggestion. If it's against the target's convictions, or just a strange thing to do, the target may try to resist. This requires an opposed action based on the two characters' strengths of will. If the Mesmerist has Scale +4 on his telepathy, he can reach out and implant a suggestion in five other people, not just one (the same suggestion in all of them, normally). Or he can focus on just one person and apply his Scale to his opposed action roll, giving him a good shot at totally dominating an average person's will.

Scale and Geometry

The effects of a fist blow are felt at a single point. The same is true of many superpowers. But other superpowers have effects that extend out for a distance, over an area, or through a volume. Each of these possibilities is a variation on Scale.

Suppose a power naturally works over a distance of one yard. Increasing this to five yards multiplies the distance by five, which is equivalent to Scale +4. But if a power works over an area, such as a square, changing a square from one yard by one yard to five yards by five yards makes its area 25 square yards, or Scale +8. And a cube five yards by five yards by five yards is 125 cubic yards, or Scale +12. The Scale for the two-dimensional square is two times as great, and the Scale for the three-dimensional cube is three times as great.

One-dimensional powers involve reaching out to a distance, or throwing or jumping to a range. For example, if an alien can stretch its tentacles to five times their normal

length, it's working with five times as long a lever in handling things, and needs to exert five times the force. The Scale of its reach is the same as the Scale of muscular force it needs to exert. For another example, suppose the superpowered thief Macavity has the power of teleportation at Scale +6. An average human being can jump about three feet horizontally or half as far vertically (assuming a standing start; a running start won't do much for a teleporter). Macavity can teleport thirty feet horizontally or fifteen feet vertically.

Most energy powers are two-dimensional; the energy forms the surface of an expanding sphere or the projected area of a beam. For example, the energy of sunlight averages 165 watts on a square yard, of which 39%, or 65 watts, is visible light. So Scale 0 darkness powers could black out one square yard. Eclipse, with Scale +8, could black out an area of 25 square yards, such as a square five yards on a side.

The energy from an explosion fills a volume of space; explosions are three-dimensional. For example, one gram of TNT, which is energy Scale +11, will incapacitate anyone in a one-yard radius. Incapacitation requires +7 damage levels, so the Scale +11 explosion can be analyzed as Scale +7 for damage and Scale +4 to fill a volume one yard in radius. If the whole charge applies at a single point (such as a soldier who throws himself onto a hand grenade), the entire Scale +11 applies as increased damage. A 125-gram charge (roughly the amount in the grenade), increasing Energy Scale by twelve to +23, increases the radius by four steps, to five yards.

Super-speed Scale

Fudge has a scale for speed of action (see *Speed*, p. 21). But really high-speed movement works slightly differently. Superpowered characters need a somewhat different Super-speed Scale, based on energy.

Consider the Mongoose, who moves five times as fast as a normal person. What happens if he hits someone? His fist is traveling five times as fast. That gives it 25 times the kinetic energy — each of his blows is Scale +8 in the damage it inflicts. And because he's faster, he can strike five blows for each one that a normal person can strike. So in terms of total damage, he's getting the equivalent of Scale +12.

To reflect this, use the following Super-speed Scale. For Scale higher than +12, take a multiplier from this table and multiply by five for every twelve increases. For example, Scale +5 gives two times speed, so Scale +17 gives ten times and Scale +29 gives fifty times.

Fudge Superheroes

Super-speed Scale Table

Scale	Multiplier	Scale	Multiplier
+1	1.15	+7	2.6
+2	1.3	+8	3
+3	1.5	+9	3.5
+4	1.7	+10	4
+5	2	+11	4.5
+6	2.3	+12	5

Unlike other Scales, Super-speed Scale also enhances combat skill, because a faster blow is harder to stop. Divide the Scale by three and round off; the result is the Scale modifier to combat. For example, the Mongoose, with Scale +12, gets +4 to all combat skills.

Gifts and Supernormal Powers

Some superheroes rely on augmented versions of normal human abilities. Normal humans can move, lift and handle things, hit people, and withstand injury; superhumans just do it better. But as the genre developed, writers came up with superheroes who could do much stranger things, either in addition to enhanced physical Scale, or in place of it. Describing the full range of superheroes requires more than Scale. Their abilities differ from normal human abilities not just in degree, but in kind.

In *Fudge*, the ability to do something other people can't do is a gift. A superpower is a very powerful gift, which no ordinary human being could have at all. An average superpower is equivalent to two normal gifts. For example, a superhero might be able to generate electricity within his body, become invisible, or read minds.

At the GM's discretion, certain abilities can be treated as ordinary gifts. This is plausible for talents that some real people have, such as photographic memory; for realistic biological traits, such as a rattlesnake's infrared sensors; and for "psychic" abilities as they appear in folklore. For example, the Oneiromancer's dreams sometimes bring psychic visions of distant or hidden events. Because this is at the GM's discretion, serving mainly as a way to advance the plot, it counts as a standard gift, not a supernormal one. It's also possible to start with a supernormal gift and attach a modification that makes it less effective; see *Power Modifications and Options*.

A supernormal power, by itself, grants the ability to do things at a magnitude comparable to that of normal human actions — to exert similar force, expend energy at a similar rate, move at a similar speed, and so on. Many superpowers are both different in kind and greater in magnitude. The basic kind of ability is a supernormal gift; the

magnitude is a Scale. Only supernormal gifts are eligible for increased Scale.

A power that only affects the character who has it usually doesn't require a roll. An invisible character simply goes about unseen. But a power may require a roll if it requires active adjustment. For example, the Chameleon would have to perform an unopposed action to match his color pattern to a background, with difficulty based on how complex the background was. And almost any attempt to affect another character should require a roll. Most rolls will be made against an attribute, but a superhuman character may develop a skill that permits more sophisticated feats. For example, an illusionist might develop an Artist skill to create convincingly realistic images.

Weaknesses and Vulnerabilities

Superheroes often have unusual weaknesses or disabilities, as well as unusual abilities. Most of these can be described as faults. Generally they should be treated as ordinary faults, not as supernormal ones, because most heroes' weaknesses only cause problems once in a while.

Common weaknesses include suffering extra harm from a certain type of attack (treat the effects as one wound level higher); suffering harm from exposure to something that doesn't harm other people (one wound per turn); being unable to affect certain targets; and being dependent for survival on something ordinary people don't need, such as regular immersion in water (one wound per hour for deprivation). Not being able to affect certain targets is a type of power modification (see below).

Power Modifications and Options

Supernormal gifts can be modified in various ways, for better or worse. These modifications can be treated as gifts or faults. As a rule, treat them as ordinary gifts or faults, rather than as supernormal gifts or faults. A supernormal power with two ordinary faults attached to it is effectively free. Treat this as a limit; don't let a character acquire a power at negative cost by applying more restrictions!

Superheroes sometimes have secondary powers based on their main powers. For example, Poltergeist can use her telekinetic powers to levitate herself. If a power can be interpreted as an application of another power, treat it as an ordinary gift, not a supernormal gift.

A major enhancement of a power's usefulness may be treated as a second supernormal gift. For example, the ability to generate electricity from one's body is a supernormal gift. But what about Will-o'-the-Wisp, who can command electricity mentally, generating charges or currents anywhere she can see? Her electrokinesis counts as

Fudge Superheroes

two supernormal gifts: one representing the basic electrical effect and one the ability to generate it mentally.

Scale normally applies to only one aspect of what a character can do: to strength, speed, or indestructibility, for example. But a superhumanly strong character might be able to use the internal energy of his muscles as a power source for bioelectric shocks or superhuman speed. The ability to apply Scale to more than one capability is a gift. Applying it to two related powers is a standard gift; applying it to all the abilities of the body, of the mind, or of the spirit is a supernormal gift.

A restriction on the usefulness of a power is a fault, usually a standard fault. For example, not being able to affect a certain type of target is a standard fault.

An important type of fault, especially with energy-based powers, is dependence on an external power source. A generator can actually produce energy within his own body or mind; a channel can only divert an external stream of energy; a transducer can absorb one kind of external energy and emit another. Being either a channel or a transducer is a major restriction and can be treated as a supernormal fault. For example, Santa Ana can magically command the desert winds.



This counts as two supernormal powers, one for the wind effects and one for the ability to produce them at a distance; but it only works when the air is actually in motion, which is a supernormal fault.

A little creative thinking may suggest other ways to apply this restriction. For example, the Catalyst can speed up or slow down chemical reactions in any substance she touches. She isn't actually producing chemical energy, but directing it, so she can be defined as having the power of chemical control and the channel restriction.

Another modification for energy-based powers is to treat them as powered by an internal battery. Rather than being able to produce a certain amount of energy, more or less as long as the user wants, the power has a fixed number of charges. When they're used up, the power stops working. However, several of them can be expended at once, attaining an increased Scale for one action. This is called the battery option.

A battery has 25 charges. Spending one charge is good for one action at whatever Scale the character has paid for. Spending two at once is good for an added +2 Scale; spending three for +3; spending five for +4; spending eight for +5; spending twelve for +6; spending sixteen for +7; or spending all twenty-five for +8. But spending more charges at once uses up the battery in fewer actions.

How long an "action" lasts is at the GM's discretion. It could be a single blow or energy blast in a fight. Or it could be an hour's sustained effort. For example, in battle against the unenlightened, Narasiddha suffers serious wounds. Calling on his yogic mastery, he uses his body's entire reserve of healing energy, gaining the benefit of a full 24 hours of healing in a single hour.

At the GM's discretion, the battery option can also represent powers that are used passively. For example, Earthman can use his control of the earth to cover himself with a thick layer of sand or clay that protects him from blows. But each time someone hits him, some of his armor breaks off. After 25 blows, he's unarmored again.

Non-humans

Many superheroes are not humans, but aliens, robots, demons, or other exotic beings. A system of rules for supers needs to provide for them.

Being non-human, but of some other natural biological species, is neither a gift nor a fault, but an option. Human capabilities include two major distance senses (sight and hearing), communication (speech), manipulation (two hands), and movement (running, and secondarily climbing, jumping, and swimming). Give the other species a

Fudge Superheroes

similar range of abilities, though not necessarily the same ones.

Some non-humans have natural advantages over humans. For example, a robot doesn't need food, water, or air (most robots have internal batteries, and some run their physical actions on the battery option); it isn't affected by poisons or diseases; and it has at least light metal armor. Treat being a robot as a supernormal gift. The same could apply for other powerful inhuman beings, such as a fairy or vampire.

Some non-human beings can be described as "incomplete" in a certain sense. Humans have the three aspects of body, mind, and soul or spirit. In many universes, a robot will not have spirit; spirit applies only to living creatures. An animal or plant will not have mind; mind applies only to beings that speak and reason. A ghost will not have a body. Any of these lacks can be treated as a double-value fault. They can be used to balance out a supernormal gift; for example, a character might have the supernormal gift Robot and the supernormal fault No Soul. This would account for such "robotic" qualities as lack of creativity and inability to grasp social nuances. In a campaign with fantasy elements, robots would also be unable to cast spells or perceive spiritual entities.

Legendary Attributes and Skills

Some superheroes don't have superhuman powers at all; they're just incredibly skilled at what they do, innately talented, or both. This was even more common in the adventurers of the pulps. A character of this type should have one or several Legendary skills, backed up by Great, Superb, or Legendary attributes. The GM may want to allow additional levels of Legendary skill in one area. For example, if Dragon is the world's greatest master of the katana, she may have Kendo at Legendary 2, backed up by Legendary Dexterity, Superb Will, Great Health, and a gift for sensing danger in combat situations.

Gadgets

Gadgets are an important part of the superhero genre. From the midnight avenger with his climbing line and exotic missile weapons to the galactic policeman with his incomprehensible alien artifact, superheroes often rely on equipment for many of their abilities.

There's no real difference between abilities gained from a gadget and abilities of a hero's body or mind. Theoretically the gadget might be taken away, or destroyed; but a hero with vision powers might have his eyes put out or glued shut, too. In the comics, if a gadget

is taken away, it's a temporary plot twist. Taking it away permanently would destroy the entire concept of the hero, making him unpublishable. In a roleplaying game, destroying or taking away a gadget would make a hero unplayable, and should be treated with as much caution as crippling the character or killing him outright. So having powers based on a gadget, as such, doesn't count as a fault.

Gadgets can be large and inconvenient to move around. A piece of equipment that's heavy or awkward, such as a rocket launcher or a motorcycle, has a fault attached to whatever gifts or Scale it grants. A piece of equipment that's mounted on a structure or vehicle, or that is a vehicle bigger than one person can move around, has a double-value fault.

What Gadgets Do

Mundane equipment can be bought off the shelf, or requisitioned from one's superiors. Generally, superheroes will have whatever mundane equipment is needed to use their skills, with its quality and quantity adjusted to reflect the owner's wealth. Gadgets aren't so commonly available. They have special capabilities that have to be acquired as character traits.

One type of gadget has improved functions. A motorcycle might be faster than any ordinary model, or a sword might have a sharper edge. These improvements can be treated as Scale increases. For example, if a normal motorcycle can manage 110 mph, a motorcycle with +3 Speed Scale would have a multiplier of 1.5, raising its speed to 165 mph. Scale is always relative to the functioning of a normal, unimproved version of the device.

Another type of gadget has added functions. These can be defined as gifts or supernormal powers. Added functions that are simply advanced technology for their period count as gifts; more wildly speculative functions count as supernormal gifts. For example, a helicopter with a voice-controlled computer autopilot would have a supernormal gift; so would a car that could become airborne.

Finally, gadgets can have entirely new functions, not modeled on the functions of any real devices, such as a suit that makes the wearer invisible or a belt that generates a force field. Those capabilities are treated as supernormal gifts.

Any of these sorts of gifts can also have Scale.

How Gadgets Are Created

Some superheroes don't just have specific pieces of equipment, but the ability to create new equipment.

The ability to create advanced devices, whose capabilities are state-of-the-art or a little better, is a gift. This is good

Fudge Superheroes

enough to add a function to a device that can be represented as a standard gift, or to increase its Scale by a step or two.

The ability to create truly super inventions is a supernormal power. The capabilities of the resulting devices can include supernormal gifts. In addition, supernormal aptitude for inventing can be taken at an increased Scale, representing the ability to create devices with increased Scale.

The kinds of devices that an inventor can create depend on his skills. For example, if Vector is skilled in rocketry, he can use his inventive gift to create rocket belts or rocket pistols. But if he wants them to have artificial intelligence, he needs to have a computer-related skill as well.

Normally, creating a device takes a fair amount of time, from hours to months. (An inventor with a supernormal gift for invention can work much faster than an ordinary inventor.) The ability to create a new device more or less instantaneously counts as an additional supernormal gift. Inventing may require a large, bulky toolkit (a fault) or a workshop carried in a substantial vehicle or set up at a headquarters (a double-value fault).

Any device created in this way lasts only for one adventure. To keep it in use permanently requires the GM's approval to spend experience points on it. Until paid for with experience points, the device is not part of the character's core concept. It can be destroyed, stolen, or even used against the inventor.

Magical spells can be treated like created gadgets. The spell has no physical substance, but the magician's ritual equipment can be defined as a toolkit or workshop. Being able to make subtle forms of magic effective is a gift. Flashy comic-book wizardry is a supernormal gift.

Campaign Scale

With these rules, you can improvise a campaign of superheroic adventure. But what kind of adventure are you looking for? Backstreet brawls with drug dealers, or planet-shaking wars? Different superheroic power levels are suited to different types of adventure. What power level do you want, and how narrowly do you want to define it?

For a typical one-city superhero campaign, start the characters out with Scale +12, one supernormal power, and skills and attributes suited to a competent normal human. If the players want less power and more versatility, let them swap at the following rates:

- 1 Scale level = 1 gift and 1 attribute level
- 2 Scale levels = 3 gifts
- 1 supernormal power = 2 gifts

They can also use the usual tradeoffs among standard gifts, attribute levels, and skill levels. A character with a double-value fault can have an extra supernormal gift.

For more powerful supers, start with some multiple of this; for example, Scale +36 and three supernormal gifts. To keep power levels in the same range, don't let players reduce Scale by more than twelve steps. On the other hand, if you want a team with very different power levels, let players reduce Scale by as many steps as they like, or just let them describe their characters and figure out how to turn the description into *Fudge* terms. The important issue for many super-teams isn't that different members are equally powerful, but that each one has distinct abilities and can do things the others can't.

Adamant (Denise Jeffries), mutant superhero

GM limits: Three free attribute levels; fifteen free skill levels (broadly defined); one free supernormal power; free Scale +12

Attributes

(Three free levels, five taken;
balanced by one fault)

Body:	Great	(2)
Mind	Good	(1)
Spirit:	Great	(2)

Skills

(Fifteen free levels, fifteen taken)

Dancing:	Good	(3)
Kickboxing:	Fair	(2)
Skateboarding:	Great	(4)
Street Smarts:	Good	(3)
Waitress:	Good	(3)

Gifts

(Zero free gifts, three taken;
balanced by one fault and by not
taking a supernormal power)

Attractive
+1 Offensive Damage Factor (due to
hard skin)
Perfect Balance

Supernormal Powers

(One free supernormal power, none
taken)

Scale

(Twelve free increases,
twelve taken)

Scale 12 for ability to withstand all
forms of bodily injury

Faults

Diminished Sense of Touch
Secret Identity

Fudge Superheroes

Vector (Andrew Jorgenson), gadgeteer superhero

GM limits: Three free attribute levels; fifteen free skill levels (broadly defined); one free supernormal power; free Scale +12

Attributes

(Three free levels, four taken; balanced by Scale not taken)

Body:	Good	(1)
Mind:	Superb	(3)
Spirit:	Fair	(0)

Skills

(15 free levels, 24 taken; balanced by Scale not taken)

Aerial Maneuvering:	Good	(3)
Chemistry:	Great	(4)

College Student :	Good	(3)
Computer Programming:	Fair	(2)
Flamethrowing:	Fair	(2)
Research:	Fair	(2)
Rocketry:	Superb	(5)
Unarmed Combat:	Good	(3)

Gifts

(Zero free gifts, four taken; balanced by Scale not taken)

Advanced Technology
Bilingual (English and Japanese)
College Scholarship
Use rocket exhaust as flame attack

Supernormal Powers

(One free supernormal power, two taken; balanced by two faults)

Armored Flight Suit: provides +2
Damage Capacity

Rocket Harness: provides equivalent of superjump — battery option with 25 charges

Scale

(Twelve free increases, eight taken; four traded for four gifts, one attribute level, and nine skill levels)

Scale 8 for jumping with rocketry harness:
75 feet horizontal or 37.5 feet vertical per charge used
Can break 75-foot fall with one charge
Using one charge as flame jet inflicts +8 damage

Faults

Adrenaline Junkie
Secret Identity

Jade Wizard (Long Li), ancient Chinese ghostslayer

GM limits: Three free attribute levels; fifteen free skill levels (broadly defined); one free supernormal power; free Scale +12

Attributes

(Three free levels, five taken; balanced by Scale not taken)

Body:	Good	(1)
Mind:	Great	(2)
Chi:	Great	(2)

Skills

(Fifteen free levels, fifteen taken)

Calligraphy:	Mediocre	(1)
Exorcist:	Superb	(5)
Mace:	Good	(3)

Physician:	Fair	(2)
Taoist elemental magic:	Great	(4)

Gifts

(Zero free gifts, four taken; balanced by one fault and by Scale not taken)

Charisma
High Status: Scholar
Elemental Transformations: Can use five elements to create/destroy other elements
Enhancement: Jade mace can strike against ghosts and spirits

Supernormal Powers

(One free supernormal power, five taken; balanced by Scale not taken)

Elemental Defense: Use Scale to resist harm from the five elements
--

Generalized Scale: All magical/mystical abilities

Jade Mace: Add Scale to offensive wound factors (increase from +2 to +6)
Reputation: Known and respected in the spirit world
Will Defense: Apply magical scale against ghostly possession

Scale

(Twelve free increases, four taken; eight traded for two attribute levels, three gifts, and four supernormal powers)

Scale 4 for magical/mystical feats

Faults

Oath: Must battle malignant supernatural powers

Cybernetics in Fudge

By Don Bisdorf

Eventually, the human race will no longer be satisfied with designing better cars, better houses, and better computers; we will try to design better human beings. We will use technology to make ourselves stronger and more durable, to expand our range of senses, to harden ourselves against age and disease. We will even attempt to enhance the human brain, fusing mind and metal into a new, computer-enhanced consciousness. This is the promise – and the danger – of cybernetics.

Cybernetics can be found in a variety of fiction genres, showing a different face in each. In comic books, cybernetics can give powers to valiant heroes, or weapons to twisted villains. In space opera, cybernetics can be the badge of honor for the veteran pilot, crippled in a galaxy-wide war. In the cyberpunk genre, cybernetics are almost like a plague: an unstoppable migration of science from our factories into our homes, and from our homes into our own bodies, whether we want it or not.

Whether you wish to explore the moral and ethical implications of technology within your game, or merely wish to throw in a few high-tech gadgets, cybernetics hold great potential. The rules below are suggestions for exploring that potential, in the manner that best suits your campaign.

Defining Cybernetics

For purposes of these rules, the term “cybernetics” will refer to any technological item intended to be permanently attached to the human body. This can be anything from a tiny clock implanted in the wrist, to the total replacement of the central nervous system with fiber-optic wiring.

When preparing a campaign, you must determine the technological basis for cybernetics, the availability and legality of such items, and the consequences of their use. You may explore these topics lightly or in detail, but do consider them. Laying out the background of cybernetics will add dimension and consistency to your campaign.

Start with the technology. Are all cybernetic implants made of metal and circuitry? Or are they unwieldy, steam-powered contraptions, the product of an alternate Victorian-era timeline? Or made of synthflesh, an advanced biomaterial produced by a strange extraterrestrial race? Once you have the technology, it will be easier to answer the other questions that will turn up during your campaign. How are cybernetic items implanted? Are

they vulnerable to electric shock? How are they repaired? How can they be detected?

Technology will also lead you to availability. If you are running a late twentieth century spy campaign, cybernetics might be very rare, and require weeks of surgery and recovery. If you are running a far future campaign where nanotechnology is common, getting a new implant might be as easy as holding out your arm for an injection, then waiting a few days for the nanites to rebuild you from within.

You should also consider the legal and ethical views of cybernetics. Such technology might be well-accepted in your world, or it might be expressly forbidden. A brain chip may be required for all citizens at age sixteen, or conversely, an item as innocuous as a pacemaker may be condemned by the Great Church. Do users of cybernetics require special permits? Are cybernetics a badge of slavery, the mark of the lower class? Laws, customs, and taboos add depth to a game world, and can provide plenty of opportunity for conflict.

Getting Cybered

One simple way to allow characters to acquire cybernetics is to allow players to purchase cybernetic gifts. A bionic arm might be worth one gift, while a built-in sub-machine gun might be worth two gifts. Sample gift costs are given in the next section.

Of course, cybernetics don't simply appear out of thin air (well... not in most games, they won't). If cybernetics are supplied by the agency the PCs work for, a character may need to travel to a secret, high-tech hospital and undergo weeks of treatment. If cybernetics are black-market items, PCs may need to locate an underground doctor with the proper tools and talent, and then meet the doctor's price.

If you wish to give the players some control over what type of cybernetics they will receive, and when, then you will probably need to come up with a catalog of cybernetics. Lay out all of the factors players will need to consider when choosing a cybernetic implant: the price, the length of the installation procedure, any possible side effects, and so on. It is important to choose these factors wisely. If you wish cybernetics to be rare in your campaign, don't make them cheap or easy. On the other hand, if cybernetics will be necessary for survival in the game, be sure to make them accessible. Underpowered PCs can ruin a campaign just as easily as overpowered PCs.

Cybernetics in Fudge

A Simple Cybernetics Catalog

Below is a basic list of cybernetic enhancements: tricks and tools for all situations. Feel free to alter the technical details to suit your own campaign. If all technology in your world is based on a miraculous superconducting alloy known as Profoundium, then sprinkle Profoundium liberally through your cybernetics.

Each item has a suggested cost, in gifts and in "newdollars." Newdollars are a fictional currency from a near-future world, provided to give GMs a feel for how to price cybernetics. A newdollar is about par with a year 2000 United States dollar, and the items below are priced with the assumption that cybernetic implants are common medical procedures. As GM, you may require PCs to pay the gift cost, or the newdollar cost, or both. Feel free to modify these costs to suit your own campaign.

You will notice that there is no consistent relationship between an implant's value in gifts and in money. The costs in gifts are meant to reflect the value of a particular implant as it applies to the game rules, while the newdollar costs reflect the complexity of the implant and the probable difficulty of the implanting procedure. The Rapid Healing implant only costs one gift, but it also costs 10,000 newdollars since it requires a complete overhaul of the user's immune system. Meanwhile, an implanted weapon only costs 2,500 newdollars, but is worth two gifts because it gives the user a significant, hidden combat advantage over an opponent.

It may also appear at first glance that the items are overvalued. For instance, an artificial arm with +2 Strength would cost one gift, or two attribute levels. The player could just as easily buy +2 to the character's natural Strength, and use it with all limbs. However, consider the additional advantages to having an artificial arm. It does not bleed, does not become infected, does not absorb poison, and does not require exercise. If it breaks, it requires a few spare parts, not a visit to a hospital. Also, the arm may be used to parry a blow from a sword blade — a trick not advisable with a flesh arm. Consider all of the uses and benefits of the implant, beyond what the numbers say, and you will have a better sense for the value of the implant.

Optics

Cost: 1 gift/1,000 newdollars

Artificial eyes. A patient whose natural eyes have been damaged can receive optic implants to restore full sight. Slightly modified implants can also provide the user with additional powers of sight:

Infrared/Ultraviolet: In low-light conditions, the eye projects a beam of infrared or ultraviolet light and records the reflected light to provide vision. One type of beam should be chosen when purchasing this option. Also note that two characters using the same type of optics will be able to see each other's beam.

Telescopic: Makes distant objects appear ten times closer.

Microscopic: Magnifies close-up objects (within ten centimeters) to 100 times their normal size.

Thermographic: Reveals patterns of heat and cold.

The GM may decide how many options may fit in a single eye. When using newdollars, each eye costs 1,000 newdollars, and every option costs an additional 100 newdollars. If you are using gifts, the cost of one gift entitles the character to one or two artificial eyes, as desired, and one free option. Each option beyond the first costs an additional gift.

For example, a single artificial eye with the Telescopic and Microscopic options will cost two gifts, or 1,200 newdollars. Two artificial eyes with only the Infrared option will cost one gift in total, or 2,100 newdollars.

Audio

Cost: 1 gift/750 newdollars

Artificial hearing. Like Optic implants, Audio implants can provide the user with enhanced senses:

Audio Booster: +2 to hear faint or distant sounds.

Audio Filter: +2 to pick out mingled sounds.

Supersonic/Subsonic: Can hear high and low frequencies.

Additional options cost the same as additional Optic options, above.

Limbs

Cost: 1 gift/2,500 newdollars

Artificial arms or legs. The new limb is not flesh and blood, and therefore is not damaged as a normal limb. Using the standard *Fudge* damage system, if a limb takes 6 points of damage in one blow, the limb will fail, and will not function until it is repaired. If the limb takes 12 points or more in one blow, it is destroyed, and must be replaced. No damage done to an artificial limb counts as a wound to the character, but malfunctioning limbs may adversely affect some actions.

The limb may also be enhanced with additional options:

Extra Strength: +2 to strength with this limb, and to muscle-powered weapons used by it.

Free Jointed: Joints bend to all angles and directions.

Cybernetics in Fudge

Cybersprint: When added to both legs, increases running speed to 80 kph.

Buying one option in a limb costs 500 newdollars, but no additional gifts. Each option beyond the first costs an additional 500 newdollars or an additional gift. Also, you must purchase each limb separately, and buy options for each individual limb. For instance, buying two cybernetic arms would cost 5,000 newdollars, or two gifts. Adding the Free Jointed option to both would cost 1,000 newdollars, but no additional gifts. Adding Extra Strength to both would cost another 1,000 newdollars, or

two additional gifts (since this is the second option in each limb).

Extra Strength in a single limb will increase punching and crushing power in an arm, kicking and leaping power in a leg. The character's full body strength is not increased — see the Body Frame implant for further explanation of full body strength.

Body Mesh

Cost: 1 gift/7,500 newdollars

A fine mesh of flexible, durable material woven just below the skin. This implant subtracts 2 points from any penetrating damage the character takes (knives, bullets, etc.). There is no effect to blunt damage (punches, clubs, etc.). The mesh is not visually obvious, but the character's skin will feel slightly more rigid.

The mesh is designed for use beneath natural skin, and does not protect any artificial limbs. For an additional 1,000 newdollars, the mesh can be extended to cover artificial limbs as well. No additional gifts are required for this option.

Body Plating

Cost: 2 gifts/15,000 newdollars

Lightweight subdermal plates, protecting limbs, torso, and skull. This implant subtracts 3 points from all damage done to the character. The plates are thin and do not produce noticeable bulges, but they are totally rigid, and are obvious at the first touch. The plates will cover all areas of the body, both natural and cybernetic.

Body Frame

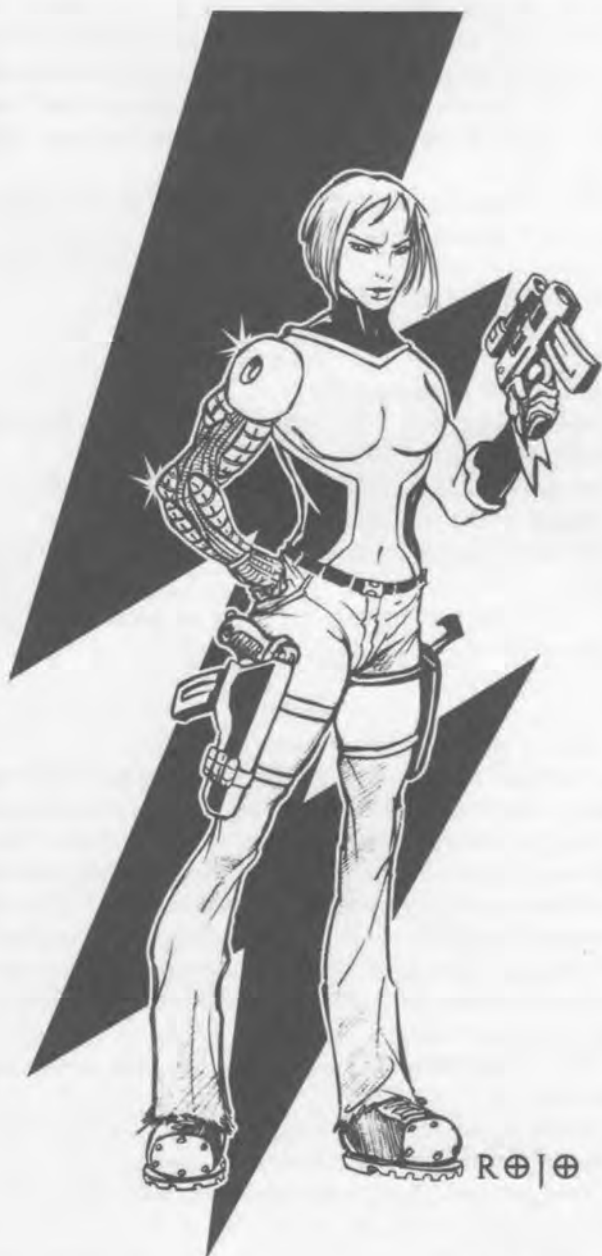
Cost: 2 gifts/25,000 newdollars

Reinforcement of the skeleton and joints. Without this frame, characters with artificial limbs cannot increase their full body strength. A character who receives stronger arms and legs cannot immediately lift up a car; the human infrastructure is simply not built to take the strain. A character with a Body Frame and with +2 strength in each limb receives +2 to his or her full body strength.

Power Surge

Cost: 1 gift/1,500 newdollars

Rewiring of the pulmonary and hormone systems to provide a temporary boost in strength and speed. When the user activates this implant, he will have an effective level of Legendary for any Strength, Speed, or Agility rolls. The effect lasts for one minute, and may be used only three times a day.



Cybernetics in Fudge

Weapon Mount

Cost: 1 gift/750 newdollars for melee weapon mount, 2 gifts/1,000 newdollars for ranged weapon mount

A mounting that can conceal a weapon within a natural or artificial limb, usually an arm. The weapon extends from the limb when needed. The basic implant includes the mounting only, which is permanent; however, the weapon itself is a separate purchase, and can be detached and replaced as desired. The weapon must be specially designed to attach to a cybernetic mounting. Some sample weapons might include:

Blade: +1 damage (20 newdollars).

Submachine gun: 30 rounds ammunition, damage as per whatever autofire rules are used (500 newdollars).

Rocket launcher: 3 rockets, +5 damage, 10 meter explosion radius (1,500 newdollars).

Feel free to devise your own weapons.

Tools

Cost: 1 gift/1,500 newdollars

Specialized tools built into a flesh or artificial limb. The tools extend and retract when needed, and are normally concealed. Characters should specify what type of tools are desired when buying this implant. A few possible tool sets: medical, electronic, breaking and entering, mechanical.

Painstopper

Cost: 2 gifts/5,000 newdollars

Modification of the nervous system to remove the effects of pain. Characters with this implant suffer no penalties to actions when Hurt or Very Hurt according to the standard *Fudge* wound track. These characters will be immobilized only when Incapacitated or Near Death, and even then they will be in no pain; their bodies are simply too damaged to respond. Such characters are also immune to physical torture.

Air Reserve

Cost: 1 gift/500 newdollars

An internal air supply, allowing the character to go without breathing for fifteen minutes. The implant requires thirty minutes of normal breathing in order to recharge.

Air Filter

Cost: 1 gift/2,000 newdollars

A filter which prevents toxins from reaching the lungs. The user is immune to the effects of smoke, knockout gas, or other inhaled toxins. Gas which operates based on skin

contact is not affected. Viruses and bacteria are also not affected.

Blood Filter

Cost: 2 gifts/5,000 newdollars

A filter which removes toxins and disease from the bloodstream. The user is immune to infectious diseases and to injected, ingested, and some inhaled poisons.

Rapid Healing

Cost: 2 gifts/10,000 newdollars

Enhancements to the body's regenerative systems. All wounds automatically go down one level every twenty-four hours. Thus, a character at Near Death will be completely recovered within four days.

Computer Link

Cost: 1 gift/1,000 newdollars

A connection from the brain to an interface port located somewhere on the character's skin. The character may run a cable from this port to a suitably-equipped computer or device, and operate that device by thought alone. No more carpal tunnel syndrome....

Wireless Link

Cost: 2 gifts/2,500 newdollars

Similar to the Computer Link, except that no skin port and no cable are required. The character's brain connects to the desired device via wireless signals. Again, the target device must be correctly equipped to receive such signals. The effective range depends on the sensitivity of the target device. A city police computer might be accessible from anywhere in the city, while a personal computer might only be accessible within ten meters.

Two characters with Wireless Links may also communicate with one another, effectively allowing telepathic conversation. Direct communication range is one hundred meters. Characters may extend this range by using intermediate devices. For instance, Silicon Sally might be in Japan, while Artificial Alex is in France. Sally sends a wireless message to her laptop computer, which connects to the Global Supernet, sending a message to Artificial Alex's pocket computer. Alex's computer then passes him the message.

Comm Link

Cost: 1 gift/500 newdollars

A built-in two-way radio, with a range of one kilometer. Input is accepted directly from the larynx, allowing the user to communicate subvocally, without speaking aloud.

Cybernetics in Fudge

Brain Plus

Cost: 2 gifts/7,500 newdollars

An expansion to the brain which can store data and execute programs. The user automatically receives a Computer Link in order to upload software to the Brain Plus; the character must spend an additional gift (and/or 1,500 newdollars) to upgrade to a Wireless Link.

The implant has five memory units, each of which can store one database or run one program. Sample databases might include: the laws of Hyper City One, the employee roster for GenTech Inc., or the precise locations of the secret rebel orbital satellites. The user has instant, flawless access to any item in such a database. Databases may be deleted or replaced as needed.

Programs can temporarily allow a character to use a skill that he has not learned. For example, a character with a Skiing program will instantly know how to ski, even if he has never seen a ski slope before. Such skills are static, and cannot be improved through experience. In fact, the character cannot develop even his natural ability in a skill while using a skill program. The Brain Plus handles all aspects of the skill, and the character receives no long-

term benefits. As with databases, programs may be deleted or replaced as needed; upload times are left to the GM.

Use these costs when purchasing databases and skill programs (no gifts are required for software):

Database: 100 newdollars

Mediocre skill program: 150 newdollars

Fair skill program: 300 newdollars

Good skill program: 500 newdollars

Legitimate database and skill program companies will copy-protect their software, so that one user cannot give purchased software to another user.

Furthermore, the Brain Plus can record data and upload it to a different computer. Each memory unit can store thousands of pages worth of text-only "mental notes," or five minutes of the character's full sensory experiences. A character might walk through a crime scene, then upload his memory to a forensics computer. The recording would contain every detail of the scene, including textures and smells — even details that the recording character did not notice at the time. Another character with a Brain Plus can download and play back the recording, effectively reliving the first character's memories.



Cybernetics in Fudge

On the darker side, the Brain Plus can run behavior-modification programs. For instance, a corporation might program an employee's Brain Plus so that employee can take no action against the corporation or its officers. An intelligence agency might slip a program into an enemy's Brain Plus, instantly turning the enemy into a double agent. Thus the Brain Plus has a wide variety of fascinating uses, for players and GMs alike....

A Brain Plus is, in many ways, just another networked computer, and as such it is vulnerable to hackers. An antagonist who can make a Superb Computer Hacking roll can gain access to a Brain Plus from the outside. The hacker can then read or alter stored data, delete programs, or install new programs. Major changes to the contents of a Brain Plus (like the deletion of an entire program) will be immediately obvious to the owner. More subtle changes (like the introduction of a virus) might require some sort of perception or awareness roll on the owner's part. If the intruder fails the Computer Hacking roll, the Brain Plus owner is immediately alerted of the attack, and has the opportunity to shut down the network link in self-defense.

The GM may discard the Superb Computer Hacking roll in favor of more complex hacking rules, if the campaign uses them. For instance, if the campaign uses the *Netrunning* rules presented elsewhere in this book, the Brain Plus should come equipped with a Great Monitor program (ODF +1) at no charge to the user, and without using any of the implant's five program slots. The Monitor will alert the owner if it detects an intrusion. The owner may upgrade this program for an additional charge, or may purchase and install extra defensive programs in vacant program slots.

Controlling Cybernetics

When you as GM decide to allow cybernetics into your campaign, you should also decide just how much metal to allow — and you should be prepared to enforce that limit. Don't allow your PCs to become lethal hunks of machinery if that's not the game you wanted to run.

The simplest way to control cybernetics is to set an arbitrary limit. Inform your players that their characters may not have more than ten gifts worth of implants, or more than 5,000 newdollars worth, or set whatever other limit seems appropriate.

Another method is to set a limit based on a physical or mental attribute. For instance, you might decide that cybernetics are a strain on the human immune system, and set a limit based on a character's Constitution or Health attribute. Or, you might decide that excessive

cybernetics can cause psychological damage, and set a limit based on Willpower or Sanity.

Here is a suggested limit chart:

Attribute Level	Limit in Gifts
Terrible	0
Poor	1
Mediocre	2
Fair	4
Good	6
Great	8
Superb	10

There should be severe consequences if a character exceeds this limit, such as damage to the nervous system, or sudden insanity. You may even impose mild penalties on characters who draw close to this limit.

Of course, it is easy for a player to carefully choose a set of cybernetics in order to come close to the limit without crossing over. To add an extra element of danger, secretly roll a single dF whenever a character acquires an implant. A "plus" roll increases the effective number of gifts by one, and a "minus" roll decreases it by one. Keep track of how close characters are to the limit yourself, and do not reveal this to the players. Without knowing exactly how close they are to the edge, your players will treat cybernetics with much more caution.

Players can also impose their own limits. Allow players to take faults such as "Cannot Use Cybernetics" or "Disgusted by Cybernetics." These are best in cybernetics-heavy campaigns, and they reward players for creating merely mortal characters in a dangerous, high-tech world.

Perhaps the best method of controlling cybernetics is through roleplaying. After all, if Silicon Sally starts to become more robot than human, what will her boyfriend think? Will the CityCops start to keep a closer eye on her? Will she become a target for street gangs hoping to strip her for valuable parts? Make it clear to players that power does not come without a price, and your game will be richer for it.

The Full Cyborg

There may come a point in your campaign where a few cybernetic implants are not enough. You may need a PC or NPC who has gone all the way — who has become nothing but a brain riding in a robot body. For the sake of convenience, we will call all such characters cyborgs. These characters are treated much differently than mostly-human characters.

Cybernetics in Fudge

First and foremost, a cyborg's body is not flesh. It is artificial, made out of whatever material is appropriate for your campaign. This is considered a gift, and its cost depends on how advanced the cybernetic body is. Suggested costs are shown on the chart below:

- 1 Gift** Basic Cyborg: Does not age, bleed, or suffer from disease.
- 2 Gifts** Advanced Cyborg: Same as above, and also does not require air, food, water, or sleep.
- +1 Gift** Either of the above, and looks human.

Any cyborg character should receive two numeric ratings: one for Mass/Strength Scale and one for Damage Resistance. The standard *Fudge* rules explain these ratings in detail, but here is a basic summary:

A Scale rating will make the cyborg heavier, stronger, and tougher to damage. Each +1 to Scale costs one attribute level and one gift (or three attribute levels). A Scale +5 cyborg will weigh as much as a pair of motorcycles, and will easily shrug off attacks from fists and clubs. A Scale +7 cyborg will weigh as much as a car and will be impervious to most gunfire. Also, the Scale +7 cyborg can easily cripple or kill an unprotected human with a single backhanded slap. Damage Resistance will reduce damage without increasing the cyborg's mass; useful for constructing cyborgs of lightweight, futuristic material. A Scale +3 cyborg with +4 Damage Resistance will be just as well protected as a Scale +7 cyborg, but will have only one-fifth the mass.

The GM should also examine the standard character attributes for the campaign and discard those that do not apply to a piece of machinery. A Reflexes attribute might still be appropriate, to determine the speed and accuracy of the cyborg's physical actions. A Constitution attribute, on the other hand, would not apply, as cyborgs do not get tired or sick (though you might add a Power attribute to represent the capacity of the cyborg's power source, or a Security attribute for the cyborg's resistance to computer viruses). A Strength attribute might still be appropriate, to demonstrate that a cyborg is either stronger or weaker than other cyborgs of the same Scale. An Attractiveness attribute would apply if the cyborg is designed to look like a human, but not if the cyborg is just an ungainly hunk of metal.

Cyborgs can have cybernetic implants, chosen from the list presented earlier. You may assume that a cyborg automatically has the following implants built-in: Optics, Audio, Limbs, and Body Frame. These implants have no extra options to start with; any options must be added on. The Painstopper and Blood Filter implants are unneces-

sary in a mechanical body. A cyborg who has bought the Advanced Cyborg gift will not need the Air Filter or Air Reserve implants.

You may track damage for a cyborg as you would for a human character, though you may want to change the labels of the wound track:

Human Wound	Cyborg Wound
Scratch	Scratch
Hurt	Damaged
Very Hurt	Very Damaged
Incapacitated	Immobilized
Near Death	Nearly Destroyed

Like humans, a cyborg at Damaged should be at a -1 penalty to all actions, and a cyborg at Very Damaged should be at -2. At first glance, it might appear as if this makes a human with the Painstopper implant more durable than a cyborg. However, when designing the cyborg body, the GM should have specified Scale and Damage Resistance ratings, making the cyborg tougher than a normal human. Five points of damage to a human will leave that human Very Hurt, even if he or she does not feel the wound. One more wound like that will take the victim out of combat. Five points of damage to a Scale +3 cyborg, on the other hand, is good only for a Scratch and is soon forgotten.

A cyborg at the Immobilized level is still conscious (though I use the word loosely) but cannot take action. A Nearly Destroyed cyborg is shut down completely. Any wound is considered permanent and will not heal itself; it must be repaired. A cyborg with the Rapid Healing implant is considered to have automatic self-repair systems, and will recover one wound level per day. A cyborg who is Immobilized or Nearly Destroyed, and who does not have Rapid Healing, will remain out of action until some kindly technician comes by to repair the damage.

A player may acquire a cyborg character in two ways: either by creating a brand new character as a cyborg, or by converting an existing human character. If a player is creating a cyborg from scratch, the procedure is the same as for creating a new character, setting attributes, gifts, faults, and skills. Attributes should include Scale and Damage Resistance, as mentioned above, as well as any applicable campaign attributes. Each level of Damage Resistance should be worth one attribute level, and each level of Scale should be worth one attribute level and one gift, as in normal *Fudge* character creation. The GM may also assign a set Scale and Damage Resistance to match an "off-the-rack" body designed for the campaign. Be sure to buy the Cyborg gift, as described at the beginning of

Cybernetics in Fudge

this section. Being a cyborg allows for a wide new range of faults, such as Corporate Property, Vulnerable to Electromagnetic Pulse, or Emits Harmful Radiation.

When converting a human character, the character immediately loses all gifts, faults, and attributes not appropriate to a cyborg. The character gains the Scale and Damage Resistance attributes and the Cyborg gift. Additional gifts and faults should be worked out between the player and the GM.

Depending on the nature of the intelligence guiding the cyborg, the gamemaster may wish to allow the possibility that a hacker can penetrate and interfere with a cyborg's thought processes. Obviously, a hacker must first have a way to access the cyborg's intelligence systems, either through the cyborg's own network link or by hotwiring an improvised link (this latter option is probably only feasible after the cyborg has been rendered immobile). The intruder should then make a Computer Hacking roll against the cyborg's Computer Security attribute (or should be required to penetrate the cyborg's security software — see the *Netrunning* rules elsewhere in this book for suggestions). After gaining access, the intruder should make a Computer Programming roll in order to alter the cyborg's processes, as suggested below:

Fair Difficulty: Put the cyborg to "sleep."

Good Difficulty: Remove or replace a small memory, such as the name of an unimportant first-grade teacher.

Great Difficulty: Lower a performance attribute (such as Agility or Perception) by one level.

Superb Difficulty: Remove or replace a significant memory, such as the name of a close friend.

Legendary Difficulty: Give the cyborg a new psychological fault.

Any such effect will be temporary only. Once the damage is noticed, a friendly programmer can correct the problem by making a Computer Programming roll that equals or exceeds the roll made by the intruder.

Cybernetics from Other Games — and in Your Own

Many other science-fiction roleplaying games provide catalogs of cybernetics, and these are good sources of information. To move a cybernetic item from a different game to yours, just read the description, rewrite it so that it makes sense in your game world and with your rules, and attach a cost. If you like the entire cybernetics rule system from a different game, and you have the ambition, there's no reason you can't translate it into *Fudge*.

The *Gatecrasher** game contains a thorough treatment of cybernetics — and it's designed for *Fudge*. If you're running a *Fudge* game and don't have the time or the desire to invent your own cybernetics, you can easily transplant the *Gatecrasher* cybernetics rules into your own campaign. If you like the *Gatecrasher* cybernetics, but not the rules surrounding them, you could simply assign each *Gatecrasher* item a cost in gifts or game money, as shown in the basic list given previously. Cybernetic organs (liver, heart, etc.) should be worth one gift each. Cybernetic enhancements (Force Field, Hover, Jump, etc.) should be worth two gifts for the most part, except for low-power implants such as Computational Ability. Unfortunately, there are no money costs given for *Gatecrasher* cybernetics, but if you can identify the cost of an equivalent, non-cybernetic item, you can use the following chart to make a guess:

Cybernetics Are:	Multiply Cost By:
Rare	100
Uncommon	25
Common	10
Everywhere	5

For instance, if cybernetics in your campaign are rare, and a radio communicator costs 50 dollars in your world, a cybernetic radio link would cost around 5,000 dollars. This guideline is useful for creating any new cybernetic item. It is only a guideline, however, and you should alter the final cost as you feel appropriate.

No matter what rules you use, you should try always to maintain balance. When you conceive a campaign, you should have a good idea of how powerful you want the PCs to be. You might want a band of unstoppable heroes, or a crew of unreliable misfits. Plan out your cybernetics in order to give your PCs enough power to succeed, without giving them so much power that the game becomes pointless. Run a test adventure or two, perhaps with test characters, so that everyone knows how your rules will work. Adapt as necessary, based on the results. And remember that your goal as GM is not to "beat the PCs." The object of the game is for everyone to have fun. If you can achieve that, then the game is a success.

* The *Gatecrasher* game is now owned by Domibia Games — see their website at www.domibia.com.

Cybernetics in Fudge

Sample Cyborgs

Jack Hunter, alias CyberJack

CyberJack is a cyborg character created for a cyberpunk campaign. Jack Hunter was once a security officer for DefCon, a global defense contracting corporation. An accident at a weapons test (or was it an accident?) left him nearly dead. The corporation exercised a desperate measure — they extracted his brain and implanted it inside an experimental cyborg body. The operation was a success, transforming Hunter into a powerful urban combat machine. He is currently on contract to the city of NeoYork, serving in defense against crime and terrorism.

Attributes

Scale	+5
Damage Resistance	+3
Reflexes	Great
Awareness	Great
Will	Good

Skills

Computers	Mediocre
Criminology	Good
Driving	Good
Gunplay	Good
Interrogate	Good
Streetwise	Great

Gifts

Cyborg: does not age, bleed, or suffer disease (1 gift)
Infrared Vision
Thermographic Vision
Pop-up Submachine gun
Comm Link

Faults

Hardwired Loyalty to DefCon
Duty to Defend Innocents

ALIC/E: Artificial Life Cyborg/ Espionage Type

ALIC/E (a.k.a. Alice) is a secret agent cyborg in a space opera campaign. She was born with profound genetic defects that left her crippled, and her family was too poor to afford proper medical care. When her home world became the secret hideout for a gang of interstellar pirates, she was able to provide Star Law with enough information to allow Star Law agents to ambush and capture the entire gang.

Star Law Command saw that she was a young woman with great potential, hindered by a body that was close to collapse. They offered her a proposal — to copy her personality into a synthetic brain, within an android body. She accepted eagerly, and now serves Star Law as one of their finest agents.

At first glance she appears to be a normal, attractive woman. Her computer-enhanced brain, however,

enables her to quickly learn any skill or language, allowing her to blend into any situation. Her android body provides her with superhuman strength (at level Legendary 2, with the bonus from her gifts) and with the tools to crack a positron lock or defuse a singularity warhead.

Attributes

Scale	0
Damage Resistance	+4
Strength	Superb
Agility	Great
Charm	Good
Perception	Good

Skills

Dodge	Fair
Ray Pistol	Good
Shadowing	Good
Star Pilot	Fair
Stealth	Great
Technical	Good

Gifts

Cyborg: All benefits, and looks human (3 gifts)
Microscopic Vision
Built-in Technical Tools
Brain Plus; preferred databases and programs:
• Database: Star Law's 1,000 Most Wanted Criminals
• Database: Identity details needed for current mission
• Program: One language needed for current mission
• Program: One skill needed for current mission
• One slot kept free just in case
Wireless Link
All limbs +2 Strength
Appears Human on Security Scanners (2 gifts)

Faults

Attracted to Action and Danger
Hunted by BLAST (Brigands, Liars, Assassins, Spies, and Thieves)

Netrunning

by Shawn Lockard

The following is a framework of rules for netrunning, designed to fit into a typical cyberpunk game. Cyberpunk is a near-future high-tech setting where corporations have more power than governments and life is cheap. Within that setting, there is typically a worldwide network that is essential to everyday life. Netrunners use their special expertise in manipulating that network (often just called "the 'Net") and defeating its security. Some goals of a successful 'Net run include stealing sensitive data, altering records, controlling or reprogramming critical systems, or bringing down a system.

Netrunning rules are typically customized and complex. When you strip all of the trappings of the genre, Netrunning is quite similar to a "dungeon crawl." The netrunner (thief) is looking for a treasure (information, or control of a system) that is guarded by monsters (other netrunners) and traps (security programs) and is hidden in a dungeon (the target site). The purpose of the rules below is to make that as simple and straightforward as possible.

To that end, these rules have followed the "dungeon crawl" paradigm. The netrunner infiltrates a given site using his various offensive programs as "weapons," his stealth programs as "armor" to protect his identity, and his protective software as "armor" against direct attack to his deck or his mind.

Equipment

The first thing that a netrunner needs is equipment. This typically consists of a deck (or computer), programs to run on it, an interface for the deck, and a link into the 'Net.

Mental Interfaces

Netrunners access the 'Net by hooking themselves into their deck. They are then immersed into a virtual reality that iconically represents the computer systems they are interfacing with. There are three possible types of connection.

Terminal: The user interfaces with the network using a visual display (monitor or VR), and an external input device, such as a keyboard, mouse, or voice recognition. This interface is slow compared to the others, but very safe. There is no physical connection to the user. The user suffers a -1 to netrunning skills due to the slowness of the interface.

Neural: An interface jack is built into the character and the user plugs into the system that way. The speeds are sig-



nificantly quicker than a terminal (response time is the speed of thought). The downside is that the character is wired into the system, and quite vulnerable to attack. This is the default method.

Brainbox: The character wears a control helmet that transmits and receives input right from the brainwaves, in essence reading his thoughts. This equipment isn't necessarily available, or if it is, it is prohibitively expensive and illegal for civilian use. It's not quite as vulnerable as a neural interface (+1 to defense when attacked), but flatlining (see *Programs*, p. 214) can still occur.

Communication Links

Communication is normally so fast as to be transparent, and often only slowed down by the virtual reality paradigm so that the netrunner gets a sense of travel. The only time speed is an issue on a typical 'Net is when there are outages, or someone is actually attacking communication links. On the 'Net, any speed loss can be debilitating; if there are any problems, the netrunner's actions are at a penalty (determined by the GM depending on the severity of the problem).

Netrunning

Decks

Most decks come wired to accept most common interface types. The connection is typically made using a shielded cable, lest someone tap the wireless frequency and try to control the deck, or the netrunner, remotely. The deck receives the data from the 'Net, and prepares it for the interface.

The deck is the netrunner's portal into the 'Net. The virtual reality interface used to issue commands to the deck is customizable. Following the "dungeon crawl" example above, the netrunner could present himself as a thief. The location he is trying to break into would be represented by a castle: security programs might be shown as locked doors, defensive programs as orcs or goblins, and the powerful artificial intelligence could be represented by a dragon.

The deck also stores and runs all of the netrunner's programs. Its software can be configured with special instructions (such as "eject me if you detect a Trace program") or interface with other local equipment. The speed and memory of a deck limits the number of programs that can be run at a given time. If you wish to limit the number of programs the deck can run simultaneously, the following is recommended:

Deck Quality	# of Programs
Terrible	1
Poor	2
Mediocre	3
Fair	4
Good	5
Great	6
Superb	7
Legendary	8+

The quality of most off-the-shelf decks is typically Fair. To determine the quality of the deck available, the GM may either implement monetary costs, or treat the deck as an attribute of the character — the netrunner must spend attribute levels to raise (or lower) the deck's trait.

Most Superb or higher decks would only be found in the hands of the military, or of top corporate netrunners.

Programs

Below is a sample list of what programs could be expected to be available. A few programs are regulated quite heavily: acquiring them can be a mission in itself. A deck is very easy to give instructions to, so a gamemaster should be flexible, allowing programs not on their default list. If the player can describe its logical functioning, and it is not too powerful or complicated, it should be allowed.

Programs are of three types: Intrusion, Stealth, and Defense. Intrusion programs are those used to break through protected areas, infect targeted sites with viruses, or modify targeted software. Stealth programs keep the netrunner hidden from security systems (whether automated or other netrunners), and disguise the netrunner's trail and location. Defense programs protect hardware and software (whether that of the netrunner or of the target site). Some programs are primarily used by netrunners, and others mostly by sites as security, but all are available — a netrunner, for example, could use Trace programs against other netrunners.

Intrusion programs are very akin to weapons — while the netrunner's skill determines how effectively he can react and implement choices during a run, the programs affect how well the attempts succeed in overwhelming the target site's defenses. Therefore each Intrusion program is given an offensive damage factor, usually ranging from +0 to +5.

Stealth and Defensive programs are similar to Damage Capacity or armor, as they protect the netrunner from being located, or protect systems from being penetrated, and so are given a defensive damage factor, also ranging from +0 to +5.

Programs of +4 or higher are typically very difficult to acquire, and are only available to top corporate or military netrunners.

Program Availability

How available programs are to characters will depend on the GM's campaign. There are various ways to handle their acquisition:

1) Treat their costs as part of the skills cost — each program at 0 is free, and each +1 thereafter costs one skill level at character creation. The GM will probably need to make more skill levels available at character creation.

2) All programs at 0 are free, and the character receives 10 points to purchase program upgrades.

3) All programs at 0 are free, and improvements cost money, or must be acquired through theft or barter.

Available Programs

Intrusion

Alter: Modify another program's instructions, such as hobbling a defensive program so it does not perform the actions it is supposed to, or so it does something else entirely (like subverting a Bodyguard program to attack another netrunner).

Attack: Destroys a program if successful, but any program so disabled triggers a Stealth check at +1.

Code Cracker: Used to fool a Password Gate.

Netrunning

Corrupt: Renders target program ineffective, but still leaves it running.

Machine Gun: Works as an Attack program against all the programs in an area. It suffers a -1 penalty to the roll.

Shuffle the Deck: Resets the netrunner's deck, taking him off-line.

Sniffer: Finds hidden or stealthy netrunners or programs.

Trace: Allows the user to determine the physical location of the target netrunner.

Virus: Slowly corrupts the targeted program or deck. If successfully used on a program, the program takes a wound level every two turns. If used on a deck, the deck's speed (and hence the number of programs that may be run) is lowered by one level every three turns.

Watchdog: If activated, will track down the user. Whereas Trace locates the physical location, Watchdog determines a netrunner's location on the net. Takes a few turns to work.

Stealth

Disguise: Makes a program look as though it is one with authorized access. Disguise programs usually must be individually acquired for each specific site.

Proxy: Reroutes the netrunner's signal so that it appears that it is coming from another location.

Sneaker: Conceals the netrunner or a program from detection.

Spy: Goes ahead of a netrunner and tries to identify programs in the next location. Make a situational roll: the higher the rolled degree, the more accurately it reports the program(s) back to the netrunner.

Defense

Bodyguard: Defends other programs against attack. If a Monitor program detects an attack occurring on the program it is defending, the Bodyguard will figuratively step in front of the attack and take its effects.

Monitor: Watches another program for any unauthorized access, and can activate an alarm or launch other programs automatically if it is activated. Each Monitor program can have only one action.

Password Gate: Guards a passageway, and requires a passcode.

Restricted Programs

These programs are only available to corporate or military netrunners.

Flatline (Intrusion): Attacks a netrunner directly, doing physical damage to him if it succeeds.

DeckBoom (Intrusion): Causes a target deck to melt down. The program is run directly against the deck. It will ruin the deck if successful (i.e., if it can get past the security).

Tank (Intrusion): Blasts down pesky gates, doors, or other programs. Very effective, but certain to set off all the alarms (i.e. negates the netrunner's Stealth).

Netrunning Mechanics

The netrunner has a Netrunning skill he uses in conjunction with programs in three areas: Intrusion, Stealth, and Defense. Some GMs might wish to differentiate the netrunner's skill into these three areas as well (which might necessitate a few extra skill levels available at character creation).

Intrusion defines the ability to break through the security measures of sites, or the ability to destroy hostile programs attacking one's own security. Stealth measures the netrunner's subtlety in movement across the 'Net, and how much of a trace is left by the netrunner. Defense is used to keep a site or netrunner's programs intact.

Movement

As noted above, the speed of travel on the 'Net is instantaneous. The only reason to stop that movement is if the netrunner is interdicted, spots another user, or wants to look around. Once the user reaches the entrance to his intended target, he moves very carefully. Suggestions for mapping that movement are included below (see *Mapping*, pp. 216-217).

Running Programs

The netrunner can run as many programs simultaneously as his deck rating can handle. Programs can be "stacked," so that if one fails, the other takes over. For example, a character running a Sneaker program to avoid detection could also be running a Disguise program at the same time. If the Sneaker program fails, and the netrunner is detected, the Disguise program would make it appear that the netrunner is authorized to be there, at least until such time as the Disguise program fails.

The netrunner may not have enough room in his deck to have all programs running. Slotting in new programs takes an action in which the character cannot actively attack or defend himself (effective skill of Poor).

The netrunner should declare which programs are currently slotted in when he begins his "run." Also, any programs that can have their settings customized should be declared as well — such as the action that a Monitor program will take. For

Netrunning

example, a netrunner may program a Monitor program to take him offline automatically if it detects a Trace program. Another Monitor program would be necessary if the netrunner wanted to guard against Flatline programs as well.

Each program is treated as having its own Wound Track — when the program is Incapacitated, it no longer functions.

Turn Sequence

Each player can normally take one action per turn: everyone, including the opponent(s), gets a turn. Each turn represents an incredibly small amount of time, even for computers. The attacker goes first, and then the defender reacts. In cases where there is more than one attacker, or it is unclear, use the character's skill as an Opposed Action to determine initiative. It typically stays in the same order, but a fast system or an effective opposition could turn the tables. Examples of actions include starting a new program or logging out of the 'Net. Using a program or issuing a command to it is not a turn, but turning one off, or replacing it with another program, requires a turn.

Intrusion/Defense

Any Intrusion action should be contested vs. the Defense of the target. Any ties are inconclusive (the action doesn't work).

This is treated as a standard *Fudge* combat roll, with the relative degree determining the amount of "damage" done to the target. Damage in this sense is not necessarily actual damage to the target system (unless it is being reprogrammed or infected by a virus), but rather how close the attack is to defeating the system. Each defensive system uses a standard wound track, with "Incapacitated" indicating program failure. Defensive systems also suffer standard wound penalties (-1 for Hurt, -2 for Very Hurt).

Stealth

Netrunners are visible to other netrunners and to the monitoring software of the 'Net sites. If the netrunner wishes to remain hidden he must run programs like Sneaker to hide, or Disguise to appear as someone or something else.

Each action that the netrunner takes that might arouse suspicion (breaking through a Password Gate, for example) should cause a check to be made against the character's Stealth programs, using the targeted system's detection programs, such as Sniffer or Trace. Again, this is treated as a combat roll — the more "hits" the netrunner takes, the closer he is to being detected (the Stealth program becomes Incapacitated). Stealth rolls also suffer wound penalties, as repeated detection attempts narrow in on the character.

If a character is detected, the defenses of the target site may attempt to Trace the character. The character's Proxy program defends him from this. The character may opt to disconnect before he is found (see *Ejecting*, below).

Flatline Programs

Characters can take injury from Flatline programs. The attack is treated the same as Intrusion/Defense, but the damage is done directly to the character's mind. This damage is healed by whatever rate is normal for physical damage in the GM's campaign. Until such time, the character's skills suffer wound penalties due to the effects. A character who reaches Near Death is considered to be in a coma, and how or when the character may come out of it is up to the GM.

Ejecting

An Eject can be set to occur for protection, but the Ejection must be set for a specific trigger with a Monitor program, such as a Trace or Watchdog breaking through the character's defenses. Sometimes the attacking programs can sneak by or corrupt the Eject command. Ejection can be triggered manually, but is slow, only acting on the next turn, with the character suffering the same penalties to skill as slotting in new programs (effective skill drops to Poor).

Artificial Intelligences

Artificial intelligences on the 'Net are powerful, almost god-like entities. They fully interface on the 'Net, run at speeds incomparable to human beings, and any hackers that go head-to-head with one will usually flatline. They act as their own deck, and run at a scale so fast, that they are usually dealt with in a more physical manner if they become out of control. Special programs are usually written specifically to run against them, and even then are risky. High skill levels and high ODF/DDF numbers would define an artificial intelligence's stats. Often the only way to effectively assault an AI is with multiple netrunners, which works the same as standard *Fudge* for multiple combatants (-1 for each additional opponent after the first, to a maximum of -3).

Mapping

As discussed previously, a deck's virtual reality software interprets the rather unimaginative nature of computer systems into a visual format that represents a much easier and quicker to comprehend reality. Instead of seeing ran-

Netrunning

dom characters, a netrunner with a 1920's gangster interface might see a location as a bank. The tellers represent the basic system security programs (like Password Gate and Trace) with the closed bank vault and bank guards substituting for the tough security around the sensitive data.

So mapping a location out (if only on graph paper, or a rough sketch) is a good idea. Characters with inside information, or previous reconnaissance might have a partial map, and could slot their programs accordingly. Otherwise they are going in blind. If you have a map of a building or a dungeon from another game, you can use that to represent a location, and then note which programs are running at which locations.

Following the bank paradigm:

1. Main Lobby: This area is public access. Inside the room is a guard, other patrons, teller windows, and the office door. A netrunner could mingle with other users here for a bit. The guard only activates if it observes suspicious activity

Guard: Fair Monitor program (activated by either a botched attempt, or a patron taking a long time to conclude business, such as five or more rounds). Linked to a Fair Trace program, ODF +1.

2. Tellers: A finessed, high skill attack here should work. These tellers represent the access points that legitimate users of the system employ, and are susceptible to clever, low-risk attacks.

The tellers are Fair Password Gate programs, DDF +1. The information available through access here is never of a truly sensitive nature, and usually of no resale value. Sensitive information requested through the tellers will be routed through the office. A netrunner could conceivably Corrupt a teller program to retrieve data.

3. Office: All programs here are operated by Good automated systems. Any attempt to enter the office will require passing a Gate, DDF +2. The Gate is Monitored (+1): any attempt at entry (including authorized) triggers a trace attempt by a Trace ODF +2 program. Any attempt to corrupt or destroy the Gate may be detected by the Monitor, which will initiate an ODF +2 Watchdog. Access here may not lead directly to the big score, but it could provide helpful information, or access to less important but still highly confidential information.

4. Vault: This is where the truly important information is kept. The Superb Gate program is monitored by other netrunners (Good skill, Good deck, programs are uniformly +2) around the clock, and the internal security changes hourly.

Example: Miles Drake is being paid to get information on classified projects. He has a Great skill level in Computer Hacking. His equipment consists of a Good deck (5 programs). He is currently running a Sneaker program (+1), backed up with a Disguise program (+1), and a Proxy program (+0) to reroute his signal. He has a Corrupt Program (+1) and a Code Cracker program (+2) loaded as well.

Miles begins by attempting to disable the guard with his Corrupt program. He rolls a +2 for a trans-Superb result against the guard's Fair, for damage of 5 – the guard's programming is now Very Hurt. This triggers a Stealth check – the guard's Fair Monitor program vs. Miles's Great Computer Hacking skill, +1 for the Sneaker program. Miles gets a Good result, so remains undetected.

The next round, Miles continues his work on the guard, doing an additional 5 points of damage – the guard's program has now been rendered ineffective, although it is still apparently running.

Miles now turns his attention to the Password Gate to the office. He rolls Great Intrusion vs. Good when he runs a Code Cracker program (ODF +2) resulting in a 1 level success, and does 3 points of damage, which are reduced by the Gate's DDF of 2 – the Gate is only Scratched. The Monitor program on the Gate checks against Miles, and gets a rolled degree of +2, which is reduced by Miles's +1 Sneaker program, for a result of 1 – Miles's Stealth level has been Scratched. Miles continues to work on the Gate, eventually overcoming it, but at the same time, all of his Scratch boxes for his Stealth are full through repeated attempts to detect him.

Miles makes it into the office and begins work on the Gate to the vault. While he is working on the vault, the monitoring netrunners notice activity and gradually find him (Miles's Sneaker program becomes Incapacitated). However, it is backed up by his Disguise program, which mimics an officer of the company. One of the netrunners doing security runs a Watchdog program to see where the signal is coming from, as he is suspicious. The netrunner's program Scratches Miles's Proxy.

Miles eventually opens the vault, suffering a Hurt result on his Disguise, and begins to search for valuable information. He finds what he is looking for: data on a new synthetic drug that increases mental functioning for short periods. However, his Disguise is penetrated, and the security netrunner runs a Trace to find Miles's physical location as well. Miles's Proxy drops to Hurt, and he opts to Eject, as his cover is blown. He takes a turn to Eject (dropping his skill to Poor), and suffers an Incapacitating result on his Proxy. Miles ejects, but now they know where he is....

Fudge Vehicles

By Jonathan Benn

There are many RPG vehicle design systems out there. Some of the most famous ones are very complex and involved. The reason why these systems are so complex is that they advocate building vehicles from their component parts. These components are then put together in order to create a vehicle, and overall characteristics (such as vehicle speed or durability) are then calculated so that they can be used during game play. Creating a single vehicle design can often take hours, or even days. Unfortunately, this is time spent number crunching rather than being creative.

In *Fudge Vehicles*, we propose designing vehicles like one would characters. This means concentrating on the overall properties of vehicles and not worrying too much about their inner details. In other words, when you design a vehicle, you deal with the vehicle characteristics that will actually be used in play.

Game World

Genre has a tremendous impact on vehicles. It affects what technologies are available, and how vehicles look and perform. It is up to the GM to specify the genre, and its various possibilities, to the players.

In general, a game world's genre can be defined as cinematic or realistic. In a cinematic campaign the characters are heroes capable of extraordinary or seemingly impossible actions. In a realistic campaign an attempt is made to simulate reality as much as possible, hopefully without getting in the way of fun.

Vehicle Types

What types of vehicles are available depends on the genre. For example, one wouldn't expect jet airplanes in a fantasy campaign. For the purposes of this discussion we will consider four different sub-genres: fantastic, low-tech, modern-day and high-tech.

In fantastic genres there may be magical vehicles and magical animals that can act like vehicles. This genre can often be combined with the others. For example, putting the fantastic and high-tech genres together can create a techno-magical genre or one involving psionics. Possible



vehicles in the fantasy genre include the pegasus, nightmare, hippogriff, griffon, floating island/city/castle, flying ship, flying carpet, witch's broom, witch's cauldron, digging machine, giant sea turtle, magical underwater boat, magical space ship, etc.

Low-tech genres aren't always very interesting as far as vehicles are concerned. On the bright side, it's usually pretty easy to imagine all of the possibilities and understand how they work. Some typical low-tech vehicles include the horse, cart, sailboat, canoe, galley, hot-air balloon, steamship, railroad train, zeppelin, etc.

The modern-day genre is often the most convenient as any of its concepts are within immediate grasp of the players. This makes vehicle research and understanding the technology relatively easy. Typical modern-day vehicles include the sailboat, canoe, hot-air balloon, railroad train, zeppelin, automobile, ocean liner, submarine, plane, jet aircraft, space shuttle, maglev train, subway, hovercraft, etc.

The high-tech genre is where things get really interesting for vehicles. The possibilities are truly only limited by the imagination, and by what is considered appropriate for the genre. Sophisticated, and perhaps even sentient, robots and robotic vehicles become a possibility as player characters. The high-tech genre can include any vehicle from the low-tech or modern-day genres, as well as the spaceship, ballistic airliner, faster-than-light spaceship, living vehicle (e.g. giant space fish), flying saucer, flying belt, teleportation booth, etc.

Vehicle Registry

The vehicle registry is the complete collection of vehicles that have been developed for a genre. It's very useful, because it's a resource for people to quickly choose vehicles from, and people designing new vehicles can take a look at the body of knowledge to make sure that their new design fits. For example, if a new ship design is a little too powerful, maybe it needs to be made more expensive, or maybe just more popular.

The best way to get started on creating a good vehicle registry is to do research. The library has books detailing various vehicles throughout history. The Internet has many sources as well. For example, the US military maintains "Fact Files" freely available on the Web. By combining real-life research with fictional twists, you can design many interesting and unique vehicles. The best part is that once a new vehicle becomes part of the registry, it can be used as inspiration and a comparison tool for future designs.

Fudge Vehicles

Technology Level and Registries

As the march of technology advances, vehicles will become better and better. However, this does not mean that older vehicles will immediately cease to see service. For a time, at least, they will remain cheaper to own and operate. Older technologies are likely better understood and thus easier to maintain. Furthermore, older technologies may be good enough and not need to be replaced. The nostalgic may even collect and/or prefer outdated vehicles.

Hence, it is important to keep track of the technology level of vehicle designs. It can be assumed that more advanced technologies will be more powerful and useful. Keep that in mind when comparing vehicles of differing technology levels and your registry will end up making a lot more sense. Tracking technology levels also makes it much easier to know which vehicle designs are available if the game is set in a particular era.

Usually more advanced technology is better, but sometimes economic forces and good or bad design can interact to create strange situations. For example, a new high-tech vehicle may in fact be worse than its lower-tech competitors. Or one particular design may be much better or cheaper to manufacture than its equivalent-technology competitors. These things happen in the real world, and they probably happen in most fictional genres as well. Thus, don't worry too much when comparing vehicle designs in the registry. What at first seemed like a mistake may prove to be creative genius.

Vehicle Attributes

Attributes are used in *Fudge* to express traits that are very commonly held. For characters, common attributes include Strength, Willpower, and Agility, because most people have these traits. For vehicles much the same is true. They have a variety of traits, a few of which are universal (and should be expressed as attributes) and most of which vary tremendously (and should be expressed as gifts or faults).

In *Fudge Vehicles*, a standard set of vehicle attributes is assumed. Everything that is not an attribute is then a gift or fault.

Durability is the vehicle's ability to stay operable despite damage and poor conditions. This attribute comes into play when the vehicle is damaged, or when there is a possibility the vehicle might leak, etc.

Size specifies how big the vehicle is, which in turn affects how easy it is to hit and how much damage it can take. This attribute is expressed as a number (e.g. Size 2) rather

than a *Fudge* value (e.g. Mediocre). See *Attribute Scales*, p. 220, for more information.

Speed represents the vehicle's ability to move quickly, and like Size it is expressed as a number (e.g. Speed 4) rather than as a *Fudge* value (e.g. Good). See *Attribute Scales* for more information. Speed is relative to a particular environment that the vehicle is capable of passing through. Possible environments include road, ground (which includes on- and off-road), water, air, underwater, underground, outer space, etc. For example, an ordinary car might have Great Speed (road) but have Poor Speed (ground). If the vehicle is only suitable for one environment, like a boat for example, or the vehicle's performance is the same in all traversable environments, then there is no need to specify which environment Speed applies to.

Maneuverability is the vehicle's ability to turn quickly. Like the Speed attribute, Maneuverability is relative to a traversable environment. See the Speed attribute description for details.

Weapon Attributes

Weapons have three attributes: Damage, Range, and Target Size.

Damage determines how dangerous the weapon is. This is a standard *Fudge* value on the Terrible to Superb ladder. If a weapon's Damage attribute is greater than the target vehicle's Armor trait, it is more likely to cause damage. The default vehicle Armor value is Poor, so keep this in mind when assigning Damage to weapons. A Fairly Damaging weapon is reasonably powerful, whereas a Superbly Damaging weapon is devastating.

Range specifies the maximum distance at which targets can be hit with a reasonable chance of success. This often differs from the absolute maximum distance the weapon can reach — hitting something that far away is just luck. For example, a typical assault rifle might have an effective Range of 450 m (500 yd.), even though a bullet fired from the gun might actually travel over 3.4 km (2.1 mi.). *Fudge Vehicles* offers two methods to specify Range: subjective and objective. These rules will focus on the subjective system, since it is the simplest and easiest; however, feel free to use the objective system if you find that it improves your game.

Subjective Range means using the standard Terrible to Superb span. What subjective Range means is completely up to you. For example, Poor could represent a thrown grenade, Fair could signify a rifle, and Superb could mean a missile. The advantage of using subjective Range is that it is very easy to assign a difficulty value to a character's attempt to hit a target. The current subjective distance to

Fudge Vehicles

the target is the attack's difficulty, and if that's greater than the weapon's Range attribute then the target is too far away to hit. For example, if two vehicles are a Great distance apart, then only weapons with Great or higher Range can be used. The disadvantage of subjective Range is that it's very fuzzy and makes it difficult to make accurate judgments. For example, it will be impossible to know exactly how long it will take a vehicle to cross a subjective distance. The GM will simply have to fudge a value. If this sounds like your cup of tea, then subjective Range is for you. Otherwise, try objective Range.

Objective Range means assigning a distance value (e.g. in meters or yards) to the Range attribute. For example, a machine gun might have a Range of 900 m (1,000 yd.). The advantage of objective Range is that it's very easy to know if a target can be hit or not, based on how far away it is. Also, how quickly a vehicle reduces a distance can be easily gauged with a simple calculation. Simply convert kilometers per hour to meters per second (or miles per hour to yards per second), and then multiply by the number of seconds in a round to find out how far a vehicle moves every round (e.g. 90 km/h = 25 m/s, or about 75 meters per round for a 3-second combat round). Disadvantages of

objective Range include more record-keeping and the fact that it's harder to figure out what sort of difficulty would be involved in hitting a target at a specified distance.

Target Size describes how large a vehicle the weapon is designed to hit and damage, not how large the weapon is itself. For example, a Target Size 5 weapon designed to damage tanks could potentially be carried on the shoulder of a Size 0 human being. Target Size and Size can be directly compared to each other (in other words, they are on the same attribute scale). See the *Attribute Scales* section for details on the Size scale.

Weapon accuracy is determined by the operator's Gunner skill, although particularly accurate or inaccurate weapons may have a gift or fault to reflect this.

Attribute Scales

As with human characters, some of the vehicle attributes are on a scale, because the attributes are far too variable to fall completely within the Terrible to Superb range. The scaled vehicle attributes are Size and Speed.

The Size attribute is based on a new **Fudge** scale that works like the standard **Fudge** Strength/Mass and Speed

Table 1: Sample Objects and Their Respective Size Scales

Object	Cubic Meters	Cubic Feet	Size Scale
Human	1	35	0
Motorboat	3	110	1
Car	6	210	2
Cessna 172, four-person plane	12	420	3
Black Hawk attack helicopter	30	1,100	4
Main battle tank	45	1,600	5
F-14 Tomcat	186	6,600	7
CRJ-700, seventy-person jet	885	31,000	9
Transport hovercraft	1,100	39,000	10
Benjamin-class submarine	9,700	340,000	13
Cruiser	73,500	2,600,000	16
The Titanic	120,000	4,200,000	16
The Hindenburg	200,000	7,100,000	17
Large exploration spaceship	280,000	9,900,000	18
Nimitz-class aircraft carrier	400,000	14,000,000	18
Large military spaceship	16,000,000	570,000,000	23
City-sized space station	1.20E+10	4.2E+11	33
Moon-sized space station	2.14E+15	7.6E+16	50
Moon	2.20E+19	7.8E+20	64
Earth	1.07E+21	3.8E+22	69
Jupiter	1.43E+24	5.1E+25	80
Sun	1.41E+27	5.0E+28	90

Fudge Vehicles

scales. The main difference is that Size has a greater difference between each level. An object of Size 2 is twice as large as an object of Size 1. An object of Size 3 is four times larger than one of Size 1, and so on. For the sake of standardization we will set Size 0 to represent one cubic meter/yard, or the approximate size of a human being. **Table 1** shows a variety of vehicles and their respective Size scale values.

There are two very good reasons to use Size for vehicles rather than Strength/Mass as for characters:

1) Living beings are made mostly of water, which means that all creatures of a certain Mass will have approximately the same Size. Hence, Mass is a good way to approximate Size for living creatures and it's reasonable to base damage and to-hit modifiers on this kind of attribute. Vehicles, on the other hand, might be built of anything. Balsa wood has a very different density from steel, for example. Hence, Mass doesn't give any indication of how big a vehicle is.

2) It can often be difficult to get Mass information for a creature or a vehicle. Size, on the other hand, is usually not a problem. Pictures of vehicles and animals are fairly easy to come by. Hence, Size is a better attribute to use than Mass because it makes it easier to research new vehicles for a vehicle registry.

The Speed attribute is on the standard *Fudge* Speed scale. Hence, a vehicle of Speed 2 is 1.2 times faster than a vehicle of Speed 1, and a vehicle of Speed 3 is 1.44 times faster than a vehicle of Speed 1. For the sake of standardization, we will assume that a Speed of 0 is equivalent to a speed of 15 km/h (or 10 mph), the approximate running speed of a human being. **Table 2** shows some sample vehicles and their respective Speeds.

Gifts and Faults

In general, gifts and faults provide information about a vehicle that cannot be described by its attributes alone. These should only be used to designate characteristics of the vehicle that are different or interesting. Ordinary or obvious things, like the fact that a car comes with four doors and four wheels, don't need to be mentioned.

A gift typically provides a +1 bonus in applicable situations, or allows operations a vehicle could not normally do. A fault typically imposes a -1 penalty in applicable situations, or prevents the vehicle from doing things it could normally do. However, this is a rule of thumb only. There is no requirement to run gifts/faults this way, and even the examples in this text don't necessarily follow this rule exactly. Consider gifts and faults as tools for completely customizing a vehicle to your specifications. When creat-

Table 2: Sample Objects and Their Respective Speed Scales

Object	km/h	mph	Speed Scale
Small sailboat	13	8	-1
Human	15	10	0
Motorboat	29	18	3
Submarine	40	25	5
Frigate	54	34	7
Aircraft carrier	56	35	7
Main battle tank	68	42	8
Transport hovercraft	75	47	8
WWII-era jeep	129	80	11
Car	150	90	12
Motorcycle	185	110	13
Cessna 172	228	140	14
Attack helicopter	300	190	16
CRJ-700	860	530	22
B-52 bomber	1,050	650	23
Harrier jet	1,190	740	23
Speed of sound (Mach 1)	1,200	750	24
Earth's rotation	1,680	1,000	25
F-14 Tomcat	2,400	1,500	27
Earth's orbit about the sun	110,000	68,000	49

ing a vehicle, it helps to provide a description with each gift or fault, that way readers will have an excellent idea of the vehicle's important details.

Below is a list of gifts and faults that should provide you with inspiration when creating vehicles of your own. The names shown in the examples below are for categorization only; call them whatever you want on a vehicle record sheet.

Access

The vehicle comes with special or unusual access. An extra-large airlock, an extendable airlock (for connecting two vehicles), or teleportation technology are all good examples.

Accurate/Inaccurate Weapons

The vehicle has weapons that make it easier or more difficult for the crew to hit targets. One, some, or all of the vehicle's weapons may be affected. This trait comes into play whenever a crewmember fires a weapon. Generally, weapons that have a high rate of fire should have their

Fudge Vehicles

accuracy increased to reflect the fact that this makes it easier to hit things.

Arm

The vehicle is equipped with one or more arms. If necessary, specify their location, Dexterity, and whether their Strength is proportional to the vehicle's size (e.g. a humanoid vehicle) or not (e.g. a robotic submarine with a small arm for obtaining samples).

Armor

This vehicle has an armor level different from the default of Poor. As a rule, heavier armor means a more expensive and slower vehicle, so armor tends to be rare.

Cargo Bay

The vehicle is equipped with one or several rooms, or open areas, dedicated to carrying cargo. A room may come with some sort of lifting mechanisms (ramps, pulleys, elevators, etc.), and if it is enclosed it must have some means for accessing the outside world (e.g. large doors). If desired, you may specify how much cargo may be stored in the vehicle, or it may be left to common sense. Other vehicles may be stored in a Cargo Bay, but it's not designed to rapidly launch them. Hence, a Hangar Bay is more appropriate for vehicles.

Communicator

The vehicle has an unusual communication system that gives it special abilities. For example: carrier pigeons (faster than horses), telegraph (faster than pigeons), radio



(wireless), extremely low-frequency radio (goes through water more easily), laser (point-to-point, tough to jam or intercept), neutrino (passes through solid objects like planets), tachyon (faster than light), crystal ball (audio/visual instant communication), etc.

Compartmentalized

This gift is usually only seen in military vehicles, or vehicles that travel in harsh environments. It means that the vehicle is equipped with numerous extra-strong inner walls and doors. In the event of damage, this offers the vehicle and occupants better protection from fire, flooding, decompression, and the like.

Countermeasures

The vehicle has devices for foiling an enemy sensor, communicator, or targeting system, and/or for detecting when a "lock" has been made on the vehicle (i.e., for knowing when it's about to get attacked). You can simply assume that the vehicle has appropriate countermeasures for its technology level, or specify which it has. In general, countermeasures can be for protecting the vehicle from a weapon (e.g. chaff, flares, decoys, smoke, etc.) or for causing problems for the enemy force as a whole (e.g. jamming, which sends out powerful noise in order to make it tough to use a sensor or communicator). In some settings, countermeasures may be able to subtly trick sensors and communicators, not just jam them.

Counter-physics System

The normal laws of physics don't affect this vehicle thanks to a science-fiction or magical component. The vehicle might be unaffected by gravity, not have momentum and/or not have inertia. For example, the vehicle may be able to stop instantly without damage, or be able to go from standing still to top speed instantly. Think flying saucer.

Easy/Hard to Modify

The vehicle is particularly easy or difficult to retrofit. Vehicles with the Easy to Modify gift may be popular, or at least stay in service for a long time.

Equipment

The vehicle has special or unusual equipment built-in. Examples may include: fire extinguishers, bilge pumps,

Fudge Vehicles

winches, extendable ladders, cranes, forklifts, tractor beams, security systems, cameras, IFFs (Identify Friend or Foe), transponders, seatbelts, airbags, ejection seats, etc.

Hangar Bay

The vehicle comes with space for other vehicles to dock inside of it. The bay may be specialized for a certain type of vehicle (in which case the bay takes up less space), or general purpose. A variation of the hangar bay is an external cradle that allows smaller vehicles to be lashed onto the mother ship (e.g. lifeboats on an oceangoing ship).

High/Low Endurance

The vehicle can last an unusually long or short period of time before needing refueling or maintenance. A reason may be given (e.g. drop tanks that give additional fuel), and it may help to specify how long the vehicle can last. Larger and more expensive vehicles tend to naturally need more fuel and maintenance, up to the point where maintenance staff may be required twenty-four hours a day.

High/Low Quality

The vehicle is just generally well made, or a lemon. This can affect buying or selling the vehicle, impressing people, making certain Durability rolls, making rolls to see if a vehicle subcomponent is itself of decent quality, or making situational rolls to see if the vehicle and its occupants are lucky or not.

High/Low Tech

Some of the vehicle's parts, or the whole vehicle, are built with a different technology from the norm.

High/Low/No Visibility

Occupants have an easier or harder than usual time seeing out of the vehicle. Typically, vehicles like planes have High Visibility, while vehicles like submarines have Low Visibility. Having No Visibility only makes sense for vehicles equipped with appropriate sensors.

Independent Weapons Power

Even if the vehicle loses power (e.g. after suffering damage to the power plant), those weapon systems remaining intact will stay operable, as they have individual power sources.

Life-support System

The vehicle contains a system for keeping its occupants comfortable and alive despite exterior conditions. In general, these come in two forms: NBC (Nuclear, Biological, and Chemical) kits that clean incoming air, and full life support that provides a self-contained atmosphere. NBC kits can only be used in areas where there is an adequate atmosphere for occupants to breathe; otherwise (e.g. for submarines and spacecraft) full life support is needed.

Long/Short Range Communicators

Some or all of the vehicle's communications systems are significantly better or worse than the average. This gift/fault comes into play when communicating under difficult conditions, such as when very far away, the enemy is jamming, etc.

Long/Short Range Sensors

Some or all of the vehicle's sensors are particularly good or bad. This affects rolls to spot things that are far away, obscured, stealthy, or camouflaged.

Motive System

Only use this gift if you want to draw attention to a motive system, as the vehicle's main motive system can simply be assumed. This trait indicates that the vehicle has a particular system for moving it, such as wheels, retractable wheels, tracks, legs, rotors, hydrofoils, hovercraft fans, wings, propellers, jet engines, etc.

Navigation System

The vehicle has an unusual or special system installed that gives operators an easier time navigating. Scientific devices range from a magnetic compass (know which way is magnetic north), to a sextant (use the stars to figure out where you are), a gyroscopic compass (know where you are relative to a fixed position), radio triangulation (know where you are thanks to radio transmission with nearby fixed stations), an inertial compass (know where you are, but needs occasional calibration), or global positioning system (GPS, uses satellites to tell you your location). Sensors like radar may be used for short-range navigation, like for maintaining a specified altitude or avoiding collisions. Fantastic devices, such as a magical map that always indicates where you are, are also possibilities.

Fudge Vehicles

Neural Interface

The vehicle can be controlled directly by a person's mind. This may only be possible for the pilot, or for anybody in the vehicle. It could require the user to connect to the interface via a wire, or the vehicle could have a mechanism that detects and reacts to thoughts. In the latter case, there may be designated "thought reading" areas onboard the vehicle and/or an elaborate security protocol to prevent stray thoughts from causing mayhem.

Power System

The vehicle has a special power plant. For example a solar panel, nuclear reactor, anti-matter reactor, magical soul ripper, or organic energy converter.

Powerful/Weak Computer

The vehicle has an unusually powerful or weak computer that affects operations such as navigation, calculating trajectories, running intensive simulations, etc.

Prototype

This vehicle is among the first models of a new vehicle design. That means that it's probably more unreliable than a mature vehicle. A prototype will probably have lower attributes (especially Durability), one or more Quirks, and cost much more than the final design. At the very least, it's more likely that occupants will cut themselves on sharp corners.

Quirk

The vehicle has a peculiarity that makes it less capable or just annoying. This may be the result of a design glitch or wear and tear. Possible quirks include a need for more frequent maintenance, higher fuel consumption, vulnerable fuel tank, complex controls, patches of missing or weak armor, poor handling, lower top speed, restricted visibility, temperamental systems, leaks, weak brakes, etc.

Robotic

The vehicle is capable of operating on its own without needing a pilot, based on a computer/magical brain or remote control. Unless otherwise specified, the robot has full control over all of its components, such as doors, security systems, and so on.

Room

Unusual or interesting rooms can be found within the vehicle. Examples include laboratories, workshops, restaurants, conference rooms, theaters, swimming pools, sick bays, spirit summoning chambers, etc.

Sensor

The vehicle has special sensors that give it unusual detection abilities. Remember that there are shorter-range passive sensors (like your eyes), and longer-range active sensors that transmit energy that can be detected by others. A vehicle that is trying to hide will only use passive sensors. Conversely, a vehicle that doesn't care if it is spotted will use active sensors. Examples of passive sensors include: light amplification (night vision), telescope (see objects further), periscope/cable/tentacle (extensible sensor), hydrophone (hear sound underwater), thermograph (detect heat), passive radar (detect electromagnetic signals), geophone (detect ground vibrations), etc. Active sensors include: radar (see with radio waves), lidar (see with lasers), active sonar (see with sound), etc. Of course, magical sensors are also a possibility. These may be able to detect unusual things such as dragons, mana, auras, evil, etc.

Sentient

The vehicle is self-aware. It probably has Intelligence and Willpower, and may be a slave to its masters' bidding or free-willed. Sentient vehicles are usually also Robotic, but it's not required. The vehicle's sole reason for sentience could be just to annoy its occupants.

Shields

The vehicle is equipped with a science-fiction shield, be it a deflector, force screen, plasma absorber, etc. Typically, it will make the vehicle harder to hit, give it better armor, or allow it to absorb a limited amount of energy without damage.

Stealthy

A Stealthy vehicle is equipped with camouflage and cloaking equipment appropriate to its technology level. Normally, this makes the vehicle very difficult or impossible to detect at long range, and requires a detection roll — at a penalty — to notice it at close range. Depending on the genre and technology level, the vehicle may or may not have to stay stationary to benefit from its stealth technology.

Fudge Vehicles

gy. Ordinarily, a camouflaged vehicle will be easy to spot once it does something obvious like fire its weapons.

Structural Component

The vehicle has a part that protrudes, such as a conning tower, weapon/sensor mount, hardpoint (for attaching bombs, missiles, drop tanks, etc.), mast, pod (like for airplane engines), turret, pop turret (that can be hidden inside the vehicle body), gasbag, etc. Please note that airborne ultrasonic vehicles can only have small or retractable components.

Weapon

The vehicle comes armed with a weapon or weapons of a given type. These weapons may be housed in or attached to structural components like arms, turrets, or hardpoints. Specify the Damage, Range, and Target Size of each weapon. If necessary, specify whether the weapon will be fired by the pilot or a gunner, how much ammunition the weapon has, as well as where it points to and how much it can rotate.

Skills

There are many skills that come into play in the operation and maintenance of vehicles. In smaller vehicles, each crewmember may be required to know many or all of these skills. In larger vehicles, these skills will probably be split among specialists in the crew, hopefully with overlap in case of losses.

Some of these skills are only appropriate for certain technology levels, hence only use them if it makes sense. Robotic vehicles may have some or all of these skills, depending on the genre and technology level of the story, and on the experience of the robot.

In general, the GM will call upon characters to make skill rolls in order to accomplish vehicle actions. Tasks such as communicating, firing on the enemy, and repairing damaged vehicles may all require skill rolls. Most skill rolls occur independently of the vehicle's attributes, although they may be affected by the vehicle's gifts and faults. The only exception is the Piloting skill, which combines with the vehicle's Maneuverability attribute to produce the effective piloting ability. See the skill description for details.

Here follows a list of standard skills available for dealing with vehicles in *Fudge*. The skills are fairly general in scope, and they may certainly be specialized if the GM and players wish. For example, Piloting could be specialized to Driving Formula Cars.

Appraisal

The ability to understand the value and quality of something, in this case of a vehicle or its components. In play, the Appraisal skill will come in handy when purchasing or selling vehicles and goods.

Communications

Allows an operator to make effective use of communications equipment. Specializations include Homing Pigeon, Semaphore, Telegraph, Radio, Laser, Satellite, and so on. Communication skills will often be useful in play, as whenever vehicles attempt to contact each other under difficult circumstances (when time is short, at long range, under poor conditions, etc.) it will take a skilled operator to correctly send, receive, and decipher a message.

Computer Operation

The ability to use computers. Obviously, this skill only exists in genres where computers exist. In play, this skill will come in handy for obtaining a variety of results from a vehicle's computer system. For example, a vehicle's computer could be used to calculate distance, estimate travel time, navigate, or create a new computer program.

Engineering

This skill represents the knowledge necessary to design and build things. Specializations include Aeronautical, Chemical, Civil, Computer, Genetic, Industrial, Magical, Mechanical, Software, etc. In play, the Engineering skill can be used to create things (assuming an appropriate workshop is available). In cinematic genres engineers may be able to use their in-depth knowledge to temporarily boost vehicle characteristics such as Speed and Durability.

First Aid

This is an essential skill onboard combat vehicles and mobile hospitals. Supported by appropriate staff and facilities, a medic can save the lives of injured occupants so that they can live to fight again another day.

Gunner

Expertise in firing vehicular weapons. Specializations include Catapult, Ballista, Machine Gun, Cannon, Missile, Laser, etc. In lower-tech vehicles without computers, gunners must be present at the location of the weapon they

Fudge Vehicles

use. In computer-equipped vehicles, crew will often be able to operate weapons from any crew station (typically the bridge or cockpit). Robotic vehicles, and vehicles equipped with appropriate computer programs, will also be able to fire weapons using this skill.

Mechanic

Ability to repair and modify vehicle systems. In modern and high-tech settings the ubiquity of complex computer-controlled parts means that a Mechanic is often also an electrician! Specializations include Cars, Boats, Planes, and so on. The Mechanic skill will come into play when a vehicle is damaged or needs maintenance. Repairs will often require access to materials and a workshop.

Navigation

Navigation is an essential skill for any vehicle that is traveling over long distances. This is the skill of appropriately using your navigation equipment to figure out where you are located and where you are going. The Navigation skill comes into play whenever a course needs to be plotted, or the exact location of the vehicle needs to be determined, especially in trackless or featureless places (such as the ocean, high altitude, outer space, or anywhere at night).

Piloting

The skill of steering a vehicle. Specializations include Bicycles, Boats, Cars, Horse-drawn Carriages, Motorcycles, Ships, and so on. In play, a vehicle's effective Maneuverability is the lower of its Maneuverability attribute and the pilot's Piloting skill. When the rules call for rolls, any reference to Maneuverability or Piloting refers to the effective, combined value. Hence, unskilled pilots won't maneuver well in any vehicle, and skilled pilots cannot maneuver well in a bad vehicle.

Science

This skill represents an understanding of scientific theory and research. Specializations include Astronomy, Biology, Chemistry, Computers, Geology, Mathematics, Physics, etc. In play, the Science skill may be needed to install, operate, or repair high-tech devices. Onboard research labs will be crewed by scientists. Possible uses of this skill would be to analyze mysterious artifacts or develop new technologies.

Sensor Operation

This is skill in using equipment designed to detect other vehicles and obstacles. This skill becomes especially important when confronting enemy vehicles equipped with stealth technology, and under poor conditions. In play, depending on how successful a Sensor Operation roll is and on the quality of the sensor technology, the operator will get increasingly accurate information about the target. Information ranges from errors (seeing an object that isn't there or misidentifying one), to not finding anything, to detecting that something is there, to obtaining detailed information about the object (such as size and type). Sensor operators that are simultaneously doing other things, such as firing weapons or piloting, should get a penalty to their Sensor Operation rolls.

Shield Operation

Allows a technician to effectively utilize shields. Shields are a science-fiction technology that varies greatly by genre. Perhaps the Shield Operation skill is needed to turn on shields, keep them on, keep them from failing, or set them to a new configuration (such as full forward, full rear, etc.).

Sample Vehicles

Four-door Sedan

Durability: Mediocre
Size: 2 (6 m³, or 210 cu. ft.)
Road Speed: 12 (150 km/h, or 90 mph)
Ground Speed: 6 (50 km/h, or 30 mph)
Road Maneuverability: Fair
Ground Maneuverability: Poor
Gifts/Faults: Equipment (driver- and passenger-side airbags).

Description: Crewed by one person, the driver, although it's nice to have another person in the passenger seat to fiddle with the sound system and air conditioning.

Main Battle Tank

Durability: Superb
Size: 5 (45 m³, or 1,600 cu. ft.)
Ground Speed: 8 (68 km/h, or 42 mph)
Ground Maneuverability: Good
Gifts/Faults: 120 mm cannon (Superb Damage, Great Range, Target Size 5), heavy machine gun (Good

Fudge Vehicles

Damage, Good Range, Target Size 2), two light machine guns (Good Damage, Fair Range, Target Size 0), Superb Armor (Fair at sides and rear, Mediocre for treads), Sensor (thermograph, 3 km range), Equipment (fire extinguishing system, anti-blast magazine for the 120 mm rounds), Navigation System (GPS), Life Support (NBC kit), Compartmentalized, Weak Treads (Fair Durability, Mediocre Armor).

Description: Four crew: driver, commander, gunner, and loader. This rugged vehicle can take a lot of punishment and dish it back out in spades. The tank's weaknesses are its treads and side/rear armor.

Giant Killer Robot

Durability: Mediocre

Size: 10 (1,200 m³, or 42,000 cu. ft.)

Ground Speed: 7 (55 km/h, or 34 mph)

Ground Maneuverability: Great

Gifts/Faults: Wrecking ball hand (Fair Damage, Poor Range, Target Size 10), Remote-controlled Robot, Quasar-shield Generator (grants Superb armor vs. bullets and explosions), Power System (Cold Fusion), Prototype, Quirk (leaks when immersed in liquid), Communicators (radio, loudspeakers).

Description: This is a cinematic 10-story tall giant robot out to destroy the local city. It's radio-controlled, rather slow, and occasionally its master's bidding can be heard spewing from loud-speakers installed on its shoulders. Hopefully the city has superheroes available to defend it, because tanks probably can't stop this thing....



Stealth Fighter

Durability: Poor

Size: 6 (70 m³, or 2,500 cu. ft.)

Air Speed: 23 (1,100 km/h, or 680 mph)

Air Maneuverability: Great

Gifts/Faults: Sensor (active/passive radar), Stealthy, Navigation Systems (GPS, terrain-following radar that keeps altitude constant), mission-determined variety of laser-guided missiles and smart bombs (Superb Damage, Superb Range, Size 6 through 12), High Endurance (air refueling).

Description: One crewmember: the pilot. Uses a combination of flying at night (when it can't be seen), hugging the ground at low altitude (where radar is less effective), and radar-absorbent material to stealthily approach its targets.

Helicopter

Durability: Poor

Size: 4 (20 m³, or 710 cubic feet)

Air Speed: 14 (200 km/h, or 120 mph)

Air Maneuverability: Superb

Gifts/Faults: High Visibility, rotor blades can fold back for easy storage, Armor (Terrible).

Description: General-purpose helicopter. It holds one pilot and twelve passengers, and has enough fuel for three hours of flight.

Piloting and Losing Control

Whenever it's appropriate, the GM may ask a vehicle pilot to make a Piloting roll. Commonly, rolls will be needed during high-speed chases and combat. In the event of a badly failed Piloting roll, the pilot may lose control of the vehicle. How bad the loss of control is depends on how badly the roll was failed, and what happens depends on the vehicle's environment:

- On the ground, likely results are skidding (moving in a direction different from where the vehicle is pointing), veering (changing direction), rolling (i.e., flipping one or more times), or vaulting into the air.
- On water, a vehicle could suffer from swamping (lots of water splashing into the vehicle, possibly sinking it), veering, or capsizing (turning over and sinking).
- Underwater, likely results are incorrect depth changes, veers, or causing stress to the hull (which could result in a breach).

Fudge Vehicles

- In the air, failures could result in losing altitude, veering, a tailspin (turning upside down and twirling downward), or total disaster (e.g. a broken wing).

- In outer space, loss of control can result in veering (in any direction), which could cause stress to the hull or a collision.

- In other environments, such as hyperspace, Dimension X, or the shadow realms, the GM will have to figure out what can go wrong. Hopefully the genre literature will offer some clues.

When vehicles crash at high speed, the most likely result is that they will be Immobilized. The GM may take into account factors such as the angle of the crash, relative sizes of vehicles involved, armor, rams, and the result of Durability rolls to see if any of the vehicles involved take more or less damage.

Combat

These combat rules are appropriate for creating exciting turn-based, abstract, small-scale battles between vehicles. Whether the conflict is a lightning-fast dogfight, or a more plodding ground or sea battle, this system should help capture the excitement of the moment without creating undue complication. A GM wishing to use story element combat with vehicles should simply do so and ignore these rules.

The combat rules will refer to two sides in a conflict—this is just for simplicity. A side indicates either one vehicle, or a collection of vehicles friendly to each other. Also, there's no reason why a conflict can't include more than two sides. In the event that a side is composed of a variety of different vehicles, the GM may want to split them into multiple sides that are obviously friendly to each other. It's up to the GM to say what the combined character skill levels are and who rolls the dice for a varied collection of vehicles. Typically, the lowest Speed among individuals will hold for the group and the highest Sensor Operation skill will apply to everyone.

There are two parts to combat: (1) initial contact and (2) a series of combat rounds. The initial contact sets the preliminary conditions for a battle. Each combat round is split into two phases: (a) planning and (b) action. In the planning phase, pilots choose how they will move and act,

in part by selecting one or more maneuvers. In the action phase, the encounter is played out, rolls are made, and results are applied.

During initial contact, under clear conditions both sides will automatically see each other simultaneously. However, under less-than-perfect circumstances, it makes sense for a Sensor Operation roll to be required from both sides. If one side sees the other first, it will get a surprise assault (this will usually mean that the targets will get no opportunity to dodge the first volley, or deploy carried vehicles or decoys). The GM should set a distance to express how far apart the sides start. Typically, this will be Superb Range, but it could easily be something else. For example, a side that gets a sneak attack will also be able to get much closer, possibly to Poor Range.

Once both sides are aware of each other, several things can happen. If neither side wants a battle, then they can each go their separate ways. If both sides want a battle, then there is a fight. Assume that the Range will become Poor. If only one side wants a battle, then the other will likely try to flee. A faster attacker will probably catch up and force a confrontation (unless the defender can somehow hide), whereas a faster defender will probably get away. In the event of equal Speed, Piloting rolls can be used to determine if the pursuing side can catch up. Regardless of relative speed, battle can rage as the pursuers catch up to their quarry, or fall behind.

After initial contact by both sides, assuming that a battle commences, each subsequent combat round will be comprised of a planning phase and an action phase. In each combat round, characters and vehicles may perform in any arbitrary order. GMs that don't mind dealing with the extra complication may choose to create a specific turn order, perhaps in order from highest Maneuverability vehicles to lowest.

During the planning phase, vehicle pilots will choose their pilot maneuver: Steady, Evasive, or Defensive. Steady vehicles will be better able to fire, thus allowing their occupants to use the Aim or Targeting maneuvers as well. Pilots taking Evasive or Defensive action can attempt to use the Jockey maneuver. It may help during the action phase to use flash cards to remind players of which maneuver(s) their characters chose.

Table 3: Characteristics of the Pilot Maneuvers

	Steady	Evasive	Defensive
Pilot can dodge?	No	Yes	Yes, at +1 to dodge
Pilot can attack?	Yes	Yes	No
Gunners can attack?	Yes	Yes, at -1 to hit	Yes, at -2 to hit
Additional maneuvers	Aim and Targeting	Jockey	+1 bonus to Jockey

Fudge Vehicles

During the action phase, the vehicles involved in the conflict move and act. Jockeying for position involves making a Piloting roll. Firing on the enemy involves making an attack roll, followed by a damage roll in the event of a hit. Aiming or Targeting affect the chances to hit and damage.

Planning Phase Maneuvers

Steady maneuvering means that the pilot is keeping the vehicle as stable as possible, and turning as smoothly as feasible and only when necessary. A stationary vehicle is also considered to be using the Steady maneuver. Steady maneuvering allows onboard weapons to be fired at maximum effectiveness. There is no to-hit penalty for the pilot or the gunners, and Aim and Targeting maneuvers are allowed. At the same time, Steady maneuvering makes the vehicle an easy target. The pilot cannot dodge enemy fire and the Jockey maneuver is not allowed. The Steady maneuver is typical of large and/or heavily armored vehicles that are expected to take hits and keep on going.

Evasive maneuvering indicates that the pilot is actively trying to avoid being hit by enemy fire, while still focusing on attacking the enemy and allowing gunners to fire as well. During this maneuver the pilot is able to attack and dodge normally, but the vehicle's sudden movements will give its gunners a -1 penalty to hit and prevent any attempts at Aiming or Targeting. The Jockey maneuver is allowed. The Evasive maneuver is a compromise that is typical of armed vehicles that can't afford to get hit.

The **Defensive maneuver** means that the pilot is putting all of his energy into moving and avoiding being hit. The pilot cannot possibly fire on the enemy during a maneuver like this one and hope to hit anything, although the GM may allow exceptional cases. Gunners will have a -2 penalty to hit the enemy due to the vehicle's unpredictable twists and turns. The upside of Defensive maneuvering is that the pilot will have a +1 bonus to dodging incoming attacks, and will be able to use the Jockey maneuver at a +1 bonus as well. This maneuver is typical of unarmed vehicles.

Additional Maneuvers

The **Jockey maneuver** may be performed in addition to the Evasive or Defensive maneuvers at the pilot's discretion. Choosing this maneuver means that during the action phase the pilot will make a Piloting skill roll, competing against any other pilots that are also Jockeying. Pilots that perform well should be given a situational advantage this round or the next. This could mean changing the Range by a level or two, getting behind cover, being

able to attack from an undefended or unarmored angle, successfully ramming the enemy, and so on. Badly failed attempts at Jockeying could result in a loss of control of the vehicle or a crash.

The **Aim maneuver** means that the attacker does nothing but aim at a target during the action phase, and in subsequent rounds he may attack that target with a +1 bonus to hit. The Aim maneuver may be executed consecutively, for a maximum to-hit bonus of +3. Aiming can only be performed onboard a vehicle that's doing Steady maneuvering. If at any time the vehicle takes Evasive or Defensive action, it will spoil the accumulated to-hit bonus. The bonus is also lost if the attacker switches target vehicle, or loses sight of the target.

The **Targeting maneuver** allows the attacker to do one of the following:

(1) Attack a generic vulnerable part of the target vehicle. In this scenario the attacker has a penalty to hit in exchange for an equal bonus to damage, up to a maximum of -3 to hit and +3 to damage. In a cinematic genre, or under special circumstances, the GM may waive this maximum.

(2) Attack particular vehicle systems or even visible occupants. For example, the engines, a gun turret, or the enemy vehicle's pilot could each be targeted. The GM should apply an appropriate to-hit penalty based on the Size of the component/occupant relative to the Target Size of the weapon being used, and damage results should be applied to that component/occupant.

Attacking a Target

The attacker starts with his Gunner skill for the weapon being used. This skill is modified up or down by the weapon's Target Size attribute relative to the target's Size attribute. For every two Size levels the target is higher, the attacker gets a +1 to hit. For every two levels lower, the attacker gets a -1 to hit. Other situational modifiers, such as the maneuver chosen by the pilot, may affect this attack as well. For example, the Evasive or Defensive maneuvers will give a -1 or -2 penalty for gunners to hit, respectively. Add 4dF to the modified skill to get the attack result.

The difficulty of the attack is either the Range of the attack, or the target's dodge result, whichever is higher. The target's skill at dodging (assuming the pilot's maneuver allows a dodge) is equal to the vehicle's effective Maneuverability. A 4dF roll is added to this to get the defense result.

If the attack result is greater than the defense result, then the attack hits.

Fudge Vehicles

Table 4: Vehicle Damage Levels

Damage Result Exceeds Armor Result by...	Damage to Vehicle	Damage to Character
1 or less	Undamaged	Undamaged
0	Scratched	Scratched
1	Damaged	Hurt
2	Very Damaged	Very Hurt
3	Immobilized	Incapacitated
4 or more	Nearly Destroyed	Near Death

Damaging a Target

Once a hit has been scored, damage may be done to the target vehicle. Start with the Damage attribute of the weapon being used. If the target's Size attribute is higher than the weapon's Target Size attribute, then Damage is at -1 for each level of difference. If the target's Size is lower than the weapon's Target Size, Damage is increased by +1 for each level. Add 4dF to this modified attribute to get the damage result.

The target has a certain Armor level. The default is Poor. The target rolls 4dF and adds this to its Armor to get the armor result.

Compare the damage result to the armor result. If the armor result is greater, the vehicle is Undamaged. If they are equal, the target vehicle has been Scratched. If the damage result is one or more levels higher than the armor result, then the vehicle has taken significant damage. See *Table 4*, p. 230, for a full description.

Interpreting Damage

Interpreting the exact effects of damage is up to the GM. Lots of things can go wrong in a vehicle, from burst tires to damaged communicators to blown power plants. The GM may require skill rolls from affected PCs to see if they can extricate themselves from dangerous situations, or keep the vehicle running despite damage to its systems.

In the descriptions below the term minor system refers to a vehicle component that doesn't necessarily have to be operational for the vehicle to keep running. Minor system damage may impair the vehicle or make it less safe or attractive, but it won't stop the vehicle outright. For a modern car, examples include the tires, windows, glove compartment, seat cushions, air bag, radio, GPS system, etc. A major system refers to a vehicle component vital to the operation of the vehicle. If a major system is destroyed then either the vehicle grinds immediately to a halt or it

will soon. Life-support systems are considered major systems as well, since a vehicle with no crew left alive won't necessarily operate very well. Modern car examples include the gearbox, steering wheel, engine, fuel line, gas tank, etc.

An Undamaged vehicle remains unharmed after an attack. This could be due to luck (e.g. the shot passed harmlessly through two open windows), massive size (e.g. the shot hit the broom closet), or heavy armor. The Undamaged result may be intimidating to attackers, especially if they were expecting to destroy the target.

A Scratched result indicates that very little damage was done. Perhaps the armor was literally scratched, a minor system was damaged, or an occupant was injured.

Damaged is an indication that a minor system was disabled, a major system was damaged but is still operational, several occupants were injured, or an occupant was incapacitated. A Damaged system might operate less efficiently, or at a -1 penalty if applicable.

Very Damaged means that several minor systems were disabled, a major system was heavily damaged, many occupants were injured, or several occupants were incapacitated. A Very Damaged system is hardly operational, and suffers a -2 penalty if applicable.

Immobilized signifies that many minor systems were disabled, a major system was disabled, or many occupants were incapacitated. An Immobilized vehicle is disabled unless it succeeds at a Durability roll with a difficulty set by the GM (typically Good).

A Nearly Destroyed vehicle took so much damage that it's fit for the scrapheap. Several major systems were disabled or destroyed, and most or even all of the crew were incapacitated or killed. A Nearly Destroyed vehicle may be able to continue operating for a short period of time if it succeeds a Durability roll at a GM-set difficulty (typically Superb).

The GM may allow a Durability roll for a vehicle to continue to operate normally despite the damage it has taken. Even if the roll is successful, the work of competent mechanics will be needed to repair the systems, as the shrugging off of damage may only last a short time.

If a vehicle takes damage of a certain damage level for a second time, the GM may opt to upgrade the damage to the next higher level, as with damage to characters. However, if the attacks keep hitting the same unimportant area, for example, then the damage level should certainly not be upgraded.

Using this damage system, it may take too long for PCs to destroy unimportant "minion" vehicles. In the case of these unimportant vehicles, being Damaged will disable the vehicle, and being Very Damaged will destroy it.

Fudge Vehicles

Vehicles vs. Characters

Mixing vehicles and characters is not a problem. Simply consider characters as small vehicles and fit them into the combat system as normal. Substitute character skills and attributes in place of vehicle skills and attributes. For example, Sensor Operation can be replaced by the character's Perception, Maneuverability can be represented by Agility, etc.

Humans are Size 0 on the vehicle Size scale. For very large (or small) characters, divide their standard *Fudge* Strength/Mass scale value by two, rounding fractions up, to get the character's Size on the vehicle Size scale. This will allow you to determine the attack penalty and damage bonus that vehicular weapons will have against the character. When characters are hit, fudge their Armor value if necessary (or assume Poor), and refer to **Table 4** in order to discover how injured they are after a successful attack.

If a vehicle pilot attempts to run over a character, under most circumstances it's best to make it an opposed roll between the vehicle's effective Maneuverability vs. the victim's Agility or Dodge skill. If the character wins, he escapes unscathed. On a tie, the character is Scratched or Hurt. If the character loses he is Incapacitated. Alternatively, the GM may set a Damage level for the collision and make a damage roll.

Characters vs. Vehicles

In general, anti-personnel weapons will not be very effective against vehicles. Apply Size scale rules to hitting and damage as usual, considering that most anti-personnel weapons will have a Target Size of 0.

Characters that get their hands on anti-vehicle weapons will have an easier time doing damage. In a modern-day genre, a shoulder-mounted rocket launcher that has these attributes would not be uncommon: Great Damage, Mediocre Range, Target Size 5.

Large-scale Battles

Sometimes situations will occur where a vehicle is attacked by a large number of similar enemy weapons. For example, a fighter confronting an immense ship with many gun turrets. A simple way to deal with this is to resolve the assault as a single attack, and provide the attackers with a +1 bonus to hit and damage every time their numbers double beyond one attacker. For example, if eight weapons were firing at a single target (1 times 2 times 2 times 2 equals 8), it could be resolved as a single roll against the target with a +3



bonus to hit and damage. Ten weapons would also provide a +3 bonus, while sixteen weapons would give a +4 bonus.

Another common situation will be large-scale battles where hundreds, thousands, or more vehicles are involved. These are best resolved using story element combat. If PCs are involved in a mass battle, a clever way to include them is to have them fight turn-based in a microcosm of the whole conflict. Have the PCs fight a number of enemies reflective of the sizes of each army. For example, if the PCs' side is outnumbered two to one and there are three PC vehicles, then they should have to fight against six enemy vehicles. If desired, the results of the PCs' turn-based conflict can then be used to represent how the overall story element-based battle goes (i.e., if the PCs win then their side wins).

Combat Example

Two Allied main battle tanks are traveling down a dusty road when one of them suddenly trips a mine — the subsequent explosion detonates the ammunition magazine as well. "I thought we'd cleared all the mines off this road..." yells the other tank's commander, poking his head out of the hatch, "the Rebels must have returned!" Sure enough, human figures hidden in the bushes on the side of the road open fire with their machine guns. The commander barely manages to close the hatch in time. The battle begins in earnest as an enemy tank crests a nearby hill.

What we just saw was an example of initial contact between two sides. It has established the starting conditions for the conflict. Allied tank #1 is Immobilized, as its main gun is now no longer operational and the driver is injured (the anti-blast magazine directed most of the ammunition explosion away from the occupants). Allied tank #2 is still okay, as the commander managed to avoid getting hit by enemy fire thanks to a successful Dodge roll. The Rebel tank at the top of the hill is at Good Range, while the three nearby Rebel soldiers are at Terrible Range and under cover.

Fudge Vehicles



Let's assume that all three tanks are standard main battle tanks identical to the description given in the *Sample Vehicles* section, pp. 226-227. The drivers all have Great Piloting skill, and since the vehicles have Good Maneuverability they all have an effective skill equal to the lower of the two, which is Good. Let's assume that everyone has Good skill with their weapons, and that the Rebel soldiers have an anti-vehicle rocket equivalent to the one described under the *Characters vs. Vehicles* section, p. 231. The soldiers are wearing bulletproof vests with Fair Armor.

Now let's resolve the battle. First comes the planning phase, with the participants choosing their maneuvers. The Rebel tank and Allied tank #1 decide to stay put (Steady maneuver), while Allied tank #2 decides to Evasively move away from the soldiers. The soldiers will also be staying where they are (Steady maneuver). Next the participants choose their actions and additional maneuvers: 1) The Rebel tank takes the Aim maneuver against the Allied tank #2 (its only real threat), while Allied tank #2 fires on the Rebel tank; 2) Allied tank #1 fires its heavy machine gun at the Rebel soldiers on the side of the road; and 3) one of the soldiers takes the Targeting maneuver with an anti-tank rocket launcher, aiming for Allied #2's treads.

Next comes the action phase. Let's see how the action plays out:

1) The Rebel tank now has a +1 to hit Allied tank #2 next round. Meanwhile, Allied tank #2 fires on the Rebel tank. The Range is Good, whereas the tank's cannon has a maximum range of Great, hence it can make the shot. Allied #2 fires! The gunner's Good skill is modified by -1 due to the pilot's Evasive maneuver, and 4dF are rolled (a roll of +2) for an end result of Great. The Rebel tank chose the Steady maneuver, thus it cannot dodge. Hence the difficulty of the attack is the Range (Good). A Great attack is better than Good difficulty, so the attack hits. The cannon does Superb Damage modified by 4dF. The Rebel tank has Superb Armor also modified by 4dF. The Allies roll +2 while the Rebels roll -2. The shell hits with a margin of success of 4. The Rebel Tank is Nearly Destroyed, exploding into roaring flames. The

Rebel tank fails a Durability roll against a difficulty of Superb (rolling -1 for a rolled degree of Great). It's out of the fight.

2) Allied tank #1 fires its heavy machine gun at the Rebel soldiers. The weapon has Target Size 2 vs. soldiers who are Size 0. This gives it a -1 to hit, and the GM rules that the fact that they're under cover gives another -2 to hit. The gunner's modified skill is Good - 3 = Poor. He rolls a +0 on 4dF, and since Range is Terrible and the soldiers aren't moving, it's a hit! The weapon does Good Damage, modified by +2 for the size difference and +0 by a 4dF roll, giving a Damage result of Superb vs. a Fair Armor result (a bulletproof vest and +0 on a 4dF roll). With a margin of success of 3 on the damage roll, one of the soldiers is Incapacitated. He fails a Health roll and falls unconscious.

3) One of the remaining soldiers fires his shoulder-mounted rocket launcher at Allied tank #2's treads. This is at -2 to hit (according to the GM), for a modified skill of Good - 2 = Mediocre. The weapon's Range is Mediocre and the distance to the target is Terrible, so the shot can be made. Allied tank #2 is able to dodge because it has taken the Evasive maneuver this round. The attacking soldier rolls +1 on 4dF while the defending tank rolls +1 on 4dF, for attack/defense results of Fair vs. Great. A miss! The rocket harmlessly explodes in the nearby turf, showering Allied tank #2 with dirt.

It is now the beginning of the second round, and the second planning phase. The commander in Allied tank #1 yells at his injured driver to get moving and the tank lurches forward, taking the Defensive maneuver. Meanwhile, Allied tank #2 also takes the Defensive maneuver. The remaining two Rebel soldiers scatter in two different directions (Defensive maneuvers). Both tanks choose to Jockey for position, and the Rebel soldiers will do the same (although they will use their Fair Agility attributes rather than Piloting skills). Everyone's Jockeying rolls will be at +1 because they have all taken the Defensive maneuver.

During the subsequent action phase, the parties involved make skill/attribute checks. The tanks roll 4dF plus their Good effective Maneuverability (+1 = Great), while the soldiers roll vs. their Fair Agility (+1 = Good). Tank #1 gets Poor (a -4 on 4dF), tank #2 gets Great, soldier #1 gets Good and soldier #2 gets Superb. The GM rules that soldier #2 is able to run away and hide in a foxhole, while tank #2 cuts off soldier #1, who promptly surrenders. Tank #1 failed badly and suffers a mishap. The GM rules that it started up a steep incline and flipped over onto its side.

At this point it seems that the battle is over after only a few intense moments, and that the Allies won. However, the danger is certainly not past. The Allies are down one tank, one of the Rebel soldiers got away, and who knows how many more of them are out there?

Fudge Dogfighting

By J.M. "Thijs" Krijger

This is a modular dogfighting system useable with standard *Fudge*, allowing enough detail to simulate fighter craft dogfights — anything from WWI biplanes to spacecraft — yet keeping it simple and quick enough to be useable during a roleplaying session. These basic rules require no miniatures or maps and very little bookkeeping. Modular optional rules allow different flavor or more detail for those players that require it.

At their most basic, *Fudge Dogfighting* craft have Speed, Maneuverability, Armor, and Weapons. Players can make different choices and make opposed Speed rolls to change the distance to their opponents, try to gain an advantageous firing position, or gain/break a tailing position using opposed Maneuverability rolls, after which weapon fire can be exchanged (in a way very similar to standard *Fudge*). Optional rules add Missiles/ Torpedoes, Countermeasures, Afterburners, Shields, and/or Sensors. Some sample generic fighter craft and weapons are included as well.

Many roleplaying systems have difficulty integrating tactical combat such as dogfighting, and develop complex rules requiring miniatures and hexmaps to do so. The rules presented here attempt to integrate ship-to-ship combat in a way consistent with the *Fudge* rules that retains the excitement of dogfighting without slowing down play and requiring the plodding movement of miniatures.

In this text the term fighter craft is used, but this system can be used for any small one- or two-person airplane or spaceship. Standard *Fudge* levels are used for most descriptions.

The system is for small fighters only. Capital scale ships are outside the scope of these rules, although a few weapons are capable of damaging these larger, multi-crew ships. These weapons do "capital scale" damage and use the *Fudge* Scale rules. The GM can decide for herself the Scale difference between fighter craft and capital scale ships in her campaign.

Ship Statistics

The basic traits of all fighter craft are:

Speed: How fast the craft is in relative terms — i.e. *Fudge* terms rather than hard numbers.

Maneuverability: How responsive and agile a craft is.

Armor: The relative strength of the craft (Damage Capacity).

Weapons: The offensive damage factor, as well as the maximum ranges of weapons.

Some traits will have additional modifications based on the campaign setting — such as Shields for science fiction craft.

Speed

Speed is described in standard *Fudge* levels. GMs can, if desired, fit hard numbers to these levels in line with the campaign.

This Speed indicates the maximum combat Speed of the fighter craft. GMs may allow players to go one level beyond the Speed rating by making a Great Piloting roll, or a Legendary roll for two levels faster.

Afterburners Option

Some fighter craft have afterburners that can be used to give the fighter a temporary boost in Speed.

Afterburners can be used to increase maximum Speed by two levels. Most fighters have only enough fuel for a given number of rounds using afterburners, so any uses should be recorded. The number will vary for different fighter craft or campaigns. Typical ranges are five to fifteen rounds.

Acceleration/Deceleration Option

For more detailed campaigns, an Acceleration/Deceleration attribute can be added to fighter craft. For even more detailed campaigns these can be different from each other. Acceleration indicates by how many Speed levels a ship can increase its current Speed in a round, while Deceleration gives the number of Speed levels a fighter craft can shake off per round. A fighter craft with fractional Acceleration/Deceleration needs multiple rounds to gain/lose a single Speed level. Most Acceleration/Deceleration ratings are between / and 4, with most fighter craft having an Acceleration/Deceleration of 2.

Maneuverability

A ship's Maneuverability is described in standard *Fudge* levels, indicating the handling of the fighter. However a ship's Maneuverability is not the only factor in how well a fighter craft performs; the human factor is also important. It is the combination of the fighter craft's Maneuverability and the pilot's skill that determines the final Maneuverability. Every pilot should have a Pilot skill rating, as each ship should have a Maneuverability rating. Depending on the campaign style (which is more important: man or machine, or the combination of the

Fudge Dogfighting

two) the combination of these ratings can be handled in different ways:

1) The final Maneuverability is the average of the ship Maneuverability and the Pilot skill rating. E.g. Good (+1) Piloting + Superb (+3) Maneuverability = Great (+2) final Maneuverability, rounding up or down according to GM choice.

2) The final Maneuverability is the lowest of ship Maneuverability and the Pilot skill rating. E.g. Good (+1) Piloting + Superb (+3) Maneuverability = Good (+1) final Maneuverability.

3) The final Maneuverability is the highest of ship Maneuverability and the Pilot skill rating. E.g. Good (+1) Piloting + Superb (+3) Maneuverability = Superb (+3) final Maneuverability.

4) The final Maneuverability is the ship Maneuverability added to the Pilot skill rating. E.g. Good (+1) Piloting + Superb (+3) Maneuverability = Legendary (+4) final Maneuverability.

Armor

Armor indicates the robustness of the fighter craft and its ability to withstand damage. It can be described in standard *Fudge* levels and be handled in the same way as Armor or Damage Capacity for characters in standard *Fudge*, and rated numerically from -3 to +3.

Some GMs will prefer hit points for fighter craft (since fighter craft are machines and thus may suffer damage ablatively). In that case the below table indicates the total number of Armor points. The example fighters at the end give both the *Fudge* rating and Armor points. See the section on *Shields as Hit Points*, below, for more details.

Armor/Shield Rating	DDF	Armor/Shield Hit Points
Superb	+3	28
Great	+2	21
Good	+1	15
Fair	0	10
Mediocre	-1	6
Poor	-2	3
Terrible	-3	1

Shields Option (SF campaigns)

In most science fiction campaigns the technology exists to absorb or deflect incoming weapon hits by an electromagnetic shield. The techno-babble depends on the campaign and so only a shield's game effects are described here. Shields are, in the same manner as Armor, described

by standard *Fudge* levels and/or Shield points. Different flavors of Shields are described below. A GM should decide before the start of her campaign which flavor to use.

Shields as Extra Armor

The first option is to use Shields as an extra layer of armor, reducing damage as it is inflicted; treated in the same way as Damage Capacity in the standard *Fudge* rules. Good Shields thus remove 1 point of damage from each hit. This assumes that Shields are standard issue with a baseline of zero, so that having Poor Shields indicates 2 extra points of damage, and no shields counts as having Terrible -1 Shield and thus 4 points of extra damage are inflicted with each hit. This keeps the ratings on the standard *Fudge* scale, and keeps the actual numbers low and therefore manageable.

Shields Before Armor

This flavor is for those people who believe that Shields must be destroyed before any Armor is touched and that the Armor rating does not matter defending against damage while Shields are still up, as all damage is absorbed by the Shields.

Thus use only the Shield rating as defense against damage to the Shields, and any damage is first done to the Shields, using a standard damage track. A Hurt level drops the Shield rating by 1, a Very Hurt result by 2. The Shields have been destroyed/overloaded when they have been Incapacitated or worse. Only then does any inflicted damage affect the ship (and Armor) itself.

Shields as Hit Points

This flavor is for the players who don't mind a little bookkeeping. Instead of a *Fudge* level, use Shield points to keep track of the strength of the Shield. Use the same table as for Armor points to determine the number of Shield points for a certain *Fudge* rating.

When a weapon hits the fighter craft, subtract the Weapon Damage (together with the relative degree from the to-hit roll) from the current Shield points. For example, when a weapon with +3 damage hits with a +1 relative degree a Shield with 15 Shield points, it inflicts 4 points of damage and the next round the ship will only have 11 Shield points (unless it has shield regeneration, described later). Only when all Shield points are lost does any inflicted damage affect the ship itself.

Fudge Dogfighting

Shield Recharge

In some settings shields recharge fast enough that it will matter in combat. In these campaigns fighters will have a Shield Recharge rating. The way this is handled depends on the way shields are handled.

Shields as Extra or Before Armor (No Hit Points)

Make an unopposed roll with the Shield Recharge rating. If you roll higher than the current Shield rating, then the Shield rating increases by one. Note that the Shield rating cannot become higher than its initial rating. If the shields are Incapacitated or destroyed, the shield regeneration will also cease to function.

Shields as Hit Points

Simply add the number of Shield points to the shields each round according to the table below. If you prefer more unpredictability then add an $\times dF$ roll to the Shield Recharge rating, where x = the Shield Recharge Rate (this ensures no negative numbers are generated).

Shield Recharge Rating	Shield Recharge
Superb	7
Great	6
Good	5
Fair	4
Mediocre	3
Poor	2
Terrible	1

Countermeasures Option

Countermeasures are objects that distract/attract sensors or weapon guidance systems, or devices that jam or scramble those systems. Depending on the setting or technology Decoys are small drones, flak, metal strips, or heat flares, and Spoofing systems are usually electronic transmissions that set up false signals or scramble or overwhelm weapon sensor/guidance systems with "noise." For clarity's sake they are all called Countermeasures here. Countermeasures have a *Fudge* rating depending on their effectiveness or their sheer number. Each fighter can carry a limited number of Decoys that can be dropped in front of a missile, hoping the missile will impact on the Decoy instead of the fighter. Spoofing systems may be used repeatedly, but the GM may allow them to work for only a limited number of rounds until the signals are decoded. Detail on how Countermeasures function is given in the *Using Countermeasures* section (p. 240).

Point-defense Option

Some more advanced or larger fighter craft have point-defenses: small auto-cannon weapons that fire at every incoming missile. This simply gives a chance to blow up every missile that would hit before they do damage.

Point-defense is described by standard *Fudge* levels and needs to win an opposed roll vs. the Missile's Targeting to destroy an oncoming missile.

Sensors Option

Sensors are technology-dependent and are thus treated in a generic way.

In historic settings the only "sensors" are the pilot's eyes. In these cases use the rules below, but use the Awareness, Observation, Perception, or similar attribute or skill of the pilot as the Sensor rating.

In a high-tech setting Sensors can be very sophisticated and powerful, but Sensor Countermeasures (Stealth) might still make automatic detection unlikely.

Ships that are engaged in combat have little need of long-range Sensors (since the enemy has pronounced its presence in a very clear manner). Sensors are mostly used to detect enemies before they are in firing-range, so that countermeasures can be taken. No exact ranges are assigned here to Sensors. Each Sensor has a rating indicating how well it performs.

If Sensor Ops is a skill, handle the Sensor rating of a ship and the Sensor Operating skill of the operator in the same way as the Maneuverability rating of the ship/pilot.

When two or more ships are about to have an encounter, make an opposed Sensor roll, with the winner detecting the other ship first, giving it a few moments of response time (to either flee before their own detection, lower their Sensor profile, or charge weapons/shields). GMs are advised to keep the results of this roll secret from the players so that they do not know how well they avoided enemy Sensors or that they have already been detected.

Another use for Sensors is to identify types of opponents or the current status of any systems. Make an unopposed roll with the Sensor Rating. A Fair result allows a general identification (e.g. ship type, system is operational or not, life on board, etc.). A Great result allows more detailed information to be gained (e.g. ship name, amount of power in a system, number of persons aboard). A Legendary or better result gives any information that can be gained from a Sensor (e.g. detailed ship modifications, precise amount of power in systems, species of persons on board).

When a ship is probed by another ship of which it isn't aware, the Sensor operator gets to roll an unopposed

Fudge Dogfighting

Sensor check and will discover on a Good result that the ship has been probed.

Sensor Countermeasures (Stealth) Option

It is possible to make the life of an opposing Sensor operator more difficult by installing Sensor bafflers, running silent (killing all power except for life support), or all kinds of other devices depending on the campaign. The easiest way to handle these devices is by giving a penalty to any roll made by an opposing Sensor operator.

For example using only passive Sensors (thus sending out no probing signals) will give a -1 to be detected, but any Sensor rolls made by the craft with only passive Sensors are at -2. Probing another ship with passive Sensors does not give the opposing ship a roll to detect whether it has been probed. Using only eyes, binoculars, or infrared cameras counts as using passive Sensors.

Ships may also have a Stealth rating, due to camouflage (for visual sensors), radar-masking materials (such as the modern Stealth fighter), or Spoofing systems (radar jamming). In such cases, Sensors are rolled vs. the opposing craft's Stealth rating.

Surprise

It is possible for fighter craft to surprise each other. For each relative degree past the first a fighter craft wins the opposed Sensor check at the encounter point, it can close by one range undetected. Thus a craft that wins by a relative degree of 3 can close from Legendary range to Great range. The different ranges are explained in Combat Phases.

Weapon Statistics

Each fighter craft can have different weapons that are described by damage, range, and rate of fire (ROF). Each is detailed below.

Damage (ODF)

Weapon damage indicates the strength and capacity of the weapon to inflict damage rated by a number, most often between 1 and 7. Sometimes this number may be higher for truly large weapons, although it might be better to simply increase the Scale of the weapon. The same damage is used even when using the Shield/Armor points option.

Range

Range describes the maximum distance the weapon can shoot. Beyond this range the energy of the weapon is too dispersed to be able to inflict damage. (See *Distance*, below.)

Ranges

Legendary (Outer range)
Superb (Extreme)
Great (Long)
Good (Medium)
Fair (Short)
Mediocre (Point-blank)

Option: Kind GMs can allow PCs to shoot beyond this maximum range at increased difficulty and/or lowered damage.

Rate of Fire

Rate of Fire (ROF) is a number indicating how often the weapon can fire in a round. When a weapon is fired multiple times per round it suffers a cumulative -1 for every shot beyond the first (the number of shots must be declared before the first shot is made). A weapon with a fractional number can only fire once every few rounds because of the recharge/reload time.

Combat Phases

The length of combat rounds is up to the GM, although three seconds per round is a useful baseline. Each round is split into different phases, however all phases will not be used in every combat or campaign (for example no missiles in a WWI combat).

Distance	Roll to determine range
Positioning	Roll to determine positional advantage
Missiles	Roll for missile lock
Firing	Roll to fire weapons
Damage	Determine and record damage

Distance

There are six ranges, same as for the weapon ranges:

Legendary (Outer range)
Superb (Extreme)
Great (Long)
Good (Medium)
Fair (Short)
Mediocre (Point-blank)

A player must choose at what distance he would like to be at the end of this phase. Any Speed changes take effect now.

Fudge Dogfighting

Weapon	ODF	Range	ROF	Notes
Hand-carried Rifle	1	Short	1	Limited ammo
Machine Gun	2	Short	4	Limited ammo for 15 bursts, double relative degree for damage
Heavy Machine Gun	4	Point-blank	3	Limited ammo for 15 bursts, double relative degree for damage
Laser Cannon	3	Long	4	
Twin Laser	4	Long	3	Twin version of laser cannon
Quad Lasers	5	Long	2	Quad version of laser cannon
Sext Lasers	6	Long	1	Sext version of laser cannon
Heavy Laser	6	Medium2		
Turbo Laser	5	Long	1/3	Capital Scale damage
Ion Cannon	5	Medium	3	Every 2 damage points inflicted to the hull cause the craft to be disabled for 1 round instead of rolling for damage results
Blaster Cannon	3	Medium	1	Double relative degree for damage
Mass Driver	5	Long	3	
Tachyon Gun	7	Medium	1	
Heavy Plasma Gun	10	Short	1/2	
Stormfire	5	Short	6	+1 to hit due to large hail of bullets, limited ammo for 10 shots
Particle Cannon	6	Medium	2	

Identical weapons can be combined to increase damage, but this will decrease the ROF. Twin weapons do +1 damage, but -1 ROF, quad weapons +2/-2, sext weapons +3/-3.

Ramming

Assume that characters always fly at their maximum combat Speed, unless the optional Acceleration/Deceleration rules are used, in which case the player chooses their Speed at this time, within the ship's Acceleration/Deceleration ratings. In a gravity environment the combatant with the height advantage (in the first round only) gains a +1 to his roll.

When opponents close from outer/extreme ranges they are considered to go head-to-head (see *Positioning* for details), unless an opponent was busy elsewhere.

Make an opposed Speed roll, with the winner choosing whether any distance is closed or gained, up to a maximum number of ranges equal to the relative degree. On a tie the distance is unchanged, unless both opponents are moving in the same direction (i.e. closing or moving apart), in which case, average the two choices.

Example: A fighter with Good Speed against an enemy with Mediocre Speed rolls +2 on his 4dF roll (the GM doesn't roll for NPCs and counts her roll as 0). So Good (+1) + PC roll (+2) - Mediocre (-1), resulting in a +4 relative degree, means that the PC's choice will take effect and he can close or flee up to 4 distance ranges.

If attempting to close beyond Mediocre (Point-blank) range, this is considered either a ramming attack or a collision. To avoid a collision each opponent rolls an unopposed Maneuverability check and one of them must get at least a Good success. When this is a planned ramming attack, an opposed roll is needed, with the winner deciding whether a ram occurs or not.

If the ram/collision takes place after a head-to-head action, then add the Speed levels of both fighters together to determine the final Speed at which the ramming takes place. For any other collision use the lowest Speed of either craft to determine the final Speed at which the ramming takes place. If using the normal *Fudge* damage track, add 8 to the final Speed rating to determine damage. If using hit points, then the final ramming Speed does damage equal to the corresponding trait level on the Armor/Shield table (e.g., a collision at Good Speed would result in 15 hit points of damage).

Examples:

A fighter craft with Good Speed meets a Mediocre Speed craft in a head-on collision. Good (+1) Speed, and Mediocre (-1) Speed added gives Fair (+0) ramming Speed. Fair (+0) is added to 8, for a total of 8 points of dam-

Fudge Dogfighting

age inflicted on both craft. If using hit points, then the Fair speed equals 10 Armor/Shield points of damage.

A fighter craft with Great (+2) Speed rams a Mediocre (-1) Speed craft from behind. The slowest speed is Mediocre (-1), so either 7 points of damage is done, or if using hit points then the Mediocre (-1) Speed is transformed into 6 Armor/Shield points of damage.

A ram may conceivably destroy a fighter that does not have both full armor and shields. The pilot always has the option of arming all his missile weapons just before impact, resulting in a spectacular explosion after a successful ramming attack if the fighter is destroyed. In such a case, add a second attack consisting of the total damage of all onboard missiles added together. Note that this does not happen in a crash, as all weapons are normally on safety and thus do not explode.

GMs can allow a third effect to take place, namely the explosion of the power core/fuel reserve (if present). After resolving the ramming damage and any remaining missile damage, inflict damage equal to (initial) Maneuverability, Speed, Shields, and all weapon damage of the destroyed fighter.

Positioning

This is all about achieving a good firing position as the fighters circle each other trying to find an opening or trying to get on the other's tail.

A player has different options that must be announced before rolling in the positioning phase.

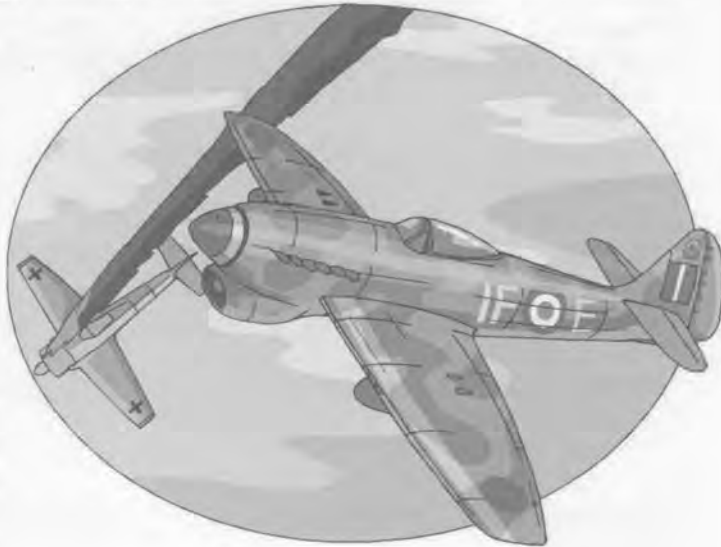
Maneuver for Advantage

This is the default action: moving around, trying to stay out of the opponent's sights while trying to hit him instead.

The player makes an opposed Maneuverability roll against his opponent, and looks up the relative degree in the table below:

Relative Degree	Effect
+2 or more	PC shoots; if Short or Point-blank range, PC also gains Tail
+1	PC shoots
0	Both shoot
-1	Enemy shoots
-2 or less	Enemy shoots; if Short or Point-blank range, enemy also gains Tail

Turrets can always fire; this table is for weapons that can fire only in the forward arc. You can opt to instead use a different arc; but only one arc can normally fire unless fighting multiple opponents.



Offensive/Defensive Options

Just as in standard *Fudge* combat (see *Offensive/Defensive Tactics*, p. 38), the pilot may reassign offensive/defensive bonuses. Jinking, banking, turning, or just moving around like crazy trying to stay out of the opponent's sights would be represented by +1 to +2 defensively, and -1 to -2 offensively.

The GM may also invoke all-out offense or defense rules. All-out defense grants +3 to skill, but means the player cannot Fire nor gain a Missile Lock. This is particularly for those that are tailed or facing multiple opponents and are waiting for backup.

Providing Cover

Sometimes there are things in life worth protecting, like transports full of innocent civilians. A player can choose to position his fighter between the attacker(s) and the target.

This gives the player a -2 on positioning when rolling against the attacker, as the PC is more interested in defending the target instead of getting a clear shot at the enemy. However the attacker also gets a -1 on positioning against the original target, since the other fighter is constantly getting in the way.

Head-to-Head

This is the dogfight version of "playing chicken." Both fighters simply fly straight at each other, guns blazing, hoping that the other fighter will be destroyed before they are.

When opponents close from Outer/Extreme ranges they are considered to go head-to-head, unless one opponent

Fudge Dogfighting

was busy elsewhere (ignoring the other fighter). Players can opt to go head-to-head at any time as long as both opponents agree. Do not roll on the positioning table in that case but go immediately to the Firing phase. Both opponents gain a +2 to hit this round and close two ranges this round.

If the range would become smaller than Mediocre (Point-blank) then an opposed roll of Willpower (or equivalent *Fudge* attribute or skill) must be rolled. The loser will pull out first and loses his chance to fire. If the roll is a tie then both craft crash headlong into each other.

Tailing

As can be seen, it is possible that one of the two pilots may gain a tail on the other. This means that one gets behind the other and has the following advantages:

- 1) The opponent being tailed cannot shoot at the one tailing unless he has a rear turret.
- 2) It is easier to hit the opponent.

When one of the fighters is being tailed or is tailing, the craft being tailed has a -1 penalty when maneuvering for advantage and must win the opposed roll to break the tail. If the tailer wins or ties, the tail is maintained, and the relative degree is used as an extra bonus for the attacker in the Firing phase.

Multiple Opponents

Sometimes it happens that a fighter encounters multiple opponents. This can be a grave and dangerous situation, because his opponents have a large advantage over him. This is handled much the same as in standard *Fudge* (see *Multiple Combatants in Melee*, p. 39).

The sole craft rolls once for positioning and the result is compared with each of the opponents' results. The lone fighter is at -1 to this roll for every opponent past the first, up to a maximum of -3. If the sole pilot matches all his opponents (and thus can take a shot) he can pick a target whose result was at least two levels lower. If he beats all of his opponents, he can fire on the opponent of his choice.

If the outnumbered craft decides to trust his shields and armor instead he can lock onto one enemy fighter and follow it until it is destroyed, ignoring the other craft. He fights normally against the target of his choice, but the other opponents maneuver against him as if he is of Poor Maneuverability.

Missiles

Many fighter craft will carry missiles. For these powerful warheads there are a few special rules. Any player wishing to fire a missile must announce so in this phase. Note that only one missile per tube per round can be fired. It should always be noted down that a missile has been fired, as a craft does not carry an unlimited supply. Firing missiles is a free action, not hindering the firing of other weapons during the same round.

Missile Types

Some missiles need a missile lock before they can be fired. Any missile that requires a lock needs the target to be kept in sight for a certain time. Because of the variety of missiles, each type is discussed individually. Not every missile in existence will be mentioned, but variations can easily be derived from the ones discussed. Many missiles have a Targeting system that allows them to track down a target.

Dumbfires (DF) need no lock and are handled as an ordinary shot. For rules of hitting refer to the Firing section.

Friend-or-Foes (FF) also need no lock, just fire.

Image Recognitions (IR) require that the fighter gained a chance to fire from the positioning phase, thus holding the target in the fighter's front view for a long enough period for the missile to gain a lock. *Option:* Less advanced targeting computers require a minimum +1 relative degree during the positioning phase or else the enemy is not in the fighter's sights long enough for the missile to lock on.

Homing (HM) are the nastiest ones, both to lock and in dealing damage. The fighter craft needs to be tailing the opponent and to have a chance to fire with at least a +1 bonus (see *Positioning*).

Torpedoes have a lock time of three rounds: for this period a fighter needs to keep his target in his sights. This is near impossible in normal dogfighting against another fighter; Torpedoes are only useful against capital ships. An attacker needs to concentrate on his target and ignore other fighters. Be careful not to crash into your target, because distance rolls are still necessary. Some GMs might prefer to differentiate between light and heavy torpedoes. In that case simply use different damage ratings.

Sample Missile Types

Missile Type	Targeting	Dmg	Duration
DF	None	12	1
FF	Good	10	3
IR	Fair	11	4
HM	Fair	12	2
Torpedo	Fair (Cap scale)	12 (Cap scale)	5

Fudge Dogfighting

Evading Missiles

Since missiles are fast and small it is all but impossible to shoot them down. And since most have a locking mechanism, they will home in on their target and hit.

There is a small chance of evading a missile. When a player detects a missile (e.g. his lock light jumps on), he can opt to evade it with an opposed roll of his Maneuverability vs. the missile's Targeting. He loses all his opportunities to fire himself. If he wins he has temporarily evaded the incoming missile, otherwise it hits.

When the missile is successfully evaded it does not mean that it is evaded for good; next round it will turn back and try to strike again. An opposed roll needs to be won to evade it again. Fortunately, missiles have only a limited amount of fuel and thus don't last forever. Missiles last for a specific number of rounds (see *Duration* on the table). After that time, it has run out of fuel and fallen out of combat, no longer to be worried about (only by future generations with all those warheads drifting around in the space lanes or oceans).

Using Countermeasures

Another option against Image Recognition or Homing missiles is to drop a Decoy or jam the signal (see *Countermeasures Option*). Immediately after dropping a Decoy or activating Spoofing systems, make an opposed roll of the missile's Targeting vs. the defender's Countermeasures. If the craft wins the missile is avoided for a round. If the missile wins it slams into the craft and explodes, doing its indicated damage.

Firing Weapons

When the positioning table indicates a shot, the attacking ship rolls an opposed roll of Gunnery skill vs. the opponent's Maneuverability from the positioning phase, plus bonuses/penalties for range; if the shooter wins, a hit is scored.

Range	Modifier
Outer range	-4
Extreme	-3
Long	-2
Medium	-1
Short	+0
Point-blank	+1

Different weapons can have different maximum ranges (see *Range*). For example, a Particle Cannon can fire up to Medium range; a Laser can shoot up to Long range. Opponents with longer range weapons will attempt to keep at a greater distance; for example, a fighter craft equipped with lasers vs. an opponent equipped with particles would prefer to stay at Long range, because the particles can't fire as far.

The roll is also modified by multiple factors:

- The bonuses (relative degree) received from the positioning phase.
- When both opponents go head-to-head, both gain a +2 to hit.
- Any damage penalties.
- Whatever else the GM says.

The shooter can also choose to fire multiple shots instead of just one. More shots mean more chances to hit, although each shot itself is less accurate. Any shot past the first incurs a cumulative -1 penalty on all shots.

Damage

When a hit is scored, use the relative degree the hit was made with, as per standard *Fudge*. Add the damage value of the gun or missile and subtract the Shield and/or Armor value of the fighter hit. This is the amount of damage inflicted.

Whenever the fighter craft takes damage, use standard *Fudge* damage and treat the fighter craft as a normal person. A Hurt result (Damaged)



Fudge Dogfighting

gives a -1 to all rolls, a Very Hurt (Very Damaged) a -2 to all rolls, and Incapacitated (Immobilized) means the fighter craft is crash landing/dead in space (although it may be rescued and repaired). A Near Death result (Nearly Destroyed) indicates the destruction of the fighter.

Repairs

The Repair skill allows a character to fix damage done to the craft. Usually this will be done when the craft is grounded, but in some instances the GM may allow an attempt to make repairs while airborne. Some futuristic fighters will have auto-repair systems or droids to do this while in flight or even in the midst of combat. A Good result on a Repair skill fixes all damage one level (Damaged to fully repaired, Very Damaged to Damaged, etc.). Scratches do not count as a level for repair purposes, as they are minor things that are easily repaired with no need for a roll. That is, a Damaged fighter craft that is fixed one level is fully repaired. A Great result fixes damage two levels, and a Superb result fixes three levels.

Individual Systems

Instead of treating the fighter craft as a single entity, it can be treated as a combination of several systems that can individually be damaged. This increases complexity but adds the satisfying possibility of many different red lights on the control panel.

Roll the appropriate number of times for the wound level on the following table, using the die appropriate to the genre: d6 for WWI air combat, d10 for modern air combat, d12 for SF space combat.

Hurt/Damaged = 2 times

Very Hurt/Very Damaged = 4 times

Incapacitated/Immobilized = 6 times

Near Death/Nearly Destroyed = 8 times

Add up any double results. If a system is completely destroyed, brought to down Terrible, or does not exist in the campaign, reroll the result. A more lethal option is not to reroll but instead consider the roll to have been a 1 (-1 to Armor/Shield).

Repairs to Individual Systems

Select a damaged system to be repaired, and a Good result on a Repair skill fixes the results from a single damage roll. A Great result fixes the results of two damage rolls, and a Superb result fixes three, if the selected system has been damaged multiple times

Hit Points

If you use Armor/Shield hit points, a fighter craft will not get damaged until both its Shield and Armor are completely blown away. For every two damage points inflicted past these points, roll once on the individual systems damage table.

Individual Systems Damage

Roll	System	Effect
1	Armor (or Shield) Shields	-1 to Armor rating, or if the craft has still functioning Shields, then -1 to instead (If no Armor/Shields left, then BOOM)
2	Drives/Engine(s)	-1 to Speed
3	Random Weapon Fire Control	Roll to determine which weapon gains a -2 to hit (If hit for the second time, the control system for the weapon is destroyed)
4	Random Weapon System	Roll to determine which weapon is destroyed
5	Maneuvering	-1 Maneuverability rating, if no Maneuverability left then reroll
6	Main Power	33% chance of losing all power*
7	Afterburners	Lose use of afterburners
8	Ejection seat	33% chance of ejection failure (rolled when activated)*
9	Sensors	-2 to Sensor rating
10	Life Support Systems	Each hour 33% chance of cockpit atmosphere poisoning
11	Shield Generators	-2 to Shield Regeneration
12	FTL Drive	33% chance of losing the possibility to go faster than light (rolled when activated)*

*This is cumulative. Roll 1dF; if the system was damaged once, failure occurs on a minus result. If it is damaged twice, failure occurs on a minus or a blank. If it is damaged three times, system failure is guaranteed.

Fudge Dogfighting

Ejecting

Sometimes it happens that a fighter gets blown up. Most fighter craft have ejection seats. At any time, a player can announce that his character will eject from his fighter. Roll whatever trait the GM prefers for ejecting (Ejecting, Piloting, Dexterity, Survival, Quick Draw, Perception are just some examples), modified for any damage to the ship (Damaged -1, Very Damaged -2, Immobilized -3, Nearly Destroyed -4).

A Fair or better result indicates successful ejection. Otherwise the pilot automatically succeeds in ejecting next round (if there is one). But when the pilot does not see his destruction coming and the fighter is instantly destroyed, he can try to pull the ejection switch reflexively. Roll against the ejection skill at -4 (because the ship is Nearly Destroyed). If a Fair roll is made, the pilot manages to eject and will fight another day.

Detailed Combat Example

In this example five enemy fighters (one ace and four rookies) want to ambush our single hero. They hide in an asteroid field with their power systems shut down (giving them a -3 to be detected). Our hero uses the superior fighter given below, while his opposition fights in snub fighters. It is a science fiction example, as that genre uses most of the rules options.

In order to determine the final stats of the fighter craft the GM needs to know the skill of the pilots involved (indicated below) and decides that in order to determine final ratings she will take the average of the craft rating and the pilot skills, rounding down. This results in

Maneuverability ratings of Great (Superb Pilot skill + Good Maneuverability) for our hero, Good (Good skill and Great Maneuverability) for the enemy ace and Fair (Mediocre skill and Great Maneuverability) for the rookies. Final sensor ratings are Mediocre for our hero and the ace, and Poor for the rookies.

The GM also decides to use standard *Fudge* damage, but with individual systems for the enemy ace and hero. In the example below NPCs are assumed to roll a +0 in opposed rolls against a PC unless noted otherwise.

	Superior Fighter	Snub Fighter
Speed	Fair	Good
Afterburners	5	10
Maneuverability	Good	Great
Armor (DDF)	Fair (0)	Mediocre (-1)
Shields (DDF)	Good (+1)	Terrible (-3)
Countermeasures	15 Good Decoys	—
Sensors	Fair	Mediocre
Weapons	Quad Lasers	Twin Lasers
Range	Long	Long
Damage	5	4
ROF	2	3
Missiles	6 Torps + 2 FF	1 IR*

* Modification from standard Snub Fighter

Skills:	Hero	Enemy Ace	Rookie
Pilot	Superb	Good	Mediocre
Sensor	Mediocre	Fair	Poor
Gunnery	Good	Good	Mediocre

	Example Fighter Craft				
	Snub Fighter	Light Fighter	Superior Fighter	Heavy Fighter	Bomber
Speed	Good	Good	Fair	Fair	Mediocre
Afterburners	10	10	5	5	—
Acceleration/ Deceleration	Great	Great	Good	Fair	Poor
Maneuverability	Great	Great	Good	Fair	Mediocre
Armor (DDF/pts)	Mediocre (-1/6)	Poor (-2/3)	Fair (0/10)	Good (+1/15)	Good (+1/15)
Shields (DDF/pts)	Terrible (-3/1)	Mediocre (-1/6)	Good (+1/15)	Good (+1/15)	Fair (0/10)
Shield Recharge	Terrible (1)	Mediocre (3)	Fair (4)	Fair (4)	Fair (4)
Countermeasures	—	10	15	15	20
Point-defense	—	—	—	—	Mediocre
Sensors	Mediocre	Mediocre	Fair	Mediocre	Fair
Weapons	Twin Lasers	Twin Lasers	Quad Lasers	Heavy Laser	Twin Lasers
Range	Long	Long	Long	Medium	Long
Damage	4	4	5	6	4
ROF	3	3	2	2	3
Missiles	—	—	6 Torps + 2 FF	6 Torps + 4 IR	12 Torps + 6 FF

Fudge Dogfighting

Initial Sensor Phase

When our unsuspecting hero passes by, the GM makes an opposed Sensor roll. She rolls a +0 for our hero with a Mediocre Sensor rating, giving a Mediocre result against a Mediocre result of the opponents, but with a -3 to be detected the NPCs win the opposed roll by 3 and can close two ranges and surprise our player at Long range. Now normal combat starts.

Round One

Distance phase: Our enemies want to close as fast as possible, but our outnumbered hero wants to stay at this safe distance (as a hero, he of course won't flee, which would have been the safest choice). The Speed ratings of the snub fighters are all the same (Good), vs. those of the player character (Fair), who rolls +0. The enemy wins by 1 and thus the craft close one range to Medium (Good) range.

Positioning phase: Next is the positioning phase, in which both groups attempt to gain the advantage. Because the group of enemy fighters consists of five craft, our noble PC suffers a -3 (-1 per craft past the first, up to the maximum of -3) to his positioning roll. Our hero has a Maneuverability rating of Great, while the highest enemy rating (the enemy ace) is Good. Rolling a +0 the PC still loses the relative degree by 2, indicating that all enemies can fire; fortunately the range is Medium and no tailing can take place at this range.

Missile phase: Realizing his dire situation of being completely outmaneuvered (and thus not having a chance to fire his laser this round), our hero decides to use his precious FF missiles (can always be fired, as no lock is needed) and fires two, one at the enemy ace and one at another opponent. Both the targeted enemies decide to evade the missile (carrying no Decoys). The poor enemy rookie only has Fair Maneuverability, which is not enough against the Good Targeting of the FF. He is hit and takes the 10 damage +1 relative degree on his Terrible Shields (-3) and Mediocre Armor (-1), for a total of 15 damage, which in standard *Fudge* damage is way past a Nearly Destroyed result and thus the rookie's fighter blows up in many bits.

The enemy ace rolls a +1 on his evasion roll, which added to his Good skill gives a Great result, allowing him to avoid the missile for now; but he loses his chance to fire.

Firing/Damage phase: The three other fighters decide to shoot. They have Mediocre skill (-1) with a range penalty of -1 (Medium range), rolling -1 for a total of Terrible against the hero with a Great Maneuverability, and thus miss completely.

Round Two

Distance phase: The outnumbering group wants to close to Short range, but so does our hero, who now wants to move in. There is no need to roll as both groups want the same, so they're now at Short range.

Positioning phase: Our hero, knowing he can't outmaneuver his opponents forever, decides to trust his Shields and Armor instead. So our two ignored pilots have Fair Maneuverability against the default Poor, while our hero, rolling a +0, gets a relative degree of +2 (Great vs. Fair) and gains a tail on the remaining one.

The enemy ace decides that he will continue to evade the missile, so there is no need to roll positioning for him.

Missile phase: The only missile action is the evasion by the enemy ace, who rolls +1 (Great) and evades for another round the Good Targeting missile.

Firing/Damage phase: Three shots are exchanged this round, two by the ignored enemies, who roll -2 (giving a result of Terrible) against our Poor hero and miss. Our hero rolling +0 is more fortunate (or should we say more skilled?) and gets a Superb shot (+2 bonus from the tail added to his Good Gunnery) vs. Fair Maneuverability. He inflicts +5 (quad lasers) +3 (relative degree) damage on Terrible Shields (-3) and Mediocre Armor (-1) for a total of 12 damage, thus blowing another foe out of the sky.

Round Three

Distance phase: Again everyone is happy with the Short distance.

Positioning phase: Since the enemy ace decides to evade again, our hero is facing only two opponents, which he thinks he can handle. He rolls +1 to his Great Maneuverability, but with a -1 because he's outnumbered. Against Fair opponents this results in a +2 relative degree. Our hero can take a shot at either rookie.

Missile phase: The only missile action is the evasion by the enemy ace, who rolls +2 and evades for another round. However an FF missile only has enough fuel for three rounds, so the missile now drops dead in space.

Firing/Damage phase: The only shot comes from our hero, who shoots at one of the rookies. He rolls +1, giving him a Great Gunnery result versus the rookie's Fair Maneuverability. He cripples his opponent by doing 5 ODF + a relative degree of 2 + 4 due to his opponent's lousy Armor and Shields, for a total of 11 damage. The rookie is out of the fight.

Fudge Dogfighting

Round Four

Distance phase: Again everyone is happy with the Short distance.

Positioning phase: Feeling confident, our hero again decides to take on all his opponents (still only two, but now one is an ace), and so is at a -1 penalty. Our hero (Great -1 for being outnumbered) rolls +0 which gives a Good result, while the enemy ace and rookie roll +0 and -1 respectively, producing a Good result for the ace and a Mediocre result for the rookie.

This indicates that the hero can shoot at the rookie (since he only tied his best opponent, but still beat the rookie by two levels), while the enemy ace can also shoot at him.

Missile phase: The enemy ace fires an Image Recognition missile at our hero, who luckily is carrying Decoys. He drops one (with a Good rating), rolling +0; thus getting a Good result against a Fair Targeting missile that explodes on the Decoy.

Firing/Damage phase: Our hero shoots at the rookie, rolling Great against Mediocre, doing 5 ODF + 3 relative degree + 4 due to the rookie's Terrible Shields and Mediocre Armor, for a total of 12 damage; again crippling

his opponent. The enemy ace rolls a Good +1 shot vs. Good and hits with +1 relative degree.

The enemy ace does 5 (4 ODF + 1 relative degree) damage on Fair Armor and Good Shields, for a total of 4 damage: a Damaged result.

As the GM is using individual systems damage for these special pilots instead of standard damage, she rolls two times on the damage table, rolling 5 (-1 Maneuverability) and 8 (33% chance of ejection failure); our hero is in trouble.

Round Five

Distance phase: Again everyone is happy with the Short distance.

Positioning phase: The hero rolls +0, a Good result (Great -1 from damage), and the enemy ace +2, a Superb result, gaining a tail on the hero.

Missile phase: No missiles are fired.

Firing/Damage phase: The enemy ace fires at our hero, but rolls -1 with Good (+1) Gunnery for a total result of Fair (0) vs. Good Maneuverability (was Great, but damage had reduced our hero's Maneuverability) and thus misses.



Fudge Dogfighting

Round Six

Distance phase: Again everyone is happy with the Short distance.

Positioning phase: Our hero is in trouble now: damaged and tailed by an ace. The tailed hero rolls +0, added to the -1 due to being tailed and -1 from damage turns his Great Maneuverability into a Fair result. The enemy ace gains his default Good result and keeps the tail on the hero and a +1 (the relative degree) bonus during the firing phase.

Missile phase: No missiles are fired.

Firing/Damage phase: The enemy ace fires at our hero, but rolls -2 with Good (+1) gunnery and the +1 bonus from the relative degree of the tail for again a total result of Fair (0) vs. Good Maneuverability (was Great, but damage had reduced our hero's Maneuverability), missing our hero again.

Round Seven

Distance phase: Again everyone is happy with the Short distance.

Positioning phase: Our hero realizes his problem and hoping for the best he decides to concentrate on shaking the enemy ace (all-out defensive option). Our hero rolls -1, and is at -1 for being tailed, -1 for being damaged and +3 for all-out defensive, resulting in a Great result; while the enemy ace gets his standard Good result, indicating the tail is lost.

Missile phase: No missiles are fired.

Firing/Damage phase: No fire is exchanged as the enemy ace lost the positioning phase, but the hero has evaded, thus losing his own chance to fire.

Round Eight

Distance phase: Again everyone is happy with the Short distance.

Positioning phase: Now it's only the enemy ace and our hero, a battle between titans. Our hero shouts a challenge in the radio and goes head-to-head. The enemy ace decides to accept the challenge and also goes head-to-head. No positioning roll is necessary.

Missile phase: No missiles are fired.

Firing phase: The hero rolls -1 to his Good Gunnery, adding +2 for head-to-head, against Good Maneuverability; resulting in a +1 relative degree. The enemy ace, also with Good Gunnery skill, rolls a +1 with +2 for head-to-head vs. Good Maneuverability; a +3 relative degree.

Damage phase: The enemy ace does +4 (ODF) +3 (relative degree) -1 (Shields) -0 (Armor) = 6 damage on our hero, indicating a Very Damaged result. The GM rolls the

following: 1, 3, 5, 2, resulting in: -1 Shields, -2 to hit, -1 Maneuverability, -1 Speed.

Our hero however strikes back with 10 damage (5 ODF + 1 relative degree + 4 due to the enemy ace's Mediocre Armor and Terrible Shields), a Nearly Destroyed result. The eight rolls on damage to individual systems produce results of 4, 8, 10, 1, 8, 3, 6 and 8. This means the ace loses his lasers (also the firing control, but who cares), a level of Armor, has a 33% chance of losing all power (for which the GM rolls but doesn't happen). Also the cockpit's atmosphere might get poisoned (the GM decides to ignore that roll since it's unlikely that this enemy ace will make the next hour) and his ejection seat has a 100% chance of malfunction.

Round Nine

Distance phase: The enemy ace has no more weapons but refuses to give up and goes for a ram, thus closing to Point-blank range. Our hero does not want to be rammed and wants to keep the distance the same. However the enemy ace still has Good Speed against our hero's Mediocre (since his engines are damaged). The hero rolls +1 but this is not enough to keep the distance the same. The hero desperately tries to avoid the ram, but with his Maneuverability lowered to Good and rolling a -1 against the still Good Maneuverability of the enemy ace, he fails again and is rammed by the enemy ace.

Damage phase: A ram has occurred by a craft with Good Speed (+1) head-to-head against a craft at Mediocre Speed (-1), giving a final Speed rating of Fair (0). Adding 8 to the final Speed rating, both craft suffer a total of 8 damage. Ouch! The GM simply decides that the enemy ace's craft can't take that amount of punishment and blows up — along with the enemy ace, who can't eject.

Our hero takes the 8 damage (on his now Fair Shields and Fair Armor), an Immobilized result. The GM decides that 8 damage added to what he has already sustained is much more than the 9 damage required for Nearly Destroyed, and rather than rolling eight times on the individual systems damage chart, simply declares the fighter to have exploded. Our hero tries to jump out, requiring a Fair Pilot roll, but because his craft is destroyed he is at -4 to his skill roll. He rolls +1, giving him a Fair result, so he pulls the ejection switch in time; but wait, his ejection seat was damaged and there is a 33% chance that it won't function....

Weapons and Armor in Fudge

by Alex Weldon

Roleplaying games vary widely in violence levels, from games focusing on stealth, mystery, or politics, all the way up to the most gory of hack-and-slash games. Even if combat doesn't play a major role in a given game or campaign, the choice of what sort of combat system to use is a very important one. The combat system used heavily influences the mood of the game; the heroes of a superhero RPG would not seem as heroic if the combat mechanics allowed them to be easily taken out by a lucky shot from a common crook with a small-caliber pistol. On the other hand, a game that strives for a dark and gritty mood might be ruined by a system which allows characters to take enormous amounts of damage before collapsing.

In RPGs, most combat is carried out with weapons; unarmed fights do occur, and are even common in some games, but most games emphasize armed combat. Of course, wherever there are weapons, there will be inventions designed to protect against them; arms and armor go hand in hand. Therefore, nearly any combat system can be broken down into two parts: the role of the combatants, and the role of the weapons and armor.

Fudge covers several options for the former (as well as a very basic system for the latter), while the following rules focus on the latter. These rules will assume that at least some of the elements from the standard *Fudge* combat system are being used. However, the basic concepts discussed herein are universal; only the implementation changes.

This discussion is divided into several parts. The first is a description and discussion of a few of the most important points to consider when developing a weapons and armor system, as well as suggestions about which types of systems are best suited for certain styles of games. Parts two and three cover how to actually implement the decisions you make and create a fully functioning system. They include many completely modular rules, all of which are designed for use with the *Fudge* combat system, and most of which are compatible with one another. Lastly, there are three sample weapons and armor lists, each from a different genre (fantasy, modern, and sci-fi).

Key Concepts

There isn't one combat system out there that is so wonderful that most other RPGs attempt to emulate it. This is because the "ideal" characteristics that one wants to achieve in a combat system are different depending upon the theme, setting, and mood for a game. The combat system is probably the last thing you want to decide on for a

game, because you want to have a very good feel for what sort of game you're running before you make the decisions which will be discussed here.

As mentioned before, the combat system in *Fudge* deals almost entirely with the role of the combatants; weapons and armor are dealt with as simple bonuses. For added customization, the GM may wish to create a weapons and armor system to go with it. The nice thing about the *Fudge* combat system is that it (like all elements of *Fudge*) is flexible enough that you can do anything you want with it by making the right decisions. The optional rules and ideas given here are intended to be useable regardless of what optional rules you choose from the original combat system. Nonetheless, you will probably want to follow the same general route with both. For instance, unless you have a good reason, you probably don't want to combine a very simple base system with a very complicated weapons and armor system, or vice versa.

On that note, the most important decision you have to make is probably deciding how complicated a system is desired. This has an enormous impact on the feel of the game. At one extreme, you could have a system in which a huge melee with dozens of combatants on each side can be resolved in a matter of minutes. At the other extreme, a highly sophisticated system could result in a one-on-one duel lasting for hours of real time, even though the real fight only took fifteen seconds of game time. If you and your players are big on roleplaying, cumbersome combat systems can get in the way and cause boredom.

On the other hand, an overly simple system can frustrate tactics-minded individuals by offering them too few options. As far as weapons systems for *Fudge* go, the simplest is that discussed in the original combat rules, in which each weapon or suit of armor is described by a single number which reflects the bonus it grants in combat. The most complicated one would be one which would include such concepts as weapon categories, damage types, weapon-specific criticals, lethal damage vs. non-lethal damage, range categories, reach, speed, armor penetration, etc.

A related decision is that of weapon variety. The reason this decision is related to the complexity issue is the concept of redundancy. If all weapons are described by a single number (the attack bonus) which ranges from 0 to +5, say, then you really only have six available weapons. Swords, axes, and spears may all be very different in the real world, but if they are all +3 weapons, then the only difference between them in the game is a roleplaying one.

Now imagine a very complicated system in which a weapon is described by ten variables, each with six differ-

Weapons and Armor in Fudge



ent possible values. In this case, you could have ten to the power of six, or one million, functionally unique weapons. Obviously, most gamemasters will want a system that lies somewhere in between these extremes, but variety in weapons is an important thing to consider and it is entirely possible to have a perfectly good combat system that lies at either end of the scale.

Only slightly less important than the issue of complexity is the lethality level, or "kindness vs. brutality." A good way to define this is by estimating the average number of hits it would take to kill a character. A "brutal" weapons and armor system would have a "lethality number" of one or two, whereas "kind" systems could have "lethality numbers" of five to ten or higher. The implications of kindness and brutality are somewhat less obvious than the complexity issue, so it is important to think carefully about them.

The obvious benefit of kindness is that it is easier to have plots which revolve around specific characters, as it is easy to avoid killing them off. Less obvious is the fact that it makes the game "stable." That is, having to hit a character many times to kill him smoothes out the statistical fluctuations which can make combat unpredictable, allowing the gamemaster to arrange for combats which are very

close to evenly matched without risking wiping out the party because of a few bad rolls. On the downside, combats take much longer, excitement is lower because risk is lower, and it is hard to make a realistic system that is "kind."

Brutality, on the other hand, has the advantage of keeping players on the edge of their seats, because a single stupid move or bad roll could get them splattered. Also, combats tend to move much more quickly in a brutal system, since they generally don't last long; even an incredibly complicated system can move along at a good clip if completing a combat only involves resolving two or three attacks. The trade-off is high, though; many players find a high PC mortality rate to be frustrating. Also, a high level of lethality makes combat "volatile." In other words, a small run of good or bad luck can completely turn the tables on a battle: nothing is certain. Unless the gamemaster is willing to risk having to fudge dice rolls or kill off the entire group of PCs, she can only subject them to battles in which they have the overwhelming advantage, and even then a stray shot from some lowly villain can take out even the most powerful character.

By this point, the realism of the system is pretty much decided. If you've got a very kind and simple system, there isn't much you can do to make it realistic. Conversely, if you were aiming for a system with a sense of gritty realism, you've probably already chosen a sophisticated and brutal system. Generally, the more sophisticated and brutal a system is, the more realistic it is, although this is not always true (i.e., a system so brutal that a single punch usually kills is hardly realistic). It would be possible to decide how realistic a system you wanted and then make your decisions about complexity and lethality based on that. However, those concepts are more crucial to the game's feel than realism is, so it is better to choose them independently and let realism (or lack thereof) follow from those decisions. It is important to remember that lack of realism is not necessarily a negative characteristic in a game. On the contrary, it often makes things much more exciting; just look at any action movie.

The next question to ask is, "What wins a fight?" The answer isn't as obvious as it initially seems, and depends on what type of game the gamemaster is attempting to run. Nearly every conceivable system is influenced by the same elements, but their importance can vary from almost negligible to absolutely critical. These elements can be broken down into three broad categories: skill, strategy, and armament. This section only deals with armament, but it is important to think about what role all three play in combat. Will an inexperienced fighter with a

Weapons and Armor in Fudge

fancy weapon and suit of armor defeat a trained killer who is naked and armed only with a butter knife, or vice versa? Or will a character with a clever player defeat a less tactically-inclined opponent, regardless of relative ability and armament?

Like the question of realism, this decision may already have been made for you. In a brutal system, for instance, getting the jump on an opponent can result in an easy win, while bad decisions can cause a quick death; therefore strategy is probably the most crucial element. Setting is also important. In a low-tech setting, one's ability with a weapon is often more important than the weapon itself — a big, sharp sword is useless if you don't know how to use it — but in a high-tech setting, anyone can point a ray gun if he can get one. The importance of setting is proportional to realism, of course. In an unrealistic game, a one-armed leper might be able to take out an army if he's wielding Excalibur, and a superhero could dodge laser beams while taking out villains left and right with thrown coconuts.

Because we're concentrating on weapons, we will divide the armaments category down further, into "weapon power" and "weapon type." By "weapon power," we're talking about sheer damage-dealing ability of the weapon; a ray gun is "stronger" than an assault rifle, which is stronger than a pistol, which is stronger than a sword, which is stronger than a pointy stick. By "weapon type," we mean the particulars of a weapon, i.e. what differentiates, say, a long sword from a battleaxe, assuming they do similar amounts of damage.

The question here is whether certain weapons are going to be just plain better than others, or whether it depends on the situation. In other words, does the system create situations in which a .22 pistol will be more effective than an assault rifle, or is "bigger" always better? Once again, this is not a decision that is completely independent from previous ones.

In a very simple system, there isn't all that much room to play with weapon types; a weapon with a +3 bonus is altogether better than one with a +1 bonus. In a more complicated system, however, there will be situations where you want a hard-hitting weapon, others where you'll want a fast one, others where you'll want a long-reaching one. However, assuming any reasonable degree of complexity, it is possible to adjust the importance of power vs. type almost limitlessly.

Imagine a system in which a weapon is defined by two numbers, each of which is better the higher it gets. If one number always goes up when the other goes down and vice versa, then it's likely that a weapon which is "the best" in one situation may not be ideal in another. Alternatively, if

there are weapons which are high in both statistics, they are probably better than other weapons in all situations. Needless to say, it isn't usually an all-or-nothing situation like this; it is possible to take any position in the middle ground between emphasizing weapon power or weapon type.

As we're beginning to see, no decision can be made independently. Therefore, it should come as no surprise that decisions concerning the relative importance of ability, tactics, weapon power, and weapon type has further implications. Most importantly, it ties in with a common "problem" in roleplaying games: power gaming, also known as "munchkinism" or "min-maxing." The word "problem" is put in quotation marks because it isn't always a problem; some gamemasters enjoy running such games, and there is nothing wrong with such games, if that's what the gamemaster and players want.

The concept is simple: there are players who enjoy playing powerful characters and who will exploit the system to create the most powerful character possible if allowed to. In general, the higher the importance of tactics and weapon types, the harder it is to power game. In these situations, a gamemaster can limit a player trying to create a super-character by confronting him with a situation he hadn't thought of or doesn't have the right weapon for.

Conversely, if the better trained character with the bigger stick always wins, then players who favor a min-maxing approach to gaming will simply attempt to train up their combat attributes and acquire the most powerful weapons available; only players intent on roleplaying will opt for the less powerful weapons. The other easy way to avoid munchkinism is to tinker with weapon availability; make the most powerful weapons very hard and/or very expensive to acquire, so that players who want them must work very hard to get them. Of course, this is only a temporary fix; in a long-running game, players will eventually get their hands on the goodies, and proceed to hack, slash, and gun their way through everything in sight.

Depending on the type of game you're running, there may be more issues to consider, but most of the major ones have been covered. The key to coming up with the best combat system for your game is to think about it before actually setting down any actual rules. Once you've decided on what sort of system is best suited for your game, then you can start thinking about the actual mechanics. It's probably best to start with the basic combat rules in *Fudge* and decide what to do with them before working on the weapons and armor options, but it should be possible to do it in the opposite order if you so choose.

Weapons and Armor in Fudge

Weapons

Having decided on what type of combat system you want and (presumably) having worked out the particulars of the base system, it is possible to begin to decide on the mechanics of your weapons and armor system. Because every system is different, it is impossible to give a systematic step-by-step approach to the actual creation of mechanics. Rather, this section will aim to teach by example, giving many different possible systems and suggestions for what sort of game they would be appropriate for. These systems are all fully functional and most of them are compatible with one another, so it is possible to simply pick and choose some of the rules and concepts to customize your system, or use them as a starting point for designing your own original system. All the game mechanics in this section assume that one is starting from the basic combat and weapons system given *Fudge*, i.e. it assumes that weapons have at least one number (the damage bonus) associated with them and builds on that system.

Bonuses and Penalties to Hit

In the basic combat rules given in *Fudge*, the only way in which the type of weapon influences the roll to hit is in determining what skill is used for the roll. The simplest way to add a bit more variety to the weapons in a game is to allow them to affect the chances of landing a blow, as well as increasing the damage done by the blow.

Because fists are generally easy weapons to use, we will assume that fists are the default weapon, thereby getting no bonus or penalty to hit. Most weapons will be as easy to hit with as fists at best, and probably more awkward. Therefore, most weapons will have either no modifier, or a penalty for awkwardness.

The penalty granted should reflect several factors. The primary consideration is how quickly the weapon can be maneuvered; massive weapons, or ones with weight concentrated in the tip rather than in the base, will suffer greater penalties. Certain weapons such as flails are also inherently clumsy, as they move in a somewhat chaotic fashion; such weapons should suffer an additional penalty. There are, however, a few cases in which positive modifiers may be applied. Magical weapons are one such case, as they may be enchanted to strike more surely. Also, if actions such as parrying are absorbed into the hit roll (such as in the simultaneous combat system described in *Fudge*), then weapons that are difficult to parry (flails, for instance) may have their penalties offset somewhat.

These "to-hit" modifiers are simple to use, since they require only a single number and a simple rule (just add the bonus or subtract the penalty from the attacker's roll), and are therefore an appropriate addition for most types of game. They are, however, more useful in a system which deals mostly with melee weapons, since the accuracy of ranged weapons is better dealt with through Range categories (discussed later).

An alternative to applying "to-hit" modifiers would be to change the difficulty level required to hit. Clumsier weapons may need a minimum rolled degree of Good or Great to hit, while hitting with an enchanted weapon may be require only a Mediocre result. In a simultaneous system, this results only in an offensive bonus or penalty for the attacker; whereas a straight modifier will affect the opponent's chance of hitting as well.

Weapon Scale

What makes a two-handed sword different from a long sword? Size, of course. The two-handed sword has a longer and possibly wider blade, which makes it weigh more and, by the same token, do more damage. The tradeoff is that the added weight makes it impossible for a normal human to wield in one hand. The simplest way to handle this in game terms is by introducing the concept of weapon Scale.

A Scale 0 weapon is one that a Scale 0 human could wield in one hand. Similarly, a Scale 5 weapon would be wieldable in one hand by a Scale 5 giant. Generally, a character can use a weapon one Scale factor higher than he is, but only if he uses both hands. A character should also be able to wield a weapon one or two Scale factors lower than himself, but anything smaller would be impossible to use effectively. This should be calculated from the character's Mass Scale, assuming that it reflects the character's size. If you have races (like dwarves) which have a high Mass Scale despite being short, it is probably useful to introduce a third Scale for characters: a Size Scale. Weapon Scale is not so much a question of mass as it is of size and awkwardness. It doesn't matter how much supernatural strength you have; if you are only three inches tall, you won't be able to effectively swing a six-foot long sword.

The advantage of Scale is simply that a heavier weapon packs more punch. The damage factor listed for a weapon should be for a Scale 0 weapon of that type, and each point of Scale modifies that damage factor by one. For instance, a Scale 0 sword (a long sword) probably has a damage factor of +3. Therefore, a Scale 1 sword (a two-handed sword) would have a damage factor of +4 and a Scale -2 sword (a small knife for a human, or a dagger for a halfling) would

Weapons and Armor in Fudge

have a damage factor of +1. Regardless of scale, a weapon should always have a damage factor of at least +1.

Example: Using the basic combat rules, plus the weapon scale rules, we have Grath the Ogre, who is Mass/Strength (and Size) Scale 1. He also has Great Strength for his size. Unfortunately, he lost his own weapon and was forced to scavenge a Scale -1 sword (base damage factor +3) from a halfling he squashed. His current total damage factor is: 1 (for Strength Scale) + 2 (for Great Strength) + 3 (for sword) -1 (for weapon Scale) = +5. If he was using his own sword (Scale 1), his damage factor would be +7.

This system does not only apply to melee weapons. Larger guns tend to have more recoil, but also do more damage. Similarly, longer bows put more force behind the arrow, but require a larger Bowman. For a very sophisticated system, multiple types of weapon Scale might be worth considering; it is conceivable that a gamemaster might want to divide Scale for her guns into Weight Scale, Size Scale, and Recoil Scale, for instance.

Scale works differently for mechanical missile weapons, such as bows and crossbows. The damage increase is based on the Scale of the missile, not the size of the launcher. However, it is not possible to fire missiles more than one Scale factor higher or lower. When firing a missile one Scale factor higher than the launcher, halve the range (see *Range*, below) to account for the increased missile mass relative to the power of the launcher. When firing a missile one Scale factor smaller than the launcher, double the range to account for the higher power of the launcher relative to the missile's mass. Therefore, a short bow is a Scale 0 bow, and a long bow is a Scale 1 bow. Both fire Scale 0 arrows and do the same damage, but the long bow fires twice as far. Note that all bows require two hands to use, regardless of Scale. Smaller crossbows may be fired one-handed, but require two hands to reload.

Thrown weapons should be compared to the Strength Scale of the thrower, since there is no launcher. It is possible to throw objects that are more than one Scale factor smaller or larger; in this case, double (or halve) the Range for every Scale factor of difference there is between the weapon's Scale and the thrower's Strength Scale. However, it is not possible to accurately throw weapons more than one Scale factor higher or two Scale factors lower than the thrower's Mass (or Size, if it is being used) Scale, although there are no restrictions regarding Strength Scale vs. weapon Scale. This is because there is more to throwing a weapon than simply sending it in the general direction of the target — one needs to make sure it has the right spin, that the blade strikes at the correct angle, etc., which is impossible to do if the weapon is much bigger or much

smaller than the thrower's hands, or if it weighs much more than the thrower does. Therefore, while it is possible to throw a weapon of a much larger or smaller size than the thrower, it will lose much of its damage-dealing potential.

Note that this system gives an added advantage to large creatures, beyond that given in the standard rules. It is probably a good idea to make Scale a more expensive power to acquire, or force players to buy their Strength, Size, and Mass Scales independently.

A note about cost: Larger weapons should cost more, because there are more materials involved. A good general rule would be to double the base price of the weapon for each size factor above 0 and halve it for each size factor below 0. Also, smiths would most likely have trouble making weapons much larger or smaller than themselves; the cost of a weapon more than one Scale factor larger or smaller than the smith should be increased (doubling it is a good idea) and weapons more than two Scale factors larger or smaller would no doubt require special equipment and might even be impossible. In the case of complicated weapons, like guns, smaller Scale weapons may actually be much, much more expensive than larger ones, due to the difficulty in crafting small mechanical parts with precision. This is left to the gamemaster's discretion.

The system of weapon Scale is easy to combine with vehicular combat. Simply give vehicles a Scale factor as well, representing the maximum size of weapon they can carry. Alternatively, give them a total weapon capacity and allow them to carry weapons with Scale factors adding up to that number; therefore, a capacity 10 tank could carry one Scale 10 weapon, or two Scale 5 weapons, or three Scale 3 weapons and a Scale 1 weapon, or any other such combination. Note that this means that any vehicle can carry an unlimited (within reason) number of weapons which are Scale 0 or smaller. This makes sense, since a Scale 0 gun is a pistol; even a light car should have no problem carrying a dozen or more pistol-sized guns.

Weapon Scale is probably the closest to a universal rule for weapon systems. Unless you are aiming for the absolute simplest possible system, some sort of means of dealing with weapons sizes (although not necessarily the system given here) is probably necessary. Of course, if all characters in your game are human-sized, it is less of a factor.

Speed and Reach

We will now introduce two more values to weapons: Speed and Reach. They can be used together or separately. Speed reflects how fast the weapon can be maneuvered; in general, piercing weapons are the fastest, slashing

Weapons and Armor in Fudge

weapons are in the middle, and bludgeons are the slowest. Reach reflects how far away the weapon can strike; once again, piercing weapons often have the longest reach, followed by slashing weapons, and bludgeons usually have the shortest reach. This seems biased against bludgeons, but several advantages for bludgeons will be introduced later.

If you are using Scale for weapons, it will play an important role in determining Speed and Reach. The larger a weapon is, the more Reach it has, but the slower it will be. For every Scale factor higher than 0, a weapon's Speed will be reduced by one point from its base value, and its Reach will be increased by one. For every Scale factor lower than 0, the Speed is increased and the Reach is reduced.

Although Reach can have an added effect if miniatures are being used to accurately simulate the battle, we will ignore this aspect for the purposes of this section. If you are using miniatures, translating Reach factors into actual distances is worth thinking about.

In a system with alternating turns, Speed and Reach can be used to determine who strikes first. Several options exist here; the gamemaster could simply choose one of the two to be the deciding factor, and apply a modifier to the initiative roll equal to the difference between one weapon's Speed/Reach and the other's. Alternately, both could be considered: the scores could be added together, or it could be assumed that each combatant is using his weapon's forté to his advantage, and each weapon's initiative modifier could be determined by whichever score is higher.

In a system with simultaneous turns, Speed and Reach could simply translate into bonuses or penalties to hit; modifiers could be calculated just as for initiative in an alternating turn system, but applied to hit rolls, rather than to initiative.

To give an advantage to smaller combatants, we can use Reach to establish a concept of minimum range. That is, if a large character has a smaller opponent pressed right up against him, he may not be able to use his large weapon effectively. The simplest way to handle this is to say that if the Reach factors of the combatants' weapons differ by more than four, then the character using the larger weapon will not be able to attack after the first round until he can get further away. Or he could be allowed to attack, but at a large penalty.

To make this rule a two-edged sword, we can also say that in these cases, the person with the smaller weapon cannot close fast enough to be able to attack on the first round. In this case, the combatant with the larger weapon would be able to attack without retaliation on the first round, and the combatant with the smaller weapon would

be able to reap this advantage on all successive rounds until his opponent manages to disengage. Alternatively, if the combatant with the smaller weapon wants to get in close, he must go one round without truly defending himself (defaulting to Poor) in order to close the distance. Likewise the combatant with the longer weapon, if he wants to back away to a safer distance once his opponent has gotten too close.

Non-lethal Damage

The concept of stuns and knockouts is introduced in the *Combat* chapter beginning on p. 50. As it is used there, it is always a character's option to go for a stun or knockout. Here we introduce weapons which always inflict non-lethal damage.

The simplest such weapon is one that only inflicts stun damage. Examples of such weapons include saps (a.k.a. blackjacks), modern-day tasers and sci-fi "stun rays." These would be treated just as described in the original combat system, except that it would not be the wielder's choice; such weapons would always inflict stun damage.

For weapons that usually inflict more lethal damage than stun damage (say, maces or morning stars), roll for damage normally and apply wounds for lethal damage. Then simply assign a stun to the lowest unfilled stun box. Note that stuns and lethal damage should be kept track of separately. For example, a Hurt result from a mace to an uninjured person would mean a Hurt on the lethal track and a Scratch on the stun track. Such weapons are referred to as semi-lethal.

Similarly, for weapons that inflict more stun damage than lethal damage (say, a club), do the opposite: apply the indicated damage as stun damage, and assign a lethal wound to the lowest unchecked damage box. For example, a Hurt result from a club to an uninjured person would mean a Hurt on the stun track, and a Scratch on the lethal track. Such weapons are referred to as quasi-lethal.

Note that the last two of these options result in weapons which are more powerful than a normal weapon of the same damage factor. This advantage is intended to compensate for the disadvantage bludgeoning weapons suffer in terms of speed and reach.

Many gamemasters may find including semi-lethal and quasi-lethal weapons to be an unnecessary complication. Indeed, these rules are primarily useful for highly realistic combat systems; gamemasters less concerned with such detail may prefer to simply classify weapons as either lethal or non-lethal and leave it at that.

Weapons and Armor in Fudge

Weapon-specific Criticals

The *Fudge* combat system includes the idea of critical hits and critical failures. Whether or not a gamemaster uses the system given there, she must decide exactly what happens on a critical. *Fudge* suggests coming up with critical hit tables. This is indeed one possibility, but can also lead to some strange results, depending on the weapon and the target. The best method is probably for the gamemaster to decide on a case-by-case basis, but many people enjoy randomness, and not all gamemasters are comfortable running things completely on the fly like that.

Besides critical hit/failure tables and gamemaster whim, there are many other possible systems for judging criticals. Because this section only deals with weapons and armor, the only alternative system that will be covered here is the notion of weapon-specific criticals.

The basic idea behind weapon-specific criticals is that all weapons have a different purpose, and that a critical hit occurs when that weapon achieves its purpose perfectly. Therefore, what effect a critical hit has should depend entirely on what sort of weapon it is. The easiest way to do it is by weapon type. Here is one set of suggestions:

Bludgeons: Extra stun. On a critical, assign a stun to the lowest unfilled damage box. Note that if used in conjunction with the rules for semi-lethal weapons, this will result in the lowest two unfilled damage boxes receiving stun damage. Alternatively, a critical with a bludgeon could simply be deemed to cause an automatic knockout.

Slashing Weapons: Extra damage. Simply bump up the damage to the next unfilled level. Alternatively, it could inflict an additional lethal wound in the lowest unfilled damage box. In a more gory campaign, criticals with slashing weapons could cause limbs or even heads to be cut off.

Piercing Weapons and Guns: Penetration. This could result in armor being ignored entirely, or it could simply reduce the efficiency in some manner, depending on what sort of armor system is being used.

Special weapons would of course have their own unique criticals. Some weapons (e.g. fragile or clumsy ones) could even have their own weapon-specific fumbles. Magical weapons might also have their own criticals, often on top of the critical for their weapon type, so a flaming sword might inflict the usual extra damage (or amputation) on a critical hit, and also set the poor victim on fire.

Weapon-specific criticals are a good way to add flavor to combat and also give different advantages to otherwise similar weapons. However, they can cause some confusion, and like all extra rules, they slow down the game and complicate things. They are well suited to both realistic games

and cinematic games, because they add a bit of realistic detail, but in a way that can produce very dramatic results. They are better suited to historic and fantasy games than to modern-day games, however, because in a game where most weapons are guns, most weapons will end up having the same critical effects anyway.

Range

In all but the simplest of combat systems, ranged weapons are less likely to hit the further away they are from the target. There are many ways to handle this.

The easiest way to handle this is, as always, gamemaster discretion. As suggested in *Fudge*, the gamemaster can simply analyze the situation and decide on a minimum difficulty required to hit. This is best for games which aren't very combat-intensive and for players who trust their gamemaster and won't argue with her decisions.

Another simple way is to decide on fixed range categories, which are independent of the weapon being used. Perhaps 0–20 meters requires a Fair result, 20–50 requires a Good result, etc. This isn't very realistic, but it speeds things up quite a bit.

Perhaps the most common method is to create range categories (say short, medium, and long) and list the maximum distance in each range category for each weapon; e.g., a pistol with range 10 m/30 m/100 m would use the short range difficulty when shooting at a target within 10 meters, the medium range difficulty when shooting at a target 10–30 meters away, and the long range difficulty when shooting at a target 30–100 meters away. It would not be able to shoot at a target further than 100 meters away. Standard difficulties might be Fair for short range, Good for medium range, and Great for long range. The big drawback of this system is that it attaches not one, but three extra statistics to each and every weapon, which means a lot of data to keep track of; as such, it is best suited for games which only have a few different types of ranged weapons.

A similar but slightly more elegant system is to define a base range for each weapon, at which range the weapon requires a Fair shot to hit. At longer ranges, some sort of mathematical system is used to determine the range category. It could be a linear scale, i.e. the minimum result to hit goes up by one for each multiple of the base range (i.e. base range 20 m means Fair difficulty at less than 20 meters, Good difficulty at 20–40 meters, Great difficulty at 40–60 meters, etc.).

Alternatively, it could be a logarithmic scale, where each range category is double the last one (i.e. base range 20 m means Fair difficulty at less than 20 meters, Good difficulty

Weapons and Armor in Fudge

at 20–40 meters, Great difficulty at 40–80 meters, Superb difficulty at 80–160 meters, etc.). The advantage of the latter is that the shot gets easier and easier the closer you get, even below the base range (in the example above, hitting someone at less than 10 meters would require a Mediocre result, hitting him at less than 5 meters would require a Poor result, and hitting him at less than 2.5 meters would be almost automatic unless the person successfully dodged). The advantage of this system is that the range categories for each weapon can be described by a single number, which simplifies matters in several ways, including the comparison of weapons. The drawback is that it involves calculation, so it is best suited for gamemasters and players who are good at mental arithmetic, or games which have a good deal of number crunching to begin with.

Scatter

When a ranged attack misses, the projectile does not simply vanish into thin air; it has to hit something. For games with a fast-paced combat system, or which aren't very combat-oriented to begin with, it is probably best to simply ignore this and simply treat a miss as a miss. For gamemasters who want a bit more realism, or simply want to add more chaos and excitement to their battles, rules for scattering are important.

Grenade-like missiles are the easiest to deal with. By this is meant any missile weapon that takes a high, arcing path to its target. This includes any thrown weapons, as well as mortars and arrows shot from very long range. For such missiles, it is easiest to assume that they have an equal probability of falling short as of overshooting or missing in the lateral direction. It is also safe to assume that the amount by which they miss is proportional to the range from the attacker to the target. For such missiles, there are easy ways to do this with either normal dice or Fudge dice.

For normal dice, roll a d8 to determine the cardinal direction in which the missile scatters: 1 is away from the attacker, 2 is away from the attacker and to the right, etc. Then roll a d6 ~ 10% of the range to determine the

amount of scatter. So if a mortar fires a shell at a target 200 meters distant, misses, and rolls a 7 on the d8 and a 4 on the d6, the shell will scatter 80 meters to the left of the target.

With Fudge dice, roll 4dF twice. The first roll is for overshoot/undershoot and the second is for missing to

the left/right. Positive results are overshoots/to the right and negative results are undershoots/to the left. Each point represents 15% of the range. So in the example of the mortar above, if the first roll came out +1 and the second came out -2, the shell would have landed 30 meters too far and 60 meters to the left of the target.

Bullets and other straight-line attacks are harder to handle without miniatures. If these miss, they continue in a straight line until they hit something. The easiest way to handle scatter for bullets is simply to ignore it, except on critical fumbles or results of Terrible or worse. In these cases, the gamemaster can decide to have the bullet strike something unfortunate, like a friendly character or that crate of explosives in the corner.

For those more concerned with realism and randomness, or those playing with miniatures, there is an alternative that sounds simple, but can be tricky to apply, which is to calculate the angle by which the bullet misses. We will ignore missing in the vertical direction, because that would be far too complicated, even with miniatures.

With ordinary dice, use some random method to determine whether the bullet misses to the left or to the right, then simply roll 1d20 to determine the number of degrees of angle by which it misses.

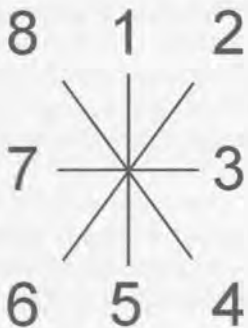
With Fudge dice, roll 4dF once. Positive results mean missing to the right, negative results mean missing to the left, each + or - representing 5 degrees of angle. Zero results represent narrow misses; the projectile continues on directly past the target.

To be able to use any sort of scattering efficiently, it is necessary to know exactly where things are on the battlefield. If miniatures aren't being used, there should at least be a sketch of the battlefield made with the positions of the combatants marked. For grenade-like missiles, a general knowledge of where people and things are is sufficient, but when determining where bullets hit, things must either be precise, or else left to the gamemaster's whim.

Explosions

Most combat-heavy games will involve things that explode at some point or another. In a modern or sci-fi game, these will be grenades and bombs. In a fantasy game, these will be things like fireball spells. Although an ambitious gamemaster could invent a separate set of mechanics for every type of explosive or every spell, it is probably easiest to simply treat them all the same way.

One thing that all such types of attacks have in common is that they should not require a roll to hit, if separate to-hit and damage rolls are being used. The explosion fills a given area, and nothing in that area is going to be left



Weapons and Armor in Fudge

untouched. Throwing the grenade or casting the spell and having it hit exactly where you wanted it to will probably require a to-hit roll (and in these cases, a miss should definitely result in a scatter roll), but once the explosion goes off, everything in range is going to be hit.

Depending on the nature of the attack, it is likely that characters caught in the blast radius will be able to dive for cover (if any is available) or at least hit the ground, to reduce or prevent damage. Because this section deals only with the weaponry side of things, this is left to the gamemaster's discretion.

The simplest way in which to handle explosive damage is to give the weapon a damage factor and a blast radius, and apply a hit of that magnitude to every living thing within the radius (damage to inanimate objects should be left to the gamemaster).

A more realistic system would involve a base damage and a falloff radius. Anything within the falloff radius would take the base damage. Anything within double the falloff radius would take a hit with base damage -1 as the damage factor. Anything within triple the falloff radius would take a hit with base damage -2 as the damage factor, etc. So a grenade with base damage +8 and a falloff radius of 2 meters would deal a +8 hit to anything within 2 meters, a +7 hit to anything within 2-4 meters, a +6 hit to anything within 4-6 meters, a +5 hit to anything within 6-8 meters, etc.

It is left up to the GM whether the explosion stops at the +0 damage factor radius, or whether the explosion continues outwards indefinitely, dealing negative damage factor hits. The latter option is more realistic, but is only relevant if the damage die roll option is used, and it can be very time consuming to make damage rolls for a large number of distant targets on the off chance that they will receive a Scratch from a stray bit of shrapnel.

Note that because there's no roll to hit for explosions and no effects based on the attacker's attributes or skills, damage from explosions is a straight number, which is modified only by defensive factors such as armor to determine the damage level.

Automatic Weapons

Automatic weapons are guns (or other ranged weapons) that get multiple shots in a single combat round. Like everything else, there are many ways of dealing with this, ranging from the utterly simple to the very complex. Note that the number of shots a weapon fires per round is dependent on two things: the game-world rate of fire of the weapon (in shots per second) and the game-mechanics number of game seconds per combat round. So if a machine gun fires ten shots per second and a combat



round is three seconds long, the gun will fire thirty shots per game round.

One of the simplest methods is to make an attack roll for every shot. This is good for games with a simple combat system or ones in which combat is rare, because it doesn't involve any unnecessary new rules. The trouble with it is that it involves a lot of rolling, especially for a complicated system involving rules such as scatter. It is also unrealistic, because all the shots from an automatic weapon hit the same general area, and if a character's aim is way off, none of the shots are likely to hit.

Another simple method is to make one roll and assume that if one hits, they all do. This has the advantage of being quick, and also not involving any new rules, but is incredibly unrealistic. It is perfect for players and gamemasters who simply want to get combat over with quickly and who aren't worried about realistic detail.

For games which are more combat-intensive, and in which automatic weapons are common, it is probably worthwhile to include some new rules to cover such weapons. It is safe to assume that firing multiple shots will increase the odds of hitting the target, but because the shots will all hit reasonably close together, they shouldn't each have an independent hit roll. This suggests that the most realistic method to handle it is to make one to-hit roll at a bonus, and then use some system for determining how many of the shots actually hit.

One easy way to do this is to simply make a single attack roll with a +1 to hit. If the burst hits, then roll a d% to determine what percentage of the bullets hit (round up). If using Fudge dice, roll 4dF; for each die that does not come up blank, 25% of the bullets hit (round up). If they all come up blank, one bullet hits.

A slightly more sophisticated system would be to increase the bonus based on the number of shots fired and to use the relative degree to determine the number of shots that hit. Give a +1 bonus to hit for every three (or five, or

Weapons and Armor in Fudge

whatever) bullets fired (round down). On a hit, the relative degree determines the number of bullets that hit. Obviously, it is impossible to hit with more bullets than were fired.

The trouble with this is that it turns good hits into ridiculously good hits, while not helping bad hits very much; with a relative degree of four, the result is four hits with a +4 damage factor, whereas with a relative degree of one, the result is one bullet which grazes. To even this out, the gamemaster may choose to assign a cumulative -1 penalty to damage factor for each bullet beyond the first. In other words, a burst of five bullets with a relative degree of +4 results in one bullet hitting with a +4 damage factor, another with a +3 damage factor, another with a +2, the fourth with a +1, and the last one missing.

Another thing about automatic weapons is that they can be used to spray an area, rather than aiming at a specific target. The simplest way to handle this is to allow the character to make a separate attack roll against every living thing in the area being sprayed, probably at some sort of penalty. The trouble with this is that it is unrealistic because it allows the character's skill with the gun to be factored in and does not increase the chances of hitting based on the rate of fire of the weapon. A better system would be to create a table that gives a "skill level" which depends on the rate of fire of the gun. This skill level would be used instead of the character's. Such a table might look like this:

Rate of Fire	Skill Level
2-4	Poor
5-8	Mediocre
9-15	Fair
16-25	Good
26+	Great

To allow for multiple bullets hitting one target, the gamemaster can choose to have a second attack rolled at a -1 penalty if the first roll hits a given target. If that second bullet hits, a third roll would be made at a -2 penalty. As soon as a bullet misses, no more bullets will hit that target and the attack resolution proceeds to the next target (at the original chance of hitting). Once again, it is important for the gamemaster to remember that it is impossible to score more hits than there were bullets fired. If more hits are made than there were bullets, the gamemaster should use some random method to determine which hits to cancel.

A gamemaster creating a highly realistic system may also wish to allow characters spraying to choose how wide an arc they are spraying. In this case, the skill levels listed

above might be assumed to be the difficulty levels for a character spraying a 20° arc; the difficulty level might be increased by one for every additional 10° of arc covered.

Note this is difficult to implement unless miniatures are being used, as it assumes an accurate knowledge of the relative positions of combatants.

Armor Piercing

This is another topic that will usually only apply to modern-day games, although some gamemasters may wish to make certain older weapons (such as crossbows) armor piercing as well. The idea of an armor-piercing bullet (or weapon) is to have a very sharp, very hard tip.

By focusing all the kinetic energy of the bullet on one point, it is possible to penetrate tougher materials, such as armor. To reflect this, halve the armor bonus of the target. The downside to such weapons is that the wound they create is smaller, and they therefore do less damage to the victim. If the shot penetrates, reduce the damage done by one level, to a minimum of a Scratch (e.g. a result of Hurt becomes a Scratch, while a Scratch remains a Scratch).

Note that certain weapons, especially high-tech or sci-fi ones such as rail guns, may fire their ammunition with enough force to easily penetrate armor, even if the ammunition is not specifically designed for that purpose. In these cases, the gamemaster may wish to give the weapon the advantage of armor piercing (i.e., halving or perhaps even removing the armor bonus) without reducing the damage, to account for the weapon's superior firepower.

Soft-tipped Bullets

The opposite of armor-piercing bullets, soft-tipped bullets are just what their name suggests. Also known as dum-dums, such bullets have a malleable tip, which is designed to spread out on impact and thereby make a bigger hole in the victim, inflicting more damage. The disadvantage of such weapons is that the soft tip makes them almost useless against an armored target.

Because they are functionally opposite to armor-piercing bullets, it is often easiest to simply treat them oppositely in terms of game mechanics. In other words, double the armor bonus, and increase the damage by one level. If this seems too powerful, it may be preferable to increase the damage factor by a set bonus (a simple +1 is recommended if using the basic *Fudge* combat system), while doubling the defender's armor.

Weapons and Armor in Fudge



Armor

Any game that includes weapons will probably also include armor. Like weapons systems, armor systems vary widely and can be amazingly simple or incredibly complex. Nonetheless, it is possible to break armor systems down into two main categories. It is possible that some games may have armor systems that do not fit neatly into one of these categories, but the vast majority do.

We will call the first category hit avoidance. Systems that fall in this category operate under the philosophy that the purpose of armor is to avoid getting hit. This does not mean helping the target in getting out of the way of the blow or shot, but rather causing the attack to strike the armor rather than the victim. The simplest such system would be one in which each type of armor simply has a certain penalty that it applies to the attack (in the case of the *Fudge* rules, this could simply equate to an increase in the minimum success level needed to hit).

The second category is damage reduction. In these systems, wearing armor does not help the wearer avoid attacks: instead, it simply reduces the damage done in a successful attack by a certain amount. The system given in *Fudge* falls into this category.

Neither category can be easily labelled as being simpler or more complex than the other. It depends entirely on the

combat system being used. For instance, if the combat system only uses a single to-hit roll and no damage roll (damage being determined by hit severity and/or weapon type), then introducing damage-reducing armor might necessitate the addition of a new roll and would therefore be more complicated than a hit avoidance system. It is up to the gamemaster to decide which type is better suited to her combat system.

As with weapons, there are many specialized rules that can be added on to a system to make it more realistic or interesting, the tradeoff being that they make the system more cumbersome.

Armor Penalties

The trouble with many types of armor is that they are heavy and awkward. Therefore, they slow the wearer down and reduce his chances of dodging an attack. Some systems may wish to include some sort of penalty to dodging for characters wearing heavy armor. This modification is only really useable with a damage reduction system, since it conflicts with the notion of armor reducing the chance of a hit. It is also not well suited for games in which attacks cannot really be dodged in the first place, i.e. most games which involve firearms and other fast-moving projectiles as the main method of attack.

Making such a modification to the original *Fudge* armor system is very simple. In addition to the usual bonus that armor gives in a damage roll, each piece of armor should also have a penalty associated with it. This penalty should reflect primarily the armor's weight, but also the mobility it affords; for instance, plate armor is not only heavier than chain mail, but unless it is exceptionally well made, the solid plates will not allow the same range of motion than chain links do. The penalty gets applied to the character's attempt to avoid being hit. Note that in a system which uses simultaneous turns, this will also reduce the wearer's chances of hitting his opponent if attack and defense are combined in a single roll, as with the simultaneous turn system given in *Fudge*. This is actually a realistic effect, and gamemasters may even wish to include such a penalty in alternating turns systems as well.

Armor penalties extend beyond combat, however. Wearing heavy armor will, in general, make it much more difficult to engage in activities such as running, jumping, swimming, and climbing. Although a very sophisticated system may actually have different penalties associated for each such action, it is easy to simply apply the same penalty to such actions as to dodging. Therefore, including armor penalties may be a good idea for any game in which armor is common, even if the game does not focus on combat.

Weapons and Armor in Fudge

Armor vs. Weapon Type

Not all armor is designed to protect against any sort of attack. For instance, chain mail, if worn without padding underneath, offers very little protection from the force a blow; it merely stops the weapon from cutting through. Therefore, it is most effective against slashing and piercing weapons, and next to useless against bludgeons. For systems that require a high degree of realism, including such details can be useful.

The first step is to divide weapons into categories, since it is unlikely that any system is going to have armor which has a different value against every specific weapon. The simplest division would be to have two categories: sharp and blunt. The most common categorization is probably the division into slashing, piercing, and bludgeoning. There can, however, be as many categories as the gamemaster desires; other possible categories include crushing, cleaving, and projectile.

Once weapons have been divided into categories, each piece of armor must now be given different values for each category of weapon. For instance, chain mail that was once simply a +3 piece of armor might become +4 vs. slashing, +3 vs. piercing, and +1 vs. bludgeoning.

Soft Armor vs. Hard Armor

Although armor is designed to reduce the lethality of an attack, it does not always prevent the pain. A good example is the modern-day bulletproof vest: although it will (in theory) stop a bullet from penetrating the flesh, it does not stop the impact. Although the person getting shot will not die, it will still feel to him as if he is being hit with a hammer. He could still suffer from broken bones and internal bleeding, and at the very least will probably be in enough pain to hinder his combat abilities.

Some armor, however, will stop the impact. A knight in full plate will probably not even be bruised by a sword-strike that is deflected by his suit. The difference is in the rigidity of the material; a bulletproof vest is flexible, but a steel breastplate is not.

A method of dealing with Soft vs. Hard Armor can be a great asset to many games. As well as adding to the realism of the system, it can also be used as a means of avoiding super characters. Without such rules, strong enough armor can render a character nearly impossible to hurt. If the system includes this concept (and if Hard Armor is very difficult to acquire), anyone can be battered into submission with enough blows, regardless of how well covered he is.

A reasonably simple way to implement this in the *Fudge* system is as follows: If a character wearing soft armor gets

hit, resolve damage normally. If the attack does no damage, but was strong enough to have hurt the character had he not been wearing armor, apply stun damage to the lowest unfilled damage box, but only if that damage level is lower than the damage the attack would have done had the character been unarmored.

Example: Bob is wearing a bulletproof vest: soft armor with a protection value of +4. Someone shoots him with a pistol; there are three different situations we must consider.

Situation 1: The total damage value (not including armor) is 5. $5 - 4 = 1$, so Bob receives a Scratch. Because the lethal damage penetrated the armor, he takes no stun damage.

Situation 2: The total damage value (not including armor) is 3. $3 < 4$, so Bob takes no lethal damage. However, the result is high enough that he would be Hurt, were he not wearing armor. Therefore, he takes a Scratch-level stun. If he already had a Scratch-level stun, he would suffer no further ill effects, as the unarmored damage level would not be greater than the next unfilled box on his Stun track.

Situation 3: The total damage value (not including armor) is 2 or less. $2 < 4$, so Bob takes no lethal damage. Since this attack would only result in a Scratch if Bob was unarmored, he takes no stun, either.

Shields

Shields work slightly differently from armor worn on the body, because the user must actively move them around in order to block an attack. This is more easily done in the case of melee combat, as it is possible to read the opponent's movements and predict where he will strike. Projectiles, however, are generally quicker-moving and less predictable as to where they will hit — to defend against ranged attacks, the best one can do in most cases is to hold up the shield and hope for the best. In this case, the size of the shield is of the utmost importance, as opposed to melee, where a small, easy-to-use buckler may even be preferable to an enormous tower shield.

Because of this distinction, shields have two armor values — one for melee defense and one for ranged defense. On the other hand, getting a shield in the way is usually enough to stop any attack, regardless of whether it is piercing, slashing, or bludgeoning, so shields do not have separate statistics for each of these attack forms.

Also, because shields are carried, not worn, they give no armor penalty. GMs and players are encouraged to remember, however, that lugging around a five foot tall steel tower shield may cause certain practical problems, even if no encumbrance rules are being used.

Weapons and Armor in Fudge

Table 1: Fantasy Melee Weapons

Name	Dam. Type	Scale	Hands*	Speed	Reach	Lethality	To-hit	Damage	Critical
Dagger	P	-2	1	6	2	Lethal	0	+1	Impale
Short Sword	P	-1	1	5	3	Lethal	0	+2	Impale
Long Sword	S	0	1	4	4	Lethal	0	+3	Sever
Great Sword	S	1	2	3	5	Lethal	0	+4	Sever
Hatchet	S	-1	1	4	2	Lethal	-1	+3	Sever
Battle Axe	S	0	1	3	3	Lethal	-1	+4	Sever
Great Axe	S	1	2	2	4	Lethal	-1	+5	Sever
Poleaxe	S	1	2	0	7	Lethal	-2	+4	Sever
Club	B	0	1	4	2	Quasi-	-1	+2	KO
Huge Club	B	1	2	3	3	Quasi-	-1	+3	KO
Mace	B	0	1	2	3	Semi-	0	+3	KO
Great Mace	B	1	2	1	4	Semi-	0	+4	KO
Flail**	B	0	1	3	4	Semi-	-2	+3	KO
Great Flail**	B	1	2	2	5	Semi-	-2	+4	KO
Spear	P	0	1	5	6	Lethal	0	+2	Impale
Long Spear	P	1	2	4	7	Lethal	0	+3	Impale
Pike	P	1	2	2	10	Lethal	-1	+3	Impale
Lance***	P	1	2	0	8	Lethal	0	+6	Impale
Sap	B	-1	1	6	1	Non-Lethal	-1	+1	KO

*: Note that this only applies if the optional weapon Scale rules are not being used. If weapon Scale is used, it will determine handedness.

**: An attacker using a flail ignores any shield used by the defender. However, fumbling an attack with a flail requires the attacker to roll a new attack, this time against himself.

***: Lances can only be used when mounted on a horse or other large beast.

Table 2: Fantasy Ranged Weapons

Name	Dam. Type	Scale	Short	Med.	Long	Base Range	Lethality	Damage	Critical
Short Bow*	P	0	15	25	50	15	Lethal	+2	Lodge
Long Bow*	P	1	30	50	100	30	Lethal	+2	Lodge
Composite Short Bow*	P	0	20	40	80	20	Lethal	+3	Lodge
Composite Long Bow*	P	1	40	80	160	40	Lethal	+3	Lodge
Hand Crossbow**	P	-1	10	20	30	10	Lethal	+2	Armor-Piercing
Light Crossbow**	P	0	15	25	50	15	Lethal	+3	Armor-Piercing
Heavy Crossbow**	P	1	15	25	50	15	Lethal	+4	Armor-Piercing
Sling	B	0	10	20	30	10	Quasi-***	+1	KO
Hatchet, Thrown****	S	-1	4	8	15	4	Lethal	+3	Sever
Spear, Thrown****	P	0	5	10	20	5	Lethal	+2	Impale
Dagger, Thrown****	P	-2	4	8	15	5	Lethal	+1	Impale
Rock, Thrown****	B	-1	4	8	15	4	Quasi-	+1	KO

*: Assumed to be firing Scale 0 arrows. See *Scale* rules for other sizes of arrows.

**: Because of the design of crossbows, they can only fire missiles of their own Scale.

***: Slings are quasi-lethal if using stones, semi-lethal if using lead sling bullets.

****: The size of the "launcher" of thrown weapons is considered to be one smaller than the Scale of the thrower. Two-handed weapons may not be thrown.

Weapons and Armor in Fudge

Table 3: Fantasy Armor

Name	vs. Piercing	vs. Slashing	vs. Bludgeoning	Armor Penalty	Hardness
Padding*	0	0	+1	-1	Soft
Padded	0	+1	+2	-1	Soft
Leather	+1	+1	+1	0	Soft
Studded Leather	+1	+2	+1	-1	Soft
Chain Mail	+2	+3	+1	-2	Soft
Banded Mail	+3	+4	+2	-3	Hard
Plate Mail	+3	+5	+2	-4	Hard
Field Plate	+4	+6	+3	-6**	Hard
Full Plate	+5	+7	+4	-8**	Hard

*: Padding differs from other armor in that it is intended to be worn under another form of armor. When worn like this, simply add its bonus and penalty to that of the other armor.

**: Alternatively, the gamemaster may rule that it is simply impossible to perform any agility-related task while wearing field or full plate.

Explanation of Criticals

Impale: The weapon goes right through the victim, in one side and out the other, allowing the attacker to yank the victim around, as well as making movement difficult and painful.

Sever: The weapon severs a limb (or head) from the victim, at the GM's discretion.

KO: The victim is knocked unconscious.

Armor-piercing: These weapons are intended to penetrate heavy armor. If the armor-piercing rules are being used, these weapons possess this power, and have the Lodge critical instead. Otherwise, they ignore armor on a critical hit.

Lodge: The projectile becomes lodged in the victim, requiring medical attention to remove. Until it is removed, it causes considerable pain and risk of infection to the victim.

Combustion: The victim is set on fire, with effects at the GM's discretion; one lethal wound level per combat round until the fire is extinguished is a good rule of thumb.

Blind/Deafen: The flash of lightning and clap of thunder temporarily blind and deafen the victim, rendering him almost incapable of fighting (-4 penalty) for the duration of the combat.

Table 4: Fantasy Shields

Name	vs. Melee	vs. Ranged
Buckler	+1	0
Round Shield	+2	+1
Heater Shield	+2	+2
Tower Shield	+1/+3*	+3

*: The reduced melee bonus for the tower shield is due to the difficulty of maneuvering with it, and assumes that it is possible for the opponent to circle the user. If it is impossible for the attacker to maneuver around the shield (such as when used as part of a shield wall), the +3 bonus is used.

Table 5: Modern Grenades

Name	Base		
	Lethality	Damage	Falloff
Light Fragmentation	Lethal	12	5
Heavy Fragmentation	Lethal	16	8
Light Concussion	Quasi-	12	3
Heavy Concussion	Quasi-	16	5
Flashbang	Non-Lethal	*	*

*: Flashbangs do no damage but will temporarily blind anyone looking at them and deafen anyone within 10 meters.

Weapons and Armor in Fudge

Table 6: Modern Weapons

Name	Ammo Type	Rate of Fire	Short	Med.	Long	Base Range	Damage	Clip Size	Hands
Arquebus	Arquebus	1	10	20	40	15	+1	*	2
Flintlock Pistol	Pistol Ball	1	15	25	50	15	+1	*	1
Flintlock Rifle	Rifle Ball	1	20	40	100	20	+2	*	2
Light Revolver	.22 Pistol	1	20	40	100	20	+2	6	1
Medium Revolver	.38 Pistol	1	20	40	100	20	+3	6	1
Heavy Revolver	.45 Pistol	1	20	40	100	20	+4	6	1
Light Magnum	.357 Magnum	1	25	50	100	25	+4	6	1
Heavy Magnum	.45 Magnum	1	25	50	100	25	+5	6	1
Light Semi-Automatic	.22 Pistol	2****	20	40	100	20	+2	8	1
Med. Semi-Automatic	.38 Pistol	2****	20	40	100	20	+3	8	1
Heavy Semi-Automatic	.45 Pistol	2****	20	40	100	20	+4	8	1
Light Rifle	.22 Rifle 1	50	100	250	50	+3	**	2	
Medium Rifle	.303 Rifle	1	50	100	250	50	+4	**	2
Heavy Rifle	.45 Rifle 1	50	100	250	50	+5	**	2	
Semi-Auto. Carbine	.303 Rifle	2****	30	60	120	30	+4	15	2
Automatic Carbine	.303 Rifle	6	30	60	120	30	+4	30	2
Submachine Gun	.38 Pistol	6	25	50	100	25	+4	30	1 or 2
Assault Rifle	.45 Rifle 10	60	120	250	60	+5	30	2	
Sniper Rifle	.45 Rifle 1	150	300	750	150	+8	**	Bipod	
Shotgun	Shot / Slug	1	25***	50***	100***	25***	+8***	**	2
Machine Gun	.50 Belt-Fed	10	60	120	250	60	+8	Belt-Fed Tripod	
Grenade Launcher	Grenades	1	30	60	120	30	As Grenade	1	2
Grenade, Thrown	Grenades	1	8	15	30	8	As Grenade	1	1

*: These primitive guns hold only a single shot and take a very long time to reload. Generally, they are put away after one shot, and other weapons used.

**: The amount of ammo stored by these guns is highly variable. Older shotguns and rifles must be reloaded after every shot, whereas lever-action rifles and pump-action shotguns hold more.

***: Range and damage values are given for shotgun slugs. Shotguns firing shot fire as if they were a base damage 12 explosion centered on the shooter, affecting only an area of 15° of arc, instead of all 360°. Falloff radius is 5 meters.

****: Semi-automatic weapons fire once for each time the trigger is pulled; this can be as often as twice a second. Each shot should be resolved separately, however; they should not be treated as automatic weapons.

Ammo Types

Dumdum: +1 damage, armor defense value doubled. Available for all pistols.

Glaser Safety Rounds: +3 damage, any armor completely prevents lethal damage (although bruise damage may still be done, without the +3 bonus, if the target is wearing soft armor). Available for all pistols.

Armor-piercing: -1 damage, armor defense value halved. Available for all rifles, and .38 or higher caliber pistols.

Rubber: Does quasi-lethal damage. Available for rifles only.

High Explosive: Creates an explosion with base damage 8 and falloff radius of 1 meter instead of usual damage. Available for machine gun and .45 rifles.

Table 7: Modern Armor

Name	Armor Protection	Penalty	Hardness
Light Kevlar	+2	0	Soft
Heavy Kevlar	+3	-1	Soft
Light SWAT	+4	-2	Hard
Heavy SWAT	+6	-4	Hard

Weapons and Armor in Fudge

Table 8: Sci-Fi Ranged Weapons

Name	Rate of Fire	Short	Medium	Long	Base Range	Base Dam.	Falloff	Lethality	Critical
Light Laser	1	50	100	200	50	+3	—	Lethal	Sever
Heavy Laser	1	75	150	300	75	+5	—	Lethal	Sever
Pulse Laser	5	50	100	200	50	+4	—	Lethal	Sever
Laser Cannon	1	100	200	400	100	+8	—	Lethal	Sever
Plasma Pistol	1	25	50	100	25	+5	1	Lethal	Combustion
Plasma Rifle	1	30	60	120	30	+8	2	Lethal	Combustion
Plasma Cannon	1	50	100	200	50	+12	5	Lethal	Combustion
Particle Pistol	5	30	60	150	30	+4	—	Lethal	Armor-Piercing
Particle Rifle	8	40	80	200	40	+6	—	Lethal	Armor-Piercing
Particle Cannon	10	50	100	250	50	+10	—	Lethal	Armor-Piercing
Lightning Gun*	1	10	25	50	10	+4	1	Semi-	Blind / Deafen
Stun Ray	1	50	100	200	50	+10	—	Non-Lethal	KO
Shockwave	1	**	**	**	**	+12	5	Quasi-	KO

*: The lightning gun fires a bolt of electricity which is actually more effective against opponents wearing metal armor. Treat the bonuses granted by metal armor (Powered, Reflective, Titan) as penalties instead.

**: The Shockwave gun fires a conical shockwave, which behaves similarly to a shotgun blast; treat it as an explosion centered on the shooter, affecting only 15° of arc.

Table 9: Sci-Fi Melee Weapons*

Name	Damage	To-hit	Lethality	Speed	Reach	Critical
Laser Sickle	+6	+2	Lethal	7	5	Sever
Plasma Mace	+8	-1	Lethal	4	6	Combustion
Vibroblade	+5	+1	Lethal	6	6	Armor-Piercing
Stunstick	+10	+1	Non-Lethal	4	8	KO

*: All weapons here are Scale 0, one-handed weapons. If the optional rules for weapon Scale are being used, any of these weapons may be scaled in accordance with those rules.

Table 10: Sci-Fi Armor

Name	vs. Laser	vs. Plasma	vs. Standard	Armor Penalty	Hardness
Light Kevlar	0	0	+2	0	Soft
Heavy Kevlar	+1	+1	+3	-1	Soft
Powered*	+2	+3	+6	-4	Hard
Reflective	+8	+1	+2	-2	Hard
Thermasuit	+2	+8	+1	-2	Soft
Titan**	+6	+7	+10	**	Hard

*: Powered armor increases the wearer's height by 10% and his Strength Scale by 1. It allows two-handed weapons to be used in one hand. Tripod weapons still cannot be held and fired.

**: Titan armor increases the wearer's height by 60% and his Strength Scale by 3. It has no hands to manipulate objects, but can have up to one tripod, two two-handed or four one-handed weapons built into each arm.

A Set of Weapons and Armor for Fudge

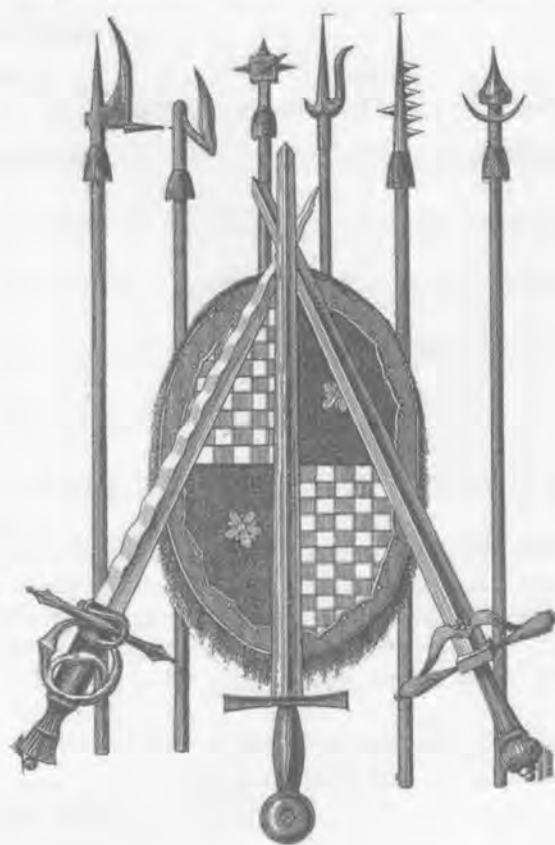
by Kent Matthewson

Fudge contains a basic structure for the design of weapons and armor, with suggestions for offensive damage factors based on weapon size and sharpness. It also suggests a modification for blunt weapons vs. armor, for differentiating armor, for using shields, implementing "stun" type damage, using technology as a weapon Scale factor, and so on.

What the base *Fudge* rules do not include, however, is a basic weapons list, with the GM's work already done for the various game genres — modern, future, and historical/fantasy. No ranges are provided for missile weapons. The lack of this information has required GMs to draw on their own knowledge, research the information, or (most likely) convert weapons and armor information from other game systems. *Fudge* should be able to stand on its own in this area, with statistics such as damage, size, and range available in *Fudge* statistics and ready to use. In some cases, this has meant clarifying the suggestions in *Fudge* into concrete numbers.

In addition, the following sections discuss rules to further differentiate weapons and armor. In a historical context, different weapons were developed to fulfill different needs. Polearms and crossbows were designed to penetrate plate armor, whereas firearms have made armor obsolete for centuries. A mace might do as much damage as a sword, but it is much more unwieldy. Such "realities" as these are not reflected in the straight-forward ODF vs. DDF rules that *Fudge* uses, although they simulate them through averaging well enough for normal use. Some of the guidelines presented here are based on suggestions found in *Fudge* itself.

Why incorporate extra detail? In games that stress action, very simple combat can have a dulling effect on the game when battles quickly degenerate into simple attrition, with each side rolling attack dice and tallying the damage. By using more finely differentiated or detailed combat statistics, characters and their weapons more accurately simulate the vagaries of combat. Such extra detail has the capacity to slow game play, however, thus extending combat at the expense of other aspects of the game. This can be kept to a minimum by implementing only those rules appropriate for a given genre, and incorporating all relevant information on the character sheet. To use the extra detail these rules describe as a whole is not advisable. This is particularly the case for those using story element-style combat. Many of the concrete numbers presented here do not directly apply to story element combat. However, GMs using story elements may incorporate the knowledge of these effects into the narrative. At the very least, it will provide them with food for thought in guiding such decisions, and provide them with a foundation for cinematically describing combat.



Melee Weapons

Characteristics Affecting Skill

A hand weapon has a number of characteristics beyond its damaging effects that impact on how the weapon can be wielded. Its balance affects how responsive it is. Its weight, in conjunction with its balance, determines how quickly it may strike and recover for the next blow. Its overall size, particularly its length, affects the distance at which it can strike, which may be of particular importance if the opponent's weapon is of lesser reach. These factors can be represented as bonuses or penalties to the character's attacks and defenses in combat.

Parrying Capability

Some weapons are not designed for parrying. This is particularly true of unbalanced weapons such as maces or flails; historically, the function of parrying while using such weapons was usually performed by a shield. In fact, this is true of most one-handed weapons from the medieval period: they were designed for use in conjunction with a shield. A

A Set of Weapons and Armor for Fudge

heavy medieval sword is not designed for parrying in the same way that a 17th century rapier is, although it is still more suited to it than a mace.

Weapons can be characterized with a bonus or penalty to their Parrying aptitude: -1 for a mace, 0 for a broadsword, +1 for a rapier or quarterstaff, for example. Such modifiers are easily applied when defending oneself in alternating combat rounds. The bonus or penalty applies to the character's weapon skill when defending.

If using simultaneous combat rounds, how the parry bonus is applied depends on how the combat is conducted. The parry bonus can be applied as a defensive bonus in the same way as offensive/defensive tactics, as mentioned on p. 38. If the GM prefers not to have differing offensive/defensive values, then it can be applied in the same way as a shield — by reducing the opponent's weapon skill (see p. 37).

Shields

Shields are used in place of the weapon skill for parrying purposes if using the alternating combat rounds option of *Fudge*. A buckler is +0 to Shield skill, a medium shield is +1, and a large shield is +2 to Shield skill. Otherwise shields are used to reduce the opponent's weapon skill.

Example: Sir Eustace, armed with a broadsword (skill Good, parry bonus 0) is trading blows with Lord Blackfair, who is armed with a mace (skill Good, parry bonus -1) and shield (skill Good, +1 parry bonus).

Using Alternating Rounds:

Sir Eustace wins initiative, and strikes with a Good result at Lord Blackfair. Lord Blackfair blocks with a Fair result with his Shield, and adds +1 to it for the shield's parrying bonus, for a result of Good, effectively defending himself. He returns the blow with his mace for a Fair result. Sir Eustace attempts to parry the blow with his sword, and applies no bonuses or penalties to the roll of Mediocre — he is struck by the mace.

Using Simultaneous Rounds:

Sir Eustace rolls +2 applied to his Sword skill, for a value of Superb. Lord Blackfair's roll of +1 gives him an offensive value of Great, and a defensive value of Superb (Shield skill Good, +1 parry bonus) — thus the result is a standoff. Had Lord Blackfair been without his shield, the parrying penalty of his mace would have made his defensive value Good, and lost him the round.

Two-handed Fighting

One authentic historical combat style uses a sword with a dagger (main-gauche) in the off hand. Such a style allows the fighter greater parrying ability than sword alone, and also gives a better attack capability, as the dagger may attack as well. If using alternating combat rounds, main-gauche would be purchased as an additional skill, just as shields are, but would give a bonus to attack skill (since the dagger could be used to attack as well). The main-gauche is thus used as the Parrying skill (+0 as a buckler), but gives a +1 to attack skill during the attacking portion of the round. The GM may wish to make main-gauche a Hard skill due to its extra capability.

If using simultaneous rounds, such a style is more difficult to learn than fencing alone. In game terms, this would be a Hard skill to learn, with a +1 to attack and a +1 to defense. Effectively, of course, that works out the same as a regular cost weapon skill with no bonuses, so it can be treated simply as being a special effect.

Weapon "Size"

In *Melee Modifiers* (p. 37), the option is presented of giving a fighter with weapon and shield +2 or greater than his opponent's a bonus to skill. This option can also be codified as a simple bonus or penalty based on the weapon's length, or rather, its reach. In addition, some weapons are lighter and faster than others, despite being of similar reach, and this may be grounds for a bonus or penalty based on their speed.

Reach

A sword is longer than a dagger. In real-world terms, skill being equal, the fighter with the sword has a noticeable advantage. Generally speaking, a longer weapon will strike first, and the shorter weapon may even have difficulty getting within range of the other fighter. Weapons can be characterized with a bonus or penalty to Reach: -1 for a dagger, 0 for a sword, +1 for a spear, for example.

Speed

A dagger is faster than a sword, and a sword is faster than a mace, due to its lesser weight and also how well balanced it is. Small, well-balanced weapons allow a fighter to react more quickly to his opponent, and to recover more quickly from striking a blow. Weapons can be characterized with a bonus or penalty to Speed: -1 for a mace, 0 for a sword, +1 for a dagger, for example.

A Set of Weapons and Armor for Fudge

Using Speed and Reach

Speed and Reach can be used:

- In isolation, if the GM feels that only one is relevant.
- In conjunction, each being of equal value.
- In conjunction, but a faster weapon is still at a disadvantage against a longer weapon; that is, Speed only counts if the weapons are the same Reach.

If using alternating combat rounds, then each opponent's weapon Reach or Speed can be added or subtracted from the initiative roll (Agility, weapon skill, situational roll, or what have you). If an initiative roll is not used, then the Reach bonus can be applied to the rolls for weapon skill.

When opponents' weapons have a difference in Reach of 2 or more, the GM may rule that the character with the smaller weapon must win the initiative phase to get inside the other weapon's range. Without winning the initiative, he cannot make an attack, only defend. Such a penalty would then apply to the character with the longer weapon — he must re-establish the proper range for his weapon by winning the initiative.

When using simultaneous rounds, Speed and Reach may be used by adding together all bonuses and penalties and applying them to weapon skill. The GM may wish to limit the total possible bonus to +1 or +2 due to the inherent granularity of *Fudge*.

Examples of combat using Speed and Reach:

Using Alternating Rounds:

Geoffroi, confronted by a Swiss Guard while infiltrating the Vatican, draws his rapier. Geoffroi has Good skill with his rapier, which has 0 Reach, +1 Speed. He also has Good Agility. The Swiss Guardsman has Great skill with his halberd, which has +1 Reach, -1 Speed. He has Fair Agility.

Each side rolls initiative using Agility. Geoffroi rolls +1, has no modifiers for Reach, and a +1 for Speed, so his result is Superb. The Swiss Guard also rolls +1, his Speed penalty cancels his +1 Reach, so his final result is Good.

Using Simultaneous Rounds:

Geoffroi attacking with his rapier has an overall bonus of +1 to his skill due to the characteristics of his weapon (0/+1) compared to the Swiss Guard's (+1/-1). Unless the GM chooses that Reach counts before Speed, in which case the Guard has the more advantageous weapon.

Skill Costs

It can be seen that some weapons will, in game terms, be inferior to others. A mace, for example, with -1 to Speed

and -1 to Parry would be inferior to a sword. However, in actuality, one of the historical reasons for the use of weapons such as the mace was the ease of learning them. In game terms, a mace would be an Easy skill. The GM may wish to assess such factors when considering skill costs for weapons. Any weapon with an overall bonus of +1 or more should be a Hard skill, those with +/- 0 should be normal skills, and those with overall -1 or lower should be Easy skills. Fencing with a rapier, for example, could be a Hard skill, whereas a regular medieval broadsword would be regular skill. Shields would likely be an Easy skill.

Non-lethal Weapons

Some weapons are specifically designed to subdue, rather than kill or maim. Saps, truncheons, nightsticks, the human fist, and even quarterstaves are designed to inflict temporary damage to a foe. With enough effort or repeated application, of course, such weapons can injure or even kill.

Stun, Knockout, and Pulling Punches (p. 50) suggests stun damage is recorded and accumulated normally, but that the penalties to the character's performance only last one round. All wounds heal immediately after the combat is over. Thus a character with a Hurt level stun is -1 for one round, but the wound itself stays on the wound track until the combat is over.

The following modification is suggested, to more accurately reflect that weapons do a certain amount of "real" (as opposed to just "stun") damage. Such weapons have only a portion of their total damage allocated as "stun." This can be accomplished in several ways:

1. At least one point of damage done is "real" (except where only one point of damage is inflicted).
2. Half of the total damage taken is real, and half is stun.
3. Each wound is decreased by one level after the combat is over.

In all cases, the "stun" damage disappears at the end of the combat, leaving the character with some residual "real" damage.

It is possible to apply such rules to all blunt weapons. However, combat weapons such as maces are made from solid metal, with hard knobs, edges, or projections, and usually do serious trauma to bone and muscle.

Characters may choose to use the flats of blades, pommels, etc. to do subdual damage. An additional suggestion is that weapon skill be given a -1 penalty for the increased difficulty of wielding the weapon in such an unorthodox manner. In the world of fiction, only superior fighters fighting cannon-fodder NPCs are capable of doing this, so a penalty to skill ensures that characters cannot subdue major villains easily.

A Set of Weapons and Armor for Fudge

Melee Weapons

Weapon	ODF	Type	Reach	Speed	Parry	Cost
Baton	+1	Cr	-1	+1	0	
Battle axe	+3	C	0	-1	-1	Easy
Blackjack	0	Cr	-1	+1	n/a	Easy
Blowgun	-1	P	+1	0	-	
Brass Knuckles	0	Cr	-1	+1	n/a	Easy
Cestus	+1	P	-1	+1	-1	Easy
Club	+2	Cr	0	-1	-1	Easy
Dagger or dirk	+1	P/C	-1	+1	0	
Hammer	+3	Cr	0	-1	-1	Easy
Hand axe	+2	C	0	-1	-1	Easy
Heavy flail	+3	Cr	0	-1	-1	Easy
Heavy mace	+3	Cr	0	-1	-1	Easy
Heavy pick	+3	P	0	-1	-1	Easy
Light flail	+2	Cr	0	-1	-1	Easy
Light mace	+2	Cr	0	-1	-1	Easy
Light pick	+2	P	0	-1	-1	Easy
Knife	+1	P/C	-1	+1	0	
Lance	+3	P	+1	-	-	
Mancatcher	-	-	+1	0	+1	Hard
Maul	+3	Cr	-1	0	-1	Easy
Morning star	+2	Cr	0	-1	-1	Easy
<i>Polearms:</i>						
Glaive	+4	C	+1	-1	0	
Halberd	+4	P/C	+1	-1	0	
War hammer	+4	P/Cr	+1	-1	-1	
Pike	+4	P	+2	-1		
Spetum	+2	P	+1	-1	0	
Quarterstaff	+2	Cr	+1	+1	+1	Hard
Sickle	+2	C	-1	0	0	
Spear	+3	P	0	0	0	
<i>Swords:</i>						
One-handed	+3	C/P	0	0	0	
Two-handed	+4	C/P	+1	0	+1	Hard
Broad sword	+3	C	0	0	0	
Long sword	+3	C/P	0	+1	+1	Hard
Rapier	+3	C/P	0	+1	+1	Hard
Scimitar/sabre	+2	C	0	0	0	
Short sword	+2	P	-1	+1	+1	
Greatsword	+4	C	+1	-1	0	
Trident	+3	P	+1	0	+1	Hard

P = Piercing

C = Cutting

Cr = Crushing

A Set of Weapons and Armor for Fudge

Martial Arts Weapons

Weapon	ODF	Type	Reach	Speed	Parry	Cost
Bo Staff	+2	Cr	+1	+1	+1	Hard
Jo stick	+1	Cr	-1	+1	0	
Gusari-kama	+2	C	+1	0	-1	
Kama	+2	C	0	0	-1	
Katana	+3	C	0	+1	+1	Hard
Naginata	+3	C	+1	0	+1	Hard
Ninja-to	+2	C/P	-1	+1	+1	
Nunchaku	+2	Cr	0	+1	0	
Sai		P	-1	+1	+1	
Tonfa		Cr	0	+1	+1	Hard
Wazikashi	+2	C	-1	+1	+1	

P = Piercing

C = Cutting

Cr = Crushing

Special Weapons

Garotte

The ability to use a length of cord, silk, or wire to choke someone. The weapon requires a successful surprise attack from behind. If successful, the attacker does damage (the weapon has an ODF of 0) as though attacking a Poor target until the victim is unconscious, dead, or the attack is broken off. The GM may allow Agility or Strength rolls to break free, or the attacker may be required to release if he suffers a sufficiently painful wound.

Whip

Whips range in length from 10 to 25 feet. They are painful, but generally do minimal damage (Scratch), regardless of Strength or the

However, the injury inflicted by a whip is intensely painful. GMs may wish to allow the damage inflicted by whips to work similarly to stun damage, as the pain may justify temporary wound penalties which disappear the following round or after the combat is over, leaving only a Scratch. Any kind of armor negates a whip's damage, as long as all areas are covered.

Whips can also be used to entangle limbs, or even grab weapons. If hit location or called shots are used, then the whip user can target a weapon with a successful opposed roll (standard combat roll: weapon skill vs. weapon skill). A Strength vs. Strength opposed roll can then allow the whip wielder to snatch away the opponent's weapon.

Missile Weapons

Thrown Missiles

Missiles thrown by the force of the human arm/hand are limited in their range by the strength of the thrower — modified somewhat by aerodynamics, balance, and weight. A given range will be consistent between throwers in terms of accuracy (i.e. skill). However, since the weapons are powered solely by strength, a heavier weapon will require more effort to make a given distance, and consequently, accuracy may suffer. Thus heavier weapons have different range difficulties. Lighter weapons will also have a farther maximum range for this reason.

Strength Modifiers

Missile weapons receive strength modifiers to ODF just as melee weapons do. GMs may also wish to implement a bonus/penalty to range based on strength. A thrower attempting to throw at a range higher than his Strength may receive a penalty to skill, or may not be allowed to throw beyond his Strength level. Such an option gives an even greater advantage to characters with higher than average strength than many GMs might wish, however.

Special Missile Weapons

Bolas

Bolas consist of one or more lengths of cord with weights attached at the ends. They are thrown at targets, with centrifugal force causing the cords to entangle the victim, possibly doing minor damage (+1, no Strength bonuses).

A Set of Weapons and Armor for Fudge

Defending against bolas can be done by dodging, as per normal for missile weapons. A blunt weapon can successfully block the bolas from the body, but the weapon arm will be entangled. In cinematic games, bolas may be cut in midair by an edged weapon, with a successful opposed roll (weapon skill vs. bolas skill).

If the defense fails, the target is entangled, and it will take one round for every level of the relative degree to free himself — unless a sharp weapon is in hand to cut them. If hit location is used, more specific effects can be used, such as tripping if the legs are struck, or entangling arms.

Lasso

The lasso is simply a length of rope with a slipknot noose. It is thrown at a target, causing entanglement.

Defending against a lasso can be done by dodging. A blunt weapon can successfully block the lasso from the body, but the weapon arm will be entangled. In cinematic games, the lasso may be cut in midair by an edged weapon, with a successful opposed roll (weapon skill vs. lasso skill).

If the defense fails, the target is entangled, and must make an opposed roll to free himself with Strength (to pull the lassoer off balance, or jerk the rope out of her hands), Agility (to slip out of the noose), or whatever the GM prefers vs. the lassoer's skill — unless a sharp weapon is in hand to cut it. If hit location is used, more specific effects can be used such as tripping if the legs are struck, or entangling arms.

Net

A net specially designed as a personal weapon, with weighted ends, can be used to entangle an opponent.

Defending against a net can be done by dodging. If the defense fails, the target is entangled, and is at a penalty to skills equivalent to the relative degree. Getting free from a net requires forfeiting combat actions equal to the relative degree.

Example:

Publius Amelianus, gladiator, armed with a trident and net, is facing a Parthian slave armed with sword and a spiked buckler in the arena.

Publius casts his net at the Parthian, who attempts to dodge it. Publius achieves a Great result against the Parthian's Fair, winning with a relative degree of 2. The Parthian takes no damage, but the entangling of the net leaves him at -2 to his skills for two rounds, leaving him very vulnerable to Publius's trident.

Mechanical Missile Weapons

Mechanical missile weapons comprise bows, crossbows, slings, spear-throwers, and blowguns. The mechanical action of these weapons allows the storage of kinetic energy (bows and crossbows) or allows a mechanical advantage that throws the missile with greater velocity (slings and spear-throwers).

Slings and Spear-throwers

These weapons allow greater range by extending the leverage used to propel the weapon. Slings typically hurl a missile of stone or lead of 4–8 oz., and are effective for ranges up to 100 meters. Spear-throwers have been known to throw (very light) missiles up to 340 meters; 100 meters is more typical of their effective range as a weapon.

Bows and Crossbows

The range for bows and crossbows depends on the power of their draw — a more powerful draw will give the arrow/quarrel more energy, thus allowing it to go farther before wind resistance slows it or causes it to vary from its course, and before gravity forces it to the ground. The power of the draw on a bow depends on its length and the materials from which it is composed. "Composite" bows



A Set of Weapons and Armor for Fudge

made of different layers of material (wood, gut, horn) have greater elasticity at shorter lengths, and thus flex without breaking even with a powerful draw. A typical English/Welsh longbow at 5'7" had a draw of 70–80 lbs. and a maximum effective range of 250m. Turkish composite bows of 3' length had ranges of up to 400m and draws of 120 lbs. Crossbows (which even had steel bows at later dates) had ranges of up to 350m because of the greater draw strength possible, as the shooter did not have to draw and hold the string in place — this was done by a crank and then locked in place until released by the trigger mechanism.

Strength Bonuses

As distance is directly related to draw strength, so too is the ability to use a bow related to physical strength. GMs may wish to implement strength requirements to use more powerful bows. Also, any bonuses to ODF must be built into the bow's draw strength — additional force cannot be produced by a bow with a light draw because the character has higher strength.

The bows below are typical examples. Given composite materials, theoretically a bow could be built for any Strength level. Simply assign +1 for the arrow, +1 for the mechanical advantage of the bow, and any additional Strength bonuses for draw strength.

Thrown Weapons (ranges in meters)

Weapon	ODF	Mediocre	Fair	Good	Great	Superb	Legendary
Axe	+2	10	15	20	25	30	40
Bolas	+1	10	15	25	35	45	55
Javelin	+3	10	20	30	45	70	100
Knife	+1	10	15	20	25	30	40
Lasso	–	5	10	15	25	–	–
Net	–	5	10	15	25	–	–
Shuriken/dart	0	10	15	25	35	45	55
Spear	+3	10	15	20	25	30	40

Mechanical Missile Weapons (ranges in meters)

Weapon	Mediocre	Fair	Good	Great	Superb	Legendary
Sling stone	10	15	20	30	50	75
Sling bullet	10	20	30	45	70	100
Spear-thrower	10	20	30	45	70	100

Weapon	ODF	Reload and fire (sec)
Sling stone	+1	3–5
Sling bullet	+2	3–5
Spear-thrower	+2	3–5

Bows (all ranges in meters/yards)

Weapon	Mediocre	Fair	Good	Great	Superb	Legendary
Short bow	50	85	110	125	150	175
Longbow	50	100	125	150	175	250
Composite	50	100	125	175	275	400
Crossbow	50	100	125	150	225	350

Weapon	ODF	Min. Str.	Reload and fire (sec)
Short bow	+2	Fair	3–5
Longbow	+3	Good	3–5
Composite	+4	Great	3–5
Crossbow	+4	Mediocre	15–20

A Set of Weapons and Armor for Fudge

Firearms

Firearms comprise a special case in many respects — they have widely varying reload times and damage values, and tend to ignore the damage-reducing effects of most armor.

Damage

The damage done by firearms is a factor of the size of the charge used to propel it, the cross-sectional area of the bullet, and the mass of the bullet (cross-sectional area x length). Other factors can affect this, such as the bullet type (hollow points, or armor-piercing rounds which are harder and denser) and distance (air resistance slowing the bullet).

In *Ranged Combat* (pp. 41–42), damage numbers for guns are suggested. Here are approximate damage values for common modern rounds based on that scale:

- +1 .22 short, .25 ACP
- +2 .32 ACP, .22 long, .38 Special, 9mm short
- +3 .45 ACP, .357 Magnum, shotguns
- +4 .44 Magnum, .30-06, 9mm Parabellum
- +5 .50, 12.7mm

Special Rounds

Hollow Points and Dumdums: These bullets have +1 damage, but are -1 to getting through armor

Armor-piercing: These bullets are +1 for getting through armor, but -1 to damage.

Rubber Bullets: These bullets are treated as “stun” damage (see p. 264).

Scale Factor Option

Non-human Scale in Combat (p. 48) discusses “Scale-piercing” weapons, such as harpoons and elephant guns. Firearms tend to have a certain “Scale” to all of them, due to their high penetration into tissue, and hydrostatic shock caused by the supersonic shockwave. A simple rule of thumb is that the weapon has a “Scale” bonus equal to its ODF, that can cancel out an equal number of Scale bonuses for an opponent’s DDF. Thus a .357 Magnum has an ODF of +3, but also up to an additional +3 against large Scale creatures (i.e., it can reduce the creature’s Scale down by 3 levels, but never below zero).

Example: Bill Masters, strong-jawed Pulp adventurer, is facing down an Allosaurus (Scale +8) with his trusty .44 Magnum. He blasts the beast from medium range, with a relative degree of +2. He does 4 points of damage for the gun, 2 points for the relative degree, for a total of 6 points. The Allosaurus subtracts only 4 points of Scale instead of 8, because of the gun’s Scale bonus, and subtracts an additional point for Tough Hide for a total of 5 points DDF —



only 1 point of damage has gotten through. The Allosaurus has been Scratched, and is now very angry with Bill. Had it been a bear (Scale 3), the gun would subtract 3 points of Scale from the bear — the gun’s Scale bonus of 4 cannot exceed the Scale of the creature.

Damage Drop-off Option

Due to air resistance, most bullets lose power over distance. A simple rule of thumb is that the damage decreases at Superb/Legendary range. GMs may choose to halve the ODF at this range.

Range

The range at which a given firearm is effective is primarily based on the weapon type. Snub pistols and derringers have a shorter range than regular pistols, which have a shorter range than long guns (rifles, muskets, etc.). This is due to the barrel length (which introduces more variability at shorter lengths), to the shortness of the sights, to the grip (which is much more secure with two-handed long guns), and to rifling, which stabilizes a bullet in flight.

Autofire

Typically, a hand-held autofire weapon (such as a submachine gun) can be aimed initially, but the repeated recoil makes it very difficult to maintain the same line of fire precisely. Thus a submachine gun is not particularly accurate after the first shot, but makes up for it by volume of shots. The length of a combat round and the rate of fire also matter. A typical submachine gun fires roughly 600 rounds per minute. A three second combat round could

A Set of Weapons and Armor for Fudge

Typical ranges (in meters) to hit a man-sized target:

Historical Firearms (muzzle-loaders)

Type	Mediocre	Fair	Good	Great	Superb	Legendary
Pistol	10	20	30	40	50	70
Musket	30	45	70	100	150	250
Rifle	50	75	125	200	300	450

Modern Firearms

Type	Mediocre	Fair	Good	Great	Superb	Legendary
Snub	10	20	30	40	50	70
Pistol	20	30	45	65	100	150
Shotgun	10	15	25	40	60	90
Rifle	125	200	300	450	675	1000

Optional Bonuses to Range (usually +1):

Bracing against a solid object
Scope
Laser sight

Optional Penalties to Range (usually -1):

Poor light
Firing without aiming properly (snap-shot)
Concealment/cover (-1 to -3 depending on amount of cover)

Such bonuses or penalties may be cumulative at the GM's discretion.

then allow up to 30 rounds to be fired, although the GM may reduce this to account for time to aim, move, or perform other actions. Some guns have a "burst fire" setting, which fires a set number of rounds — typically 6–10.

Simulating Autofire in Fudge

There have been many proposals for autofire in *Fudge*. Several are presented here.

Single Target Options:

- Relative degree indicates a fraction of the bullets, in tenths — i.e., a relative degree of 4 in a 30-round spray indicates 4/10ths, or 12 shots, hit.
- Relative degree equals the number of shots that hit — the ODF for each bullet is used (without relative degree added to the damage).
- Increased ODF — this represents the increased number of bullets that hit in rough terms.
- Roll a separate hit roll for each bullet, with a cumulative -1 to hit for each additional bullet beyond the first for recoil penalties.
- Give a bonus to hit, such as +2 — this will also increase the relative degree, and thus the damage.

Multiple Targets ("Spraying" an Area):

The common perception for spraying bullets from a machine gun is that the air is filled with an unavoidable mass of bullets — like a giant shotgun. This is not the case

— the number of bullets likely to hit depends on the size of the arc of fire, how many people are within the arc, and how many bullets are fired. The chance to hit a particular person in an area is also reduced, as the shots are not aimed in any sense — just a horizontal arc of fire within human height, so skill is not as effective.

- Divide the number of "person spaces" at the range being fired at — using 1 or 2 meters as "spaces" (hex maps work well for this) — into the number of rounds. For example, if spraying a group of people spread out over 7 hexes with a 10 round burst: $10/7=1.4$ bullets per space — i.e. each person has a chance of being hit by 1.4 rounds. GMs may round this up or down. Skill should be penalized by 1 or even 2, as the shooter is not truly aiming.

- Give each person in the arc of fire a normal chance to be hit by a bullet — as if the shooter were shooting at each person individually once, but with a -1 cumulative penalty for each additional target.

Shotguns

Shotguns have a short range, but a large spread, which makes hitting targets easy. Shotguns should have a +1 or +2 to hit targets. However, they are fully effective only up to 40 meters — beyond that damage should be halved, as the spread becomes too great for the majority of the shot to strike the target.

A Set of Weapons and Armor for Fudge

Firearms					
Weapon	.cal	ODF	Time to Fire	Shots	Reload (sec)
16th c.					
Matchlock Pistol	.65	+2	45	1	40
Matchlock Musket	.75	+3	60	1	55
17th c.					
Wheellock Pistol	.50	+2	40	1	35
Flintlock Pistol	.61	+2	40	1	35
Flintlock Musket	.75	+3	25	1	20
Flintlock Rifle	.60	+3	35	1	30
18th c.					
<i>Pistols</i>					
French M1777	17.1mm	+2	20	1	15
British Sea Service	.56	+2	20	1	15
<i>Rifles</i>					
Kentucky Rifle	.44	+3	35	1	30
Brown Bess musket	.74	+3	20	1	15
Blunderbuss	shot	+4	35	1	30
French M1777	17.5mm	+3	20	1	15
19th c.					
<i>Pistols - Percussion</i>					
Colt Paterson	.36	+2	20	5	15
Colt Dragoon	.44	+3	20	5	15
<i>Percussion Rifles</i>					
Enfield 1853	.577	+4	20	1	15
Whitworth 1863	.451	+3	20	1	15
<i>Pistols</i>					
Deringer (snub)	.44	+2	5	1	3
Remington 1867	.50	+3	5	1	3
Remington 1875	.44-40	+3	2*	6	3
Colt Lightning	.38	+2	2*	6	9
Colt Peacemaker	.45	+3	2*	6	9
<i>Rifles</i>					
Remington	11mm	+4	5	1	3
Springfield M1873	.45-70	+4	5	1	3
Martini-Henry	.577	+4	5	1	3
Winchester 1873	.44-40	+4	3	7	10
Lee-Metford 1888	.303	+4	3	8	10
20th c.					
<i>Revolvers</i>					
Ruger single six rev	.22	+2	1	6	9
.38 Service six rev	.38sp	+2	1	6	9
Sterling rev	.357M	+3	1	6	9
Barracuda FN	.357M	+3	1	6	9
Sm & Wesson M29	.44M	+4	1	6	9

A Set of Weapons and Armor for Fudge

Firearms (cont.)

Weapon	.cal	ODF	Time to Fire	Shots	Reload (sec)
20th c. (cont.)					
<i>Automatic Pistols</i>					
Browning Nomad	.22L	+2	1	10	13
Luger P08	7.65	+3	1	8	10
Colt .45	.45	+3	1	6	9
Mauser 1934	7.65	+3	1	8	11
Walther PPK	7.65	+3	1	7	10
Beretta M81	7.65	+3	1	13	15
Browning FN	9mm para	+4	1	13	15
Heckler & Koch P9S	9mm para	+4	1	7	10
<i>Shotguns</i>					
Winchester Defender	12gau	+3	2	7	10
Ithaca 37M	12gau	+3	2	8	12
<i>Submachine guns</i>					
Thompson	.45	+3	1/700**	20/30	
Uzi	9mm	+3	1/600**	25/30	
MP40	9mm	+3	1/500**	32	
<i>Rifles</i>					
US M1917 (Enfield)	.30	+4	1	5	10
US M11903	.30-'06	+4	1	8	15
<i>Autofire Rifles</i>					
MP44	7.92_32	+4	1/500**	30	35
M16	5.56_45	+4	1/800**	20/30	25/35
AK47/AKM	7.62_39	+4	1/600**	30	35
Heckler & Koch G3	7.62_51	+5	1/550**	20	25
Mauser M98	7.92_57	+5	1	5	10

Time to Fire indicates the amount of time it takes to chamber one round and fire (i.e., the minimum time between shots).

Reload Time indicates how long it takes to reload the chamber or clip.

* For single-action revolvers, an extra second is added to re-cock the hammer. GMs may wish to have a "fanning" skill or maneuver to compensate for this.

** For autofire weapons, the second number indicates the number of rounds per minute it can fire in auto-fire mode.

Grenades and Explosions

Grenades are of three types: Concussion, Fragmentation, and Stun. Grenades must be thrown by hand. Launched versions (i.e., grenade throwers) are not really grenades, but rather small shells, which are beyond the scope of this discussion, though the principles are the same.

Throwing Grenades

Throwing range (in meters) for grenades is given below, with the range class limited by Strength if the GM so chooses (see above). Accuracy is based on Throwing skill, Agility, or whatever else the GM chooses.

Grenade Throwing Ranges

Med.	Fair	Good	Great	Superb	Legend.
20	40	70	100	120	150

The "target" is the location of the person the grenade is intended to hit, or rather any 1m area. Missing a target indicates that the grenade has landed a number of meters away from the target equal to 5x the relative degree of the miss. If it is important to know the direction of the miss, a die of the GM's choice can be rolled — a d6 is good if the GM is using a hex map, or a d12 can indicate "clock" directions (i.e., one o'clock, two o'clock, etc.).

A Set of Weapons and Armor for Fudge

Grenade Types

Concussion grenades explode with a blast of force in a limited radius which rapidly drops off. A typical military grenade has a radius of between 15 and 25 meters. Most such grenades will lose one damage point for each meter beyond this. Anyone caught within the blast radius will suffer damage; no roll is required unless the GM allows diving for cover, which may halve or eliminate the damage, or laying flat, which may reduce the damage by the relative degree the character makes a Fair roll. If using the optional separate damage types (see *Armor*, below), concussion grenades are treated as crushing damage.

Fragmentation grenades either have a surface designed to fracture (the classic "pineapple" type), or have a layer of shot or fragments within the case. These fragments have a much larger range than a concussion grenade, so the thrower must usually have cover to protect himself. Fragmentation explosions hit targets as though the grenade itself has a skill level based on the number of fragments — a grenade with a few fragments might be Fair, whereas one with a great many fragments might be Great or Superb. Targets are treated as Poor to hit (you cannot dodge fragments), unless they manage to get under cover (use cover/concealment modifiers) or drop flat (make an Agility roll), in which case they are Fair to be hit. Ranges for the fragments are given below.

The ODF drops by one for each range increment above the explosion's fragmentation rating (while still within maximum effective range of 70 meters). For example, if a grenade has a Good fragmentation, its base ODF will be used for anything within 20 meters; for anything within 35 meters, its ODF will be one less; within 50 meters, its ODF will be two less; etc. No damage will be dealt further than 70 meters from the blast, however.

If using the optional separate damage types (see *Armor*, below), fragmentation grenades are treated as piercing damage.

Stun grenades are similar to concussion grenades. However, they are of much lower power, and are designed to have no fragments whatsoever. Such grenades can either have their damage treated as stun damage (see *Non-lethal Weapons*, p. 264), or a stun level can be assigned to the

grenade that is effective vs. the character's Health, Constitution, or other Body attribute — the number of rounds stunned is equal to the relative degree. Most stun grenades would have a stun Level of Good to Superb.

Example: Jimmy the Grunt throws a fragmentation grenade at a German gun emplacement some 70 meters away. This is Good range. Since Jimmy has Good Strength, there is no problem making the distance. Jimmy has a Throwing skill of Fair, and rolls a -1, so his rolled degree is Mediocre, which is two levels away from Good, so Jimmy has missed by 10 meters (2 x 5 meters). The grenade (Fair fragmentation, +7 ODF) explodes at Fair range to the Germans for a relative degree of 0, for a total of +7 ODF. Fortunately for Jimmy, the explosion is at Legendary range to him, for an ODF of +3. Jimmy had better have a foxhole to duck into, just to be safe....

Armor

Armor in *Fudge* is represented by a simple defensive damage modifier, ranging from +1 to +4 for most historical armors. This works quickly, and on average, realistically. The *Sample Wound Factors List* mentions blunt weapons vs. armor as an example of additional detail that can be developed for armor. The *Gatecrasher* game introduced for *Fudge* the concept of armor that is differentiated for different damage types, to simulate that some armor protects better against some attacks than others. Chain mail might protect a wearer better than leather against a sword blow for example, but due to its flexible nature, might be little better than leather against a mace. Then of course, there is the whole problem of firearms, which often make the damage-reduction model of *Fudge* obsolete, as bullets pierce armor and do their full damage regardless.

There is also the concept of partial armor, or armor that differs over the body, such as medieval armor, which might have a breastplate on the torso, with chain mail covering the limbs, and a helmet for the head. Simulating such detail requires a hit location system, which can be of use to some styles of play.

Grenades					Fragmentation Grenade Explosion Ranges					
Grenade	ODF	radius	Fragmentation Type		Med.	Fair	Good	Great	Superb	Legend.
M61	+7	15m	Good	frag.	5	10	20	35	50	70
M67	+8	20m	Great	frag.						
MK3A2	+6	5m	-	conc.						
XM84	+6	3m	-	stun (Great)						

A Set of Weapons and Armor for Fudge

Armor vs. Melee Weapons

Gatecrasher divides armor into four categories: Impact (blunt muscle-powered weapons), Puncture (sharp muscle-powered weapons), Firearm (bullets), and Beam (lasers, particle beams, etc.).

Such distinctions can be customized for a given campaign. A fantasy/medieval campaign can get by with dividing armor into Piercing (sharp, pointed attacks such as sword thrusts and certain polearms), Cutting (edged weapons such as broadswords and axes), and Crushing (blunt weapons such as maces and flails). These cover most types of weapons found in such a campaign.

A historical Renaissance or swashbuckling campaign might require an extra distinction for firearms, as armor (particularly in the form of breastplates and helmets) was still in use. Time travel, or other cross-genre campaigns may also have such requirements.

A modern campaign might not need data for hand weapon types and armor, as the only armor commonly available is in the form of ballistic cloth, although even that might provide some protection against knives and blunt weapons.

A science fiction campaign will probably require data on armor effectiveness for energy (E) weapons.

Armor vs. Muscle-powered Attacks

Armor used against muscle-powered attacks will fall under the damage-reduction model of *Fudge*. Rigid armor has more protection against Crushing attacks than flexible armor. Metal armor has more protection against Cutting or Piercing attacks than non-metal armor.

Armor vs. Firearms

Armor used vs. bullets or beam weapons may have different considerations. Bullets can have their damage reduced by armor — but only if the armor is not penetrated. If the damage exceeds the capability of the armor, it penetrates and inflicts its full damage without reduction.

The figure for firearm armor protection is vs. the ODF of the bullet — relative degree is ignored for Piercing purposes. Level 1 (as the arms industry defines it) ballistic cloth protects vs. small caliber arms such as .22 and .38 rounds. Level 2 protects against heavy rounds, such as .45, 9mm, and Magnum rounds, but not armor-piercing rounds. Level 3 protects against armor-piercing rounds. All firearm armor protects against shotguns, regardless of the ODF.

Due to the intense force delivered by firearms, soft armor such as that provided by ballistic cloth often allows blunt force trauma to the victim, despite the fact that the bullet itself does not penetrate. In cases where the armor prevents penetration, the force of the blow is transmitted to the armor, and may allow a certain amount of trauma to get through — particularly in the case of soft armor such as ballistic cloth (i.e. “bulletproof” vests). GMs wishing to simulate this may rule that bullets that do not penetrate a given type of armor, then use the crushing protection vs. the damage value of the weapon to determine damage. GMs may wish to treat this as stun damage (p. 264).

Example: Dave Farnsworth, convenience store clerk, is held up at gunpoint. After taking the money from the register, the nervous thief's finger sets off his .38 Special (+2 ODF) with a relative degree of 2. Dave, wearing a light bulletproof vest, has the bullet stopped. However the force of the blow is still transmitted through the vest to Dave, minus 1 for the vest's DDF vs. crushing damage, so Dave takes 3 points of stun damage, and is Hurt.

Historical and Modern Armor						
Armor Type	DDF	Cut	Pierce	Crush	Firearm	Energy
Padded/Quilted	+1	+1	0	0	0	0
Soft Leather	+1	+1	+1	0	0	0
Hard Leather	+2	+1	+1	+2	0	0
Chain Mail	+3	+3	+2	+1	+1	0
Scale Mail	+3	+3	+1	+1	0	+1
Plate Armor	+4	+5	+2	+3	+2	+2
Light Bulletproof Vest	+2	+1	+1	+1	+3	0
Heavy Bulletproof Vest	+3	+2	+1	+2	+5	+1
Bulletproof Vest with Composite Inserts	+4	+2	+2	+4	+7	+2

A Set of Weapons and Armor for Fudge

Armor vs. Energy Attacks

Energy is a somewhat all-encompassing term that can cover lasers, particle beams, sonics, or plasma discharges. Intense heat is often associated with energy attacks, so for simplicity's sake, the effectiveness of armor will depend on its resistance to heat.

Partial Armor and Hit Location

Armor is often worn with varying degrees of completeness — for comfort, weight, or cost. The minimum is usually a breastplate, with additional armor able to be added for the head (helmets) and extremities (greaves, gauntlets, vambraces). For those who wish such customization to have game effects (as opposed to simply flavor), a hit location system is necessary. The DDF used with a hit location system is whatever DDF applies to the type of armor covering the location being hit (for example, a medieval soldier with a solid breastplate for his torso, and mail for his limbs). Hit location systems can also be of interest to add extra flavor to combat, even when armor is not used.

Fudge uses the relative degree of a combat strike to contribute to the damage inflicted. In real terms, it simulates not only how solid the blow is, but a higher relative degree can also indicate that more vital areas are hit — such as the torso or head. A simple hit location system can be based on the relative degree, by placing it on a chart, and rolling some dF on it for variability.

Hit Location Table

Rel. Deg.	Hit Location
+1 or less	(Graze) Defender's choice
+2	Leg/arm — usually leading
+3	Torso
+4	Head
+5 or more	Attacker's choice

Special effects may be implemented by the GM, such as hindrance to weapon use (weapon arm), movement penalties (legs or feet), vision penalties (head), temporary stun (head), etc. No extra damage is necessarily called for — that is included in the relative degree. Called shots require +5 or better (attacker's choice on the table).

Science Fiction Weapons and Armor

In SF games, advanced technology is frequently treated as a special effect, with simple bonuses to damage and defense. In *Fudge* terms, a simple +1 or +2 to damage for weapons, and a +1 or +2 for armor gives these types of arms and armor an advantage over conventional or historical types, which is sufficient for most games.

Technological Levels as Scale

The base *Fudge* rules discuss using technological levels as Scale — weapons of a higher tech level have a Scale bonus vs. armor of a lower tech level. Differing tech levels are only of concern if the campaign involves contact between differing tech levels — time travel campaigns, or SF campaigns that include low tech worlds, for example.

Some sample tech levels:

Stone Age
Copper Age
Bronze Age
Iron Age
Early Gunpowder
20th Century
High-tech
Ultra-tech
Super Science

Thus a Bronze Age Greek hoplite battling a medieval knight would suffer a penalty of -1 to ODF and DDF. An Ultra-tech blaster, however, would cancel out up to 5 levels of the Greek's armor.



A Set of Weapons and Armor for Fudge

Detailed SF Weapons and Armor

SF weapons can have special effects beyond their damage factors, and GMs may wish to incorporate such detail into their campaigns.

Vibrational: Ultrasonic vibration, which gives extra damage (Cutting, Piercing, or Crushing, depending on the weapon). It is less effective against non-rigid armor, which can dampen its effects.

Force: Force-field shaped into a weapon, which gives extra damage (Cutting, Piercing, or Crushing, depending on the weapon).

Energy: Pure energy shaped into a weapon, or added as a field around a weapon.

Monofilament: Monomolecular strand — usually only for swords. It gives extra Cutting damage, but cannot be used for Piercing or Crushing weapons.

SF Melee Weapons

Weapon	ODF	Type	Reach	Speed	Parry
Vibro Axe	+4	C	0	-1	-1
Vibro Dagger	+2	P/C	-1	+1	0
Vibro Mace	+3	Cr	0	-1	-1
Energy Lance	+3	E	+1	—	—
Energy Halberd	+4	E	+1	-1	0
Laser Staff	+2	E	+1	+1	+1
Vibro Sickle	+2	C	-1	0	0
Vibro Spear	+3	P	0	0	0
Monofilament Sword	+5	C	0	+1	+1
Laser sword	+5	E	0	+1	+1
Vibro sword	+3	C	-1	+1	+1

SF Ranged Weapons

Weapon	Type	ODF	RoF	Shots	Reload (sec)
Gauss Pistol	flechette	+3	1	9	3
Gauss Rifle	flechette	+4	1	20	3
Laser Pistol	energy (laser)	+4	1	25	3
Laser Rifle	energy (laser)	+5	1	60	3
Blaster Pistol	energy (particles)	+5	1	15	3
Blaster Rifle	energy (particles)	+6	1	35	3
Screamer	energy (sonics)	+3	1	50	3

Gauss: Magnetic propulsion for solid projectiles, often flechettes. Similar effects to shotguns, but may be non-lethal/drugged.

Lasers: Focused light, heat energy.

Particles: Atomic particles, accelerated to near-lightspeed.

Plasma: Superheated gas.

Sonics: Focused sound waves, may be treated as stun damage.

Ablative: Armor that absorbs damage by vaporizing. How much it can absorb from each shot is the DDF. How much it can absorb before becoming less effective will vary depending on the technology of the campaign, but a range of 50–100 is reasonable. For every 10 points beyond the limit, its effectiveness is reduced by one DDF until it reaches 0.

Composites: Any kind of advanced resilient materials such as ferro-ceramics or plastics.

Force Shields: Fields of coherent force, which protect against all types of weapons, but which may allow air and slow-moving objects to pass through.

Monomolecular: Incorporates long-strand molecules or crystals that resist being severed.

SF Armor

Armor type	DDF	Cut	Pierce	Crush	Firearm	Energy
Ablative	+5	+5	+3	+4	+3	+5
Composite	+5	+5	+4	+5	+4	+3
Force Shields	+6	+5	+4	+5	+6	+6
Monomolecular	+3	+5	+3	+2	+3	+2
Reactive	+4	+3	+3	+5	+5	+1
Reflective	—	—	—	—	—	+3
Superconducting	—	—	—	—	—	+4

Reactive: Reactive armor is flexible under normal circumstances, but when hit by an impact, goes temporarily rigid.

Reflective: Reflects lasers and masers (microwave lasers), but not X-ray lasers. Has no other protective value unless combined with other forms of armor.

Superconducting: Dissipates heat energy from lasers and other heat-generating weapons. Has no other protective value unless combined with other forms of armor.

Fudge Martial Arts

by Duke York

Combat is an integral part of most roleplaying games, and *Fudge*'s flexibility is uniquely suited to combat. All the GM has to do is look at the rolled and relative degree, the fighting style of the fighters, and the type of the campaign, and describe the subsequent fight.

GMs might prefer for players to have more detail and control over combat, and that is the purpose of these rules. They allow the players to customize and detail their characters and involve them in smooth-flowing combats.

Fudge Martial Arts in a Nutshell

By default, *Fudge Martial Arts* uses simultaneous combat rounds with the simple damage resolution found in *Determining Wound Level*, p. 45.

Characters using *Fudge Martial Arts* will have one or more styles. A style is a particular form of martial art, such as judo, and has a skill level, as well as a collection of moves. Moves are specific uses of combat skills, beyond the standard striking to do damage.

When a character enters combat, he makes an opposed roll vs. the opponent's skill. The rolled and relative degrees determine which of his moves he can choose from. Each move has a different effect or series of effects, including doing damage as in basic *Fudge*, causing opponents to fall, disarming them, and more.

Styles and Moves

Instead of representing the wide variety of techniques in a martial art with a single skill, *Fudge Martial Arts* uses styles with moves.

A style has a level like a normal skill. A style level itself represents a character's ability to defend himself in combat; moves are used for offense.

A style must also have one or more moves to attack in combat. Moves are specific offensive techniques taught in a martial art and have two game statistics: a minimum rolled degree, and a minimum relative degree. These represent how well someone needs to do in combat to use a particular move. This is explained in more detail in *Using Moves*, below.

Styles and Defense

The primary ability that martial arts training provides is avoiding damage in a fight. Normally, a style's skill level is the character's defense, although if a character lacks some vital weapon his style requires (such as a Roman legionary

without his shield) he will be at a -1 or even -2 (if that legionary loses his gladius, too).

Some styles (such as karate) have few or even no physical equipment requirements. While these styles are useable in a wider variety of circumstances, they are handicapped by lesser damage and defense. In particular, they will be subject to the weapon-size penalty in *Melee Modifiers* (see p. 37).

Using Moves

When a fighter enters combat he makes an opposed roll against his opponent(s). There are two measures of how well he does: the rolled degree (which is the actual level indicated by the dice) and the relative degree (which is how much he beats his opponent by).

Example: Marcus Varius, a Fair Roman boxer, is in a match. He rolls a +1, so his rolled degree is Good. If his opponent rolls a Mediocre, he has a relative degree of +2.

Every character in a campaign using *Fudge Martial Arts* has a list of known moves (characters in other campaigns, or whose players don't want to bother with these rules, are considered to have one move: Graze/Strike). Each move has both a minimum rolled and relative degree. Characters may choose whatever moves they meet the minimum requirements for.

Example: Marcus Varius, who got a Good rolled degree and a +2 relative degree in the above example, has the following moves:

Move	Minimum Rolled Degree	Minimum Relative Degree
Graze/Strike	Poor	+1
Feint	Fair	+1
Advanced Feint	Good	+2
Grapple	Mediocre	+3
Takedown	Good	+2

Marcus may choose to use Graze/Strike, Feint, or Advanced Feint. He cannot Grapple because his relative degree is too low, and he cannot use Takedown, because his rolled degree is too low.

Notice that the character chooses the move after the die roll. This leaves the player to weigh the options. Is it more useful to Scratch the opponent or give a -1 penalty for the next turn by Feinting? The specifics of these moves are detailed later.

Fudge Martial Arts

A character using *Offensive/Defensive Tactics* (see p. 38) may use any move based on his offensive result; his opponent can also choose any move based on her offensive result.

Costs of Moves

If the campaign uses subjective character development, obtaining moves is as simple as the character approaching a teacher and convincing her that he needs the technique (and getting the GM's permission).

For objective character creation a suggestion is that each style level cost one skill level. The moves this makes available can be handled in one of two ways. The first gives the character all of the moves in the style. The second is to make certain moves available only as additional levels in the style are gained — see *Sample Styles*. This simulates that as the character advances in ability, he also learns more advanced techniques unavailable to novices. To purchase moves through experience, each might cost one experience point, or three Fudge points. This will encourage players to buy new moves instead of skill levels, as moves will cost much less than the next level of skill for the style. If a character wants to learn a Combo (which is explained later), it costs one experience point for every move in it, plus the character must know any moves within the Combo.

Multiple Weapons and Multiple Styles

Up to this point, these rules have assumed that every style has exactly one weapon associated with it, such as fists or sword. Historically, though, martial artists have learned multiple weapons in a given style. This can be handled either by splitting each individual weapon up into a different skill/style (with its own moves) or by making the individual weapons' attacks separate moves under the overall style.

Example: In classical aikido, students learn three different techniques: taijutsu (grapple), jo (short staff) and bokken (wooden sword). The GM could choose to represent a Good aikidoka in one of two ways:

Aikido: Good

Moves: Grapple, Takedown, Feint, Graze/Strike (Bo), Graze/Strike (Bokken).

Or:

Aikido Taijutsu: Good
Moves: Grapple, Takedown, Feint

Aikido Bo: Good
Moves: Graze/Strike; Feint; Takedown

Aikido Bokken: Good
Moves: Graze/Strike

A similar problem arises if a character knows several styles. At one extreme, a character might have a single Combat skill with a list of moves for all the styles he knows; in this scheme, learning a style is simply learning all the moves in the style.

If you prefer to split styles into different skills, it is necessary to decide how the skills interact. For example, if someone has Mediocre Sword and Good Karate, can he kick while fighting with a sword? Can he use his Karate defense? If this is allowed, the character can simply roll how well he does in the combat round. That modifier can then be used for any of the combat skills he has available.

Example: Joey is a Good Savate fighter, Mediocre with a Quarterstaff, and a Fair Tai Chi player. If he's in combat with a staff, and he rolls a +2, he can choose to use a Superb Savate Kick, Good Quarterstaff Strike, or a Great Tai Chi Push. If he didn't have a staff, the same roll would enable a Superb Kick, a Great Tai Chi Push and only a Mediocre Quarterstaff defense (the defense is at -2 because he doesn't have the most important tool for the Quarterstaff style).

The other option would be to only allow moves within the style the character is using in a given round. In the example above, Joey would only be able to use the moves he knows with his staff. In any subsequent round, he could choose to discard the staff and opt to use his Savate or his Tai Chi, and be restricted to the moves in whichever style he chooses for the round.

When to Reveal Moves

The GM must decide when combatants reveal their moves; the person who reveals last might have an advantage, because he knows what everyone else is doing. If you want to be fancy, each player could make cards with each of their moves; that way, everyone can reveal their moves at the same time. If this seems like too much work, simply have them declare in reverse order of an attribute like Agility, or in reverse order of Combat skill, or even have a contest between those

Fudge Martial Arts

Moves

In order to use a style effectively in combat, a character must have moves associated with it to allow him to attack. Below is a list of basic moves; at the end of this section, there are some examples of Combinations.

Name	Minimum Rolled Degree	Minimum Relative Degree	Effect
Disarm	Good	+3	Opponent drops weapon
Feint	Fair	+1	Opponent is at -1 next round
Advanced Feint	Good	+2	Opponent is at -2 next round
Grapple	Mediocr	+3	Opponent is grappled
Graze/Strike	Poor	+1	Opponent takes damage
Kick	Fair	+1	+1 ODF, opponent takes damage
Jump Kick	Great	+1	+2 ODF, opponent takes damage
Penetrating Damage	Superb+1	+1	Opponent takes damage with no defense
Positional Advantage	Good	—	Alters relative degree by one
Power Defense	—	—	+1 DDF (has a -3 maximum relative degree)
Power Strike	Good	—	+1 ODF; only usable in Combos
Quick Attack	Fair	—	+1 to skill but -1 ODF; only usable in Combos
Resist Grapple	—	—	Style can be used against grappling
Takedown	Good	+2	Opponent falls
Temporary Damage	Fair	—	Damage done is only temporary
Combo	—	—	Two moves occur in the same turn

Disarm

This move causes an opponent to drop his weapon. It flies wherever the character using the move wants it to, within reason.

Feint/Advanced Feint

This move uses deceptive or sudden movements to mislead opponents. If a fighter uses it, his opponent will be at -1 (or -2, for Advanced Feint) for the next combat round.

Grapple

This move allows a combatant to grab an opponent to prevent him from moving, hinder his attacks, and possibly do damage. Many cultures have combat styles based on Grapple attacks, and most carnivores use their bite as a Grapple.

Grappling works like normal combat — a series of opposed actions.

In order to start a Grapple, a character with the Grapple move must meet the minimum relative and rolled degrees for the move. If successful, the grappler has managed to grab his opponent. Consult the following chart to see how good his grip is. His opponent will suffer the penalty listed in the penalty column on all actions, including attempts to escape.

Relative Degree	Penalty	Injury
+3	0	Scratched
+4	-1	Hurt
+5 or more	-2	Very Hurt

Grapple Example One: Daniel, an experienced high school wrestler (Fair Wrestling, with the Grapple move) is attacked by a knife-wielding assailant with Fair skill. In fear for his life, he uses his training. He gets a Good result and his opponent only gets a Poor, which gives Daniel a relative degree of +3, allowing him to grapple his opponent. Since he didn't win by +4 or more, his opponent isn't at a penalty.

After one character has a grip on the other, continue making opposed rolls every round. The grappled character must use a style that has either the Grapple move or the Resist Grapple move — default Poor if unknown. If the grappled character manages to win or tie, he breaks free. If the grappler wins, but by less than three, he still has his opponent grappled, but not at a penalty.

If the grappler has moves besides Grapple in the style he's using, he may use those moves against his grappled opponent without breaking the grapple.

If the grappler wins, he can put his opponent at a new penalty or choose to do the damage in the chart under the

Fudge Martial Arts

injury column. The penalty for grappling and the penalty for injury are not cumulative; the penalty comes from the pain caused by the grip (either because it's tight or it stresses joints) and actually doing damage only makes the pain permanent. In other words, grappling a character and putting them at a penalty is the same as temporarily injuring them.

Grapple Example Two: The next round, Daniel's opponent tries to stab at him with his knife. Daniel manages to avoid the attack, winning by +4; now his opponent is at a -1, but isn't otherwise hurt.

The round after that, Daniel only wins by +3, even though the knife-wielder was at -1. His opponent almost breaks free and isn't at a penalty next turn.

The next turn, Daniel wins by +5 and elects to injure his opponent, making him Very Hurt.

The next turn, Daniel gets a Great and wins by +3. He uses his Takedown move. He now has his opponent on the ground in front of him and at a -3 penalty. He will probably have his opponent pinned for a good long time.

A character who is grappled cannot move unless he can easily pick up his opponent (or unless the grappler wants to move the character). Other characters can attack both the grappled character and the grappler. The grappled character is at -2 to defense, while the grappler is at -1.

Grapple Example Three: If a new figure came out of the shadows while Daniel was still grappling his opponent, there would be a penalty depending on who the new character attacks. If it's an attack against the knife-wielder, the knife-wielder will defend with Poor skill (-2) but if it's an ally of the thug, Daniel will be at -1.

This is a particularly involved move. If you prefer to avoid the added complexity, you can model soft martial arts with Takedown moves.

If a style doesn't have the Graze/Strike move, it can take either the Grapple or Takedown move for free in its place.

Graze/Strike

This move is the standard attack from *Fudge*. If a player doesn't want to bother with these new martial arts rules, he can simply use the original rules. This also works well for cannon-fodder NPCs.



Kick

This move represents powerful kicks. Because of the power of a person's legs, this gives a +1 ODF.

Just because a style doesn't have the Kick move doesn't mean it doesn't have kicks. The Kick move represents high, accurate, powerful kicks found in more specialized arts.

Jump Kick

This move is a high, jumping kick that gives a +2 ODF.

Penetrating Damage

This attack relies on precise strikes to nerve centers and chi flows. It is not particularly realistic and gives a big advantage to those who have it over those who don't.

If a character uses this move, consult the following chart:

Rolled Degree	Wound Level
Superb +1	Scratch
Superb +2	Hurt
Superb +3	Very Hurt
Superb +4	Incapacitated
Superb +5	Near Death

Note that the damage only depends on the rolled degree, not the relative degree like standard damage.

Fudge Martial Arts

Positional Advantage

If a character uses this move in combat, he has positioned himself in such a way as to gain an advantage. This either increases or decreases the relative degree, in the character's favor. Examples of this include the close-in techniques of Wing Chun, the attention to ma-ai taught in aikido, and the clinch used in western boxing.

By itself, this move can be used defensively to decrease the relative degree. If used in a Combo, it increases the offensive relative degree.

If two combatants both use this move, neither gains any advantage.

Every style that uses this move must describe what position the character wants to get into, such as "close in" or "outside arm's reach."

Example: Leroy Ma is trained in Wing Chun, which seeks to get inside an opponent's guard. In game terms the style has Positional Advantage (Close In).

Leroy spars with a Tae Kwon Do expert, who has no positional advantage. He rolls a Great, but his opponent gets a Superb +1. Leroy gets hit but the relative degree is only +1 because of his Positional Advantage: he was closer than his opponent expected, making his opponent's attack awkward.

Later, Leroy fights with a fencer. The fencing style has the Positional Advantage (Outside Reach), and both combatants roll well enough to use their moves. Neither fighter gains an advantage.

Power Defense

This move represents defensive techniques that can reduce damage or make it harder for an opponent to hit. Real-life techniques that do this include rolling with the punch or, for the more outlandish, the "iron shirt" technique from Shaolin kung fu. This move has a maximum relative degree of -3; This means you can only use this if you've lost the round by three or more (if you only lose by a little, you can't use this move).

Power Strike

This move allows a character to do more damage in combat. While it can be used by itself to break bricks and for similar feats, it is used in combat by making Combo moves with the Strike/Graze move. It increases a character's ODF by 1, and can represent increased muscular strength, moves such as haymakers, or more exotic techniques such as "focused chi."

Quick Attack

This move is a quick or unexpected attack and could include leaping attacks, powerful jabs, or tumbling attacks.

It isn't useful in combat by itself — it is not a separate move, but a modifier to other moves; therefore it is only useful in Combos.

The character gets a +1 to whatever skill is used to make the move but receives a -1 to ODF; the blow is more likely to hit but doesn't do any additional damage (the -1 to ODF cancels out the +1 to skill). A Combo can contain more than one Quick Attack move. If a Combo has a Quick Attack in it, don't check its relative degree until after the Quick Attack takes effect.

Quick Attack Example: Brandon Spade, a Good Fighter, has a Snap Kick move, which is a Combo of Kick and Quick Attack, with a rolled degree of Good and a relative degree of +1. He also has a gift: ODF of +1 with his bare hands. While trying to collar a suspect, he rolls a +2 (a result of Superb) but his opponent also gets a Superb, which is a relative degree of 0. Since his rolled degree was higher than the Snap Kick's minimum rolled degree, he can elect to use it, which raises his skill to Great. This means he has a Superb +1 rolled degree and a +1 relative degree, enough to hit his opponent. With his relative degree of +1 though, chances are all he can do is graze his opponent.

Brandon could use this Combo because, even though the relative degree was too low at first, it was high enough after the +1 to skill given by the Quick Attack.

Takedown

This move represents many real-life techniques such as throws, trips, and leg sweeps.

If a character uses this move, his opponent falls to the ground. A character on the ground is at a -1 against standing characters.

If a character has studied the Takedown move he may make an additional opposed roll to avoid damage from tripping and falling and getting up from the ground.

As per the Grapple move, if a style doesn't have the Graze/Strike move, it can take either the Grapple or Takedown move for free in its place.

Temporary Damage

This move allows characters to strike with their full power and not worry about permanently harming their opponents. Treat the damage as normal, except that it fades away naturally after an hour or so. This is a fairly unrealistic move.

The only practical application this move has by itself is that an intense knowledge of "chi flow," "pressure points," and/or "nerve centers" allows the character to perform this feat. It must be used in Combos to be useful in combat.

Fudge Martial Arts

Combos

Combos allow characters to combine moves so that they can use more than one at a time. In order to learn a Combo, the character must know every move in it. Combos otherwise act like normal moves, in that they have minimum rolled and relative degrees.

The minimum rolled degree is equal to the highest rolled degree of all the moves in the Combo plus one for every other move in the Combo, or Good, whichever is more. The minimum relative degree is equal to the highest relative degree of all the moves in the Combo.

Combo Example One: Hiro wants to combine his Graze/Strike move with his Takedown to make a Combo that kicks his opponent's legs out from under him.

Graze/Strike has a rolled degree of Poor and a relative degree of +1, while Takedown is Good and +2, respectively. The new move (which Hiro calls Leg Sweep) is therefore Great and has a relative degree of +2. If he uses this Combo in combat, his opponent will both take damage and fall to the ground.

When you put the Feint move in a Combo, you must decide if the Feint comes before or after the other moves in the Combo. If the Feint comes after the other moves, it affects the opponent on the next turn, as normal. If the Feint comes before the other moves, however, it only affects the rest of moves this turn, which increases the relative degree, possibly increasing damage.

Combo Example Two: Bill "The Bruiser" McCready, a professional boxer, has a Combo called his "One-Two Punch," consisting of a jab (which acts as a Feint) and a hook (a Strike). This move has a minimum rolled degree of Good and a relative degree of +1.

One day in a match, he gets a Great and his opponent only makes a Poor, giving him a relative degree of +4. Since he's beaten both the relative and rolled degrees, he can use his One-Two Punch. The jab opens his opponent up for the hook, giving him a relative degree of +5.

Combo Example Three: Athenos, a wrestler known throughout ancient Greece, has a particularly feared technique. It consists of a Grapple followed by a Feint and is a Good/+3 move. If he manages to use the move, his opponent will be grappled and at -1 next turn.

If a Combo has a Positional Advantage move, you can lower the relative degree of the Combo by one if you make the rolled degree.

You can't have two of the same move in one Combo.

The relative degree of a Combo cannot be less than 0.

Sample Styles

This is a set of pre-defined options and styles that makes a good starter system. It mimics the "reality" of action movies where martial arts are useful, but not a replacement for guns or cars.

In this system, every character has a Fighting skill, which represents overall skill in hand-to-hand combat. The Fighting skill advances according to the chart in *Objective Character Development* (see p. 55). Characters also have styles; these styles, along with the character's Fighting skill level, determine which moves the character can learn.

This realistic system uses the *Alternative Experience System*, where one experience point (EP) costs 3 Fudge points.

Unless the GM decides otherwise, new characters each may have one style, with all the moves available from that style at their Fighting skill level.

In order to learn a new style, a character must spend experience points equal to half the cost of the next level of the Fighting skill according to the objective character development chart. This means the player will have to make a crucial decision in the development of the character: to either learn several styles while they're cheap, or advance in one style to become a more effective fighter.

When a character buys a new style, he automatically learns all of the moves from the style at his Fighting skill level and below; he only has to pay for new maneuvers when he advances in Fighting skill. Each new move costs one experience point (or three Fudge points). A Combo costs one experience point for every move in it.

Example: Brandon Spade, San Francisco police detective, starts play with a Fair Fighting skill and familiarity with Tae Kwon Do. He starts with all of Tae Kwon Do's moves at Fair skill or less: Graze/Strike, Kick, Jump Kick, Quick Attack, Snap Kick, Feint, and Scissor Kick.

After some undercover work, he advances to being a Good Fighter; he can now learn Spin Kick and Leaping Spin Kick by spending 3 Fudge points (1 experience point) on each (6 Fudge points/2 EP total).

Because learning a new style automatically gives a character all of the moves in that style, this system leads to characters changing suddenly and radically. This could lead, for example, to the evil *aikidoka* the PCs fought last session knowing high-kicking Tae Kwon Do this session. This works in some genres, but if you as a GM don't want this, you can separate the Fighting skill into different skills for each style.

Fudge Martial Arts

Example: Brandon Spade, San Francisco police detective, has a Good Fighting skill and is familiar with Tae Kwon Do. He decides to expand his repertoire when he infiltrates a Brazilian street gang and learns Capoeira. He spends 4 EP (or 12 Fudge points) to learn Capoeira. He now knows all of the moves from Capoeira at level Good or less.

After that adventure, Spade's Fighting skill goes up to Great. The cost for going from Good to Great is 8 EP. He had several brushes with death, though, and wants to

expand his spiritual side. He spends 4 EP and learns Aikido. He can now know the moves in Aikido that are allowed at level Great or less. Some teachers will insist that their students learn all of their style's moves of a particular level before teaching any moves of a higher level.

Another option is that there is no relation between how difficult it is to perform a move and the skill a character needs to learn it. This allows a player to design a character that knows a lot of fancy moves but isn't an effective fighter.

Wrestling

While many westerners don't consider this a martial art, it does have a full range of techniques based on strength and maneuverability.

Some GMs may wish to give wrestling a -1 defensive penalty against styles that have punches and kicks because wrestlers don't specifically train against them.

Virtually all wrestlers will have the Ground Fighting gift, representing extensive training on fighting while prone. A character with this gift is at +1 against other prone characters, although he's still at -1 against standing opponents.

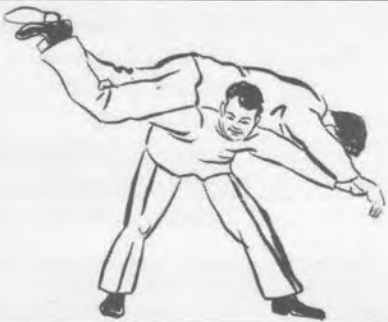
Skill Level	Move	Rolled Degree	Relative Degree	Cost (EP)	Effect	Description
Mediocre	Grappling	Mediocre	+3	0	Opponent is grappled	
	Takedown	Good	+2	1	Opponent falls	
	Positional Advantage	Good	—	1	Decreases relative degree by one	Inside arm's reach
	Two-Leg Takedown	Great	+3	2	Opponent is grappled and falls	Combo: Grappling and Takedown
Fair	Inside Grapple	Great	+3	2	Opponent is at -1 and is grappled	Combo: Positional Advantage and Grapple
	Inside Takedown	Great	+1	2	Opponent falls (Positional Advantage included in Relative Degree)	Combo: Positional Advantage and Takedown
	Flip	Superb	+3	3	Opponent is at -1, falls, and is grappled	Combo: Feint, Grapple and Takedown
Good	Quick Attack	Fair	—	1	Can only be used in Combos	Sudden body movements
Great	Quick Inside Takedown	Superb	+0	3	Opponent falls (Quick Attack and Positional Advantage included in relative degree)	Combo: Positional Advantage, Quick Attack and Takedown
	Quick Inside Grapple	Superb	+2	3	+1 to skill and opponent is grappled (Positional Advantage included in relative degree)	Combo: Positional Advantage, Quick attack and Grapple
Superb	Quick Flip	Superb +1	+3	4	+1 to skill and opponent is grappled, falls, increase relative degree by one	Combo: Positional Advantage, Quick attack, Takedown and Grapple

Fudge Martial Arts

Wing Chun

This is a Chinese martial art best known for close-in work. While it starts with good basic training it soon teaches its students to fight very close to their opponents.

Skill Level	Move	Rolled Degree	Relative Degree	Cost (EP)	Effect	Description
Mediocre	Graze/Strike	Poor	+1	0	Damage	
	Positional Advantage	Good	—	1	Decreases relative degree by one	Close-in fighting
Fair	Close-in Strike	Great	+1	2	Increases relative degree by one and does damage	Combo: Positional Advantage and Graze/Strike
Good	Grapple	Mediocre	+3	1	Grapples	
	Kick	Fair	+1	1	+1 ODF, does damage	
	Takedown	Good	+2	1	Opponent falls	
Great	Close-in Grapple	Great	+3	2	Grapples and increases relative degree by one	Combo: Positional Advantage and Grapple
	Close-in Takedown	Great	+1	2	Opponent falls (Positional Advantage already figured)	Combo: Positional Advantage and Takedown
Superb	Close-in Grapple Takedown	Superb	+3	3	Opponent is grappled and falls	Combo: Positional Advantage, Grapple, Takedown
	Close-in Grapple Strike	Superb	+3	3	Opponent is grappled and takes damage	Combo: Positional Advantage, Grapple, Graze/Strike
	Close-in Grapple Takedown Strike	Superb+1	+3	4	Opponent is grappled, falls down, and takes damage	Combo: Positional Advantage, Grapple, Takedown, Strike



Karate

This is a solid, hard-hitting style that specializes in strong stances and hard punches. While the people who study karate won't be flashy fighters, they will be dangerous.

Skill Level	Move	Rolled Degree	Relative Degree	Cost (EP)	Effect	Description
Mediocre	Graze/Strike	Poor	+1	0	Does damage	
Fair	Resist Grapple	—	—	1	Allows skill to resist Grapple move	
Good	Kick	Fair	+1	1	+1 ODF, does damage	
Superb	Jump Kick	Great	+1	1	+2 ODF, does damage	

Fudge Martial Arts

Tae Kwon Do

This is a more sport-oriented version of the traditional Korean martial art; it has a lot of high kicks and jumps. For a more martial version, change the moves to make them slower but more powerful (disallow Quick Attack in the Combos).

Skill Level	Move	Rolled Degree	Relative Degree	Cost (EP)	Effect	Description
Mediocre	Graze/Strike	Poor	+1	0	Does damage	
	Kick	Fair	+1	1	+1 ODF, does damage	
	Jump Kick	Great	+1	1	+2 ODF, does damage	
Fair	Quick Attack	Fair	—	1	Not useable except in Combos	
	Snap Kick	Good	+1	2	+1 to skill	Combo: Kick and Quick Attack
	Feint	Fair	+1	1	-1 to opponent's skill next turn	
	Scissor Kick	Superb	+1	2	+1 to skill, +1 ODF	Combo: Jump Kick Attack and Quick
Good	Spin Kick	Good	+1	2	-1 to opponent's skill this turn, +1 to ODF	Combo: Feint and Kick
	Leaping Spin Kick	Superb	+1	2	-1 to opponent's skill this turn, +2 to ODF	Combo: Feint, Jump Kick
Great	Hook Kick	Great	+1	3	+1 to skill, -1 to opponent's skill	Combo: Feint, Quick Attack, Kick
Superb	Leaping Hook Kick	Superb+1	+1	3	-1 to opponent's skill, +1 to your skill, +1 ODF	Combo: Quick Attack, Feint, Jump Kick

Boxing

Like wrestling, many people don't think of this as a martial art, but it is an effective fighting system based on quick, powerful punches and fast footwork. Some GMs may wish to put boxing at a disadvantage next to more complete martial arts; they can give boxing a -1 to defense against styles that have kicks (even if they don't use a specific kicking move).

Skill Level	Move	Rolled Degree	Relative Degree	Cost (EP)	Effect	Description
Mediocre	Graze/Strike	Poor	+1	0	Damage	
	Feint	Fair	+1	1	Opponent at -1 next turn	Quick jabs and footwork
	One-Two Punch	Good	+1	2	Opponent at -1 this turn and takes damage	Combo: Feint and Strike
Fair	Quick Attack	Fair	—	1	Not usable except in Combos	
	Upper Cut	Good	+1	2	+1 to skill this turn but -1 to ODF	Combo: Quick Attack and Graze/Strike
Good	Power Defense	—	3*	1	+1 DDF	Extreme toughness
	Power Strike	Good	—	1	Not usable except in Combos	Powerful punch
	Haymaker	Great	+1	2	+1 ODF	Combo: Power Strike and Graze/Strike
Great	Triple-punch Combo	Great	+1	3	-1 to opponent's skill this turn and next, opponent damage	Combo: Feint, Strike, Feint
	Hook	Superb	+1	3	+1 to skill this turn	Combo: Quick Attack, Power Strike, Strike

Fudge Martial Arts

Aikido

A gentle, flowing martial art with circular throws and quick arm locks, aikido is often criticized for being too pretty and not practical enough. This interpretation, however, casts aikido as a practical, if eccentric, martial art that concentrates on throws and grappling to the exclusion of punches and kicks.

Skill Level	Move	Rolled Degree	Relative Degree	Cost (EP)	Effect	Description
Mediocre	Takedown	Good	+2	0	Opponent falls	
	Grapple	Mediocre	+3	1	Opponent is grappled	
	Feint	Fair	+1	1	Opponent at -1 next turn	Called an "atemi"
	Atemi Throw	Great	+1	2	Opponent falls (Feint included in relative degree)	Combo: Feint and Takedown
	Atemi Grapple	Good	+3	2	Opponent at -1 and grappled	Combo: Feint and Grapple
Fair	High Fall	Great	+2	1	Opponent falls and takes damage	Combo: Graze/Strike and Takedown*
	Positional Advantage	Good	—	1	Relative degree decreased by one	Maintaining ma-ai (just outside arm's reach)
	Grappling Throw	Great	+3	2	Opponent falls and is grappled	Combo: Takedown and Grapple
Good	Atemi High Fall	Superb	+1	3	Opponent falls and takes damage (Feint included in relative degree)	Combo: Feint, Takedown, and Graze/Strike*
	Grapple from Ma-ai	Great	+3	1	Opponent grappled and relative degree increased by one	Combo: Positional Advantage and Grapple
Great	Atemi High Fall from Ma-ai	Superb+1	0	4	Opponent falls and takes damage (Feint and Positional Advantage included in relative degree)	Combo: Positional Advantage, Feint, Takedown, and Graze/Strike*
	Grappled High Fall	Superb	+3	3	Opponent falls, takes damage and is grappled	Combo: Grapple, Takedown, Graze/Strike*
Superb	Atemi Grappled High Fall from Ma-ai	Superb+2	+1	5	Opponent falls, takes damage, and is grappled (Feint and Positional Advantage already in relative degree)	Combo: Feint, Takedown, Graze/Strike, Grapple, Positional Advantage*

*The opponent takes damage from striking the ground; this is an exception to the rule that you need to study a move to put it in a Combo. Because it's unstudied, the ODF is normally -1; on mats (such as are used in aikido dojos) it's -2, on hard surfaces, it's 0, and in areas where there are obstructions on which to throw opponents (such as walls and curbs) it's +1.

Fudge Martial Arts

Capoeira

This is a Brazilian martial art, descended from African dance practiced by slaves. It is dance-like and flowing; full of tumbling, leaping, and feints. While it is dangerous in the hands of a master, it can suffer from having too much dance-like training and not enough martial training. To make it more practical, remove some of the Quick Attacks from the Combos.

Skill Level	Move	Rolled Degree	Relative Degree	Cost (EP)	Effect	Description
Mediocre	Takedown	Good	+2	0	Opponent falls	
	Kick	Fair	+1	0	+1 ODF, does damage	
	Feint	Fair	+1	1	Opponent at -1 next turn	
	Quick Attack	Fair	—	1	Useable only in Combos	Represents tumbling and dancing
Fair	Feint/Kick	Good	+1	2	Opponent at -1 this turn, +1 ODF	
	Takedown	Good	+2	1	Opponent falls	Leg Sweep
	Tumbling Kick	Good	+1	2	+1 to skill, does damage	Combo: Quick Attack and Kick
Good	Hard Leg Sweep	Great	+2	2	+1 ODF and opponent falls	Combo: Kick and Takedown
	Quick Leg Sweep	Great	+2	2	+1 to skill and opponent falls	Combo: Quick Attack and Takedown
	Jump Kick	Great	+1	1	+2 ODF, does damage	
Great	Tumbling Hard Leg Sweep	Superb	+2	3	Opponent is at -1, falls, and takes damage	Combo: Feint, Graze/Strike, and Takedown
	Quick Tumbling Kick	Great	+1	3	+1 to your skill, opponent is at -1	Combo: Feint, Quick Attack, and Kick
Superb	Quick Jump Kick	Superb	+1	2	+1 to skill, +1 ODF	Combo: Quick Attack, Jump Kick

Savate

This martial art started on the French docks. It combines boxing's quick footwork and jabs with kicks.

Skill Level	Move	Rolled Degree	Relative Degree	Cost (EP)	Effect	Description
Mediocre	Graze/Strike	Poor	+1	0	Damage	
	Feint	Fair	+1	1	Opponent at -1 next turn	Quick jabs and footwork
	Kick	Fair	+1	1	+1 ODF, does damage	
Fair	Quick Attack	Fair	—	1	Not useable except in Combos	
	Power Strike	Good	—	1	Not useable except in Combos	
	Snap Kick	Good	+1	2	+1 to skill this turn	Combo: Quick Attack and Kick
Good	High Kick	Great	+1	1	+2 ODF	Jump Kick
	Spin Kick	Good	+1	2	Opponent at -1 this turn, +1 to your ODF	Combo: Feint and Kick
Great	Powerful Spin Kick	Superb	+1	3	Opponent at -1 this turn, +2 to your ODF	Combo: Feint, Power Strike, Kick
	Quick Power Kick	Superb	+1	3	+1 to skill, +1 ODF	Combo: Quick Attack, Power Strike, Kick

Fudge Martial Arts

Tai Chi

Although this practice is best known for giving old people in parks something to do, its adherents say there is a martial tradition at its core. This interpretation agrees with them. Tai Chi is interesting because it deals primarily with pushing and unbalancing opponents, or, in *Fudge Martial Arts* terms, the Takedown move. At the GM's discretion, a Tai Chi Takedown can push a character several steps away from the practitioner instead of or in addition to making him fall, or even be used on inanimate objects.

Skill Level	Move	Rolled Degree	Relative Degree	Cost (EP)	Effect	Description
Mediocre	Takedown	Good	+2	0	Opponent falls or is pushed or both	
Fair	Positional Advantage	Good	—	1	Decreases relative degree by one	Touching opponent ("Sticky Hands Technique")
	Sticky Hands Push	Great	+1	2	Opponent falls or is pushed or both (Positional Advantage included in relative degree)	Combo: Positional Advantage and Takedown
Good	Graze/Strike	Poor	+1	1	Opponent takes damage	
	Sticky Hands Strike	Great	+1	2	Increases relative degree by one and opponent takes damage	Combo: Positional Advantage and Graze/Strike
Great	Two-inch Punch	Great	+2	2	Opponent takes damage and falls or is pushed	Combo: Takedown and Graze/Strike
Superb	Sticky Hands Two-inch Punch	Superb	+1	3	Opponent falls or is pushed, and takes damage (Positional Advantage already included in relative degree)	Combo: Positional Advantage, Graze Strike, and Takedown

Judo

This is the first eastern martial art that was popularized in the west. While it is often more sport-oriented, this is a fairly martial version; if you want to make it less practical, remove the Graze/Strike move and its Combos.

Most people who study judo have the Ground Fighting gift, representing extensive training on fighting while prone. A character with this gift is at +1 against other prone characters, although he's still at -1 against standing opponents.

Skill Level	Move	Rolled Degree	Relative Degree	Cost (EP)	Effect	Description
Mediocre	Grapple	Mediocre	+3	0	Opponent is grappled	
	Takedown	Good	+2	1	Opponent falls	
Fair	Quick Attack	Fair	—	1	Not usable except in Combos	
	Quick Grapple	Good	+3	2	+1 skill and opponent is grappled	Combo: Quick Attack and Grapple
	Quick Takedown	Great	+2	2	+1 skill and opponent falls	Combo: Quick Attack and Takedown
Good	Graze/Strike	Poor	+1	1	Opponent takes damage	
Great	Martial Throw	Great	+2	2	Opponent falls and takes damage	Combo: Graze/Strike and Takedown
	Pinning Throw	Great	+3	2	Opponent falls and is grappled	Combo: Takedown and Grapple
Superb	Quick Pinning Throw	Superb	+3	3	+1 to skill, opponent falls and is grappled	Combo: Quick Attack, Takedown, and Grapple

Fudge Fu: Guidelines for Martial Arts Using the Fudge System

by Robb Neumann

Honorable ninja fighting to right horrible wrongs. Secret tournaments held in remote mountain villages to determine the greatest fighter of all time. Swashbuckling gentlemen and scoundrels trading rapier slashes for the honor of a fair lady. Commandos silently taking down sentries as they sneak into impregnable fortresses to protect the liberties of their nation. What all of these stories hold in common is training in brutal and sometimes ancient fighting techniques...martial arts.

Welcome to *Fudge Fu*, a set of guidelines for simulating martial arts combat in *Fudge* campaigns. Included in these guidelines you will find suggestions for how to implement martial arts skill in campaign settings, guidelines for resolving martial art contests, and optional rules which push the envelope of typical campaigns into the wild action of some of Hong Kong's strangest films and stories. You will also find several sample characters.

Fudge Fu is not a set of rigid or complete rules. Rather, it is a set of guidelines for resolving actions. Like the *Fudge* rules themselves, *Fudge Fu* is intended to be a customizable tool, and may require some alterations on the part of the gamemaster before it is used.

Martial Art Skills and Sub-skills

The freedom built into *Fudge* allows GMs to model rule mechanics as complex or as loose as they wish, depending on their preferred campaign style and needs. Although it is possible to design a very detailed system for simulating martial arts action, the emphasis of *Fudge Fu* is on a more freeform set of mechanics, in line with the spirit behind the original *Fudge* rules.

For a character to be considered trained in a fighting art, he will only be required to have the proper skill, named for whichever martial art style the character has studied. However, unlike standard *Fudge* campaigns, *Fudge Fu* relies on three "sub-skills" to represent various facets of fighting ability, rather than one all-encompassing skill. This may seem complicated at first, but it allows for characters to have different strengths and weaknesses when fighting, as well as allowing for the use of different combat tactics.

Every martial art a character can learn, from exotic and beautiful forms of Kung Fu to the brutal efficiency of barroom brawling, is represented by the same three sub-skills. These sub-skills and their uses are described below, although specific guidelines for how they are used in combat are provided later.

Technique

Like most character skills, a character's martial art Technique is the measure of his talent and ability within that particular fighting style. Most often Technique is used to attack opponents, but it can also be used to simulate a display of martial art prowess intended to frighten or intimidate a foe, as well as various other uses that are dependent on learned expertise or ability. The maneuvers associated with Technique are Attack, Block, Disarm, Feint, and Grab.

Speed

Speed is exactly what it sounds like — a rating of a character's reaction time and swiftness when using the art in which he has been trained. Speed will most often be used to determine initiatives in combat rounds involving martial art displays, even if the GM has already chosen an alternate attribute or skill to be used for determining the order of character actions. This emphasizes the importance of training in combat and can help to simulate the cinematic martial art staple of frail, aging masters whose abilities in their art allow them to match the speeds of younger, less skilled opponents. The maneuvers associated with Speed are Evade and reacting to Feints.

Stance

The proper placement of one's feet, as well as the correct positioning of the practitioner's body and arms, often allow a martial artist to react to incoming attacks with greater speed or attack foes with greater accuracy. Stance is used to simulate a character's ability to find his own center of gravity and properly "plant" himself in one place. The maneuvers associated with Stance are Push, Resist, Ready, and Throw.

Characters are not required to list specific combat maneuvers or actions for their art; those are implied by having the fighting skill. The only requirement is that any maneuvers attempted are appropriate for the art.

For example, the armed martial art of Fencing, a favorite among swashbuckling heroes, teaches its practitioners how to lunge, parry, and even slash using a light sword. When picking up a rapier or saber, anyone with the Fencing skill can perform these maneuvers, regardless of whether the fencer's Technique is Fair or Legendary. But, if a player announces that his character will try to use his Fencing skill to perform a spinning back-kick, and the GM doesn't feel the maneuver is appropriate for the art, that particular usage of the skill will be vetoed.

The number of martial art styles that can be simulated are limitless, ranging from formalized fighting arts like Karate to less organized styles like Barroom Brawling.

Fudge Fu

GMs can even describe fictional styles that are native to their campaign worlds, outlining specific maneuvers and fighting strategies common to the campaign-specific fighting art. The only real requirement for martial arts is that they are described in enough detail that players and GM can agree upon the proper manifestation of the art within the game, keeping inconsistencies to a minimum.

Objective Character Creation: Keeping Score

In *Fudge*, objective character creation is presented as a way to help the GM enforce a kind of balance between characters, using a number of points to “buy” attributes and skills. Since *Fudge Fu* endorses a kind of “skill within skill” system, this could pose a problem for campaigns which use this point method.

In campaigns that use the objective character creation method, all skills are bought normally, including martial arts. The trait levels in martial arts are then translated into “martial art levels” and divided up into the Technique, Speed, and Stance “sub-skills.”

Skill levels can be converted into martial art levels at a ratio of one to three, so that every skill level translates into three martial art levels. Martial art levels are spent just like skill levels, using the same table to determine the costs for specific trait levels. This makes it possible for a character who has purchased an overall fighting skill of Good to have a Good Technique, Good Speed, and Good Stance. Of course, these levels can be divided up unequally, so that the same character has a Great Technique, Fair Speed, and Good Stance.

Costs

The difficulty associated with learning martial arts should depend primarily on the setting and the situation. For example, in the far future, the ancient art of Greco-Roman wrestling might be a long dead art, and therefore is a Hard skill to learn. In a campaign set in feudal Japan, society might be more open to the training of martial arts and therefore the GM may set the skill difficulty of fighting styles at standard (default Poor), leaving only highly secretive martial art styles like Ninjutsu with a difficulty of Hard or even Very Hard.

Using Fudge Fu With Existing Campaigns

Gamemasters who wish to integrate *Fudge Fu* into their existing campaigns and settings can do so fairly easily, but they will need to make some decisions for how they wish to do it. The most common solutions are as follows:

1) Modify the *Fudge Fu* guidelines: In most cases, characters who have studied various fighting techniques in existing campaigns will have a single trait level to represent their skill (for example, Good Fencing). Simply use their existing skill with these rules, using their skill's general trait level to determine their Technique, Speed, and Stance.

This tends to take away some of the tactical edge of the *Fudge Fu* guidelines (and in some ways, even removes the need for their use), but it is the fastest and easiest method for including these guidelines in an existing game.

2) Modify the existing campaign: A little more of a challenge, a GM may decide to modify her setting to include *Fudge Fu*. Since *Fudge Fu* requires all characters to split their martial arts skill into three separate categories, every existing character will need to be altered so that he falls in line with the guidelines presented here.

Using the guidelines listed in *Objective Character Creation: Keeping Score*, above, translate existing character skills into “martial art levels” and then distribute those specific levels among Technique, Speed, and Stance. It will take some discussion between the GM and players to determine just how those martial art levels should be divided up, but if the campaign has been running for very long, previous adventures should be useful in determining what seems most appropriate for the character.

For example, a player is running a character who tends to rush into combat with little regard for his own personal safety. This suggests that the character would have a higher Speed at the expense of his Technique and Stance.

3) Mix and match: Although a little less common, the GM could decide that the *Fudge Fu* guidelines better represent more advanced training in fighting than what the characters have encountered before. Existing characters keep their skills the way they are (using the first method above when involved in combat), but have the option of raising specific areas (Technique, Speed, or Stance) with experience points or learning entire new skills using the *Fudge Fu* guidelines.

If the GM wants to increase the importance of *Fudge Fu* martial arts, she can apply a penalty to all “one-skill” fighters of one or two levels while facing opponents who are skilled in the *Fudge Fu* martial arts. This disadvantage placed on the players will encourage them to seek out new martial arts skills and will eventually “upgrade” the campaign, one character at a time.

Fudge Fu

Combat and Action Resolution

When using *Fudge Fu*, combat should be handled much in the same manner as described in *Alternating Combat Turns* (p. 37). Characters take turns performing their actions based on their initiative, which in this case is their Speed sub-skill. When multiple characters are involved in a combat, the GM can have either the side with the highest Speed go first, or she can have characters alternate their actions, based solely on their Speed (and not their group affiliations).

Figuring initiative is normally an opposed action, with characters rolling against each other's Speed. Special gifts can grant bonuses to that roll, as can battle circumstances, such as surprise.

After the order in which the characters may act is decided, each character takes his turn, moving and/or performing an attack. The success of an attack is figured by the attacker's offensive abilities being rolled against the defender's defensive abilities. This process is discussed in greater detail in *Typical Exchanges*, listed below.

Damage and wounding is handled normally, with relative degree, offensive factors, and defensive factors all being used to determine the severity of a blow and the type of damage that it can cause.

Of course, these are just suggestions. The GM can use whatever rules she wishes, to suit her specific campaign, but it is important to understand what guidelines *Fudge Fu* was built around.

Typical Exchanges

Although any number of things can happen during a martial arts battle, most of the actions that occur can be broken down into a limited number of generalized maneuvers. Listed below, players and GMs will find guidelines for these maneuvers and how they work within the game environment. Many of these guidelines describe how various maneuvers interact with the actions taken by opposing characters, such as what happens when one character attacks another character who is attempting to evade the incoming attack.

Attack/Block

One of the two most common combat situations to occur in a martial arts battle, the Attack/Block situation describes a character attempting to attack a foe that is using his own fighting skill to block or parry an incoming attack. When an attack is being blocked, success is determined by an opposed action using the attacker's martial

arts Technique versus the defender's martial arts Technique. If the defender wins the opposed action, he does not take any damage, otherwise damage is figured in the standard manner.

If an unarmed character attempts to block an attack by an armed character, the attacker receives a bonus equal to half of the weapon's deadliness (include sharpness bonuses and round up where appropriate). For example, a character attacking an unarmed foe with a katana will get a bonus of +2 if the defender attempts to block (+2 for a light two-handed weapon, +1 for sharpness, divided by two and rounded up).

Locking Blades: Combat between two armed fighters sometimes involves complications that are not normally associated with contests between a pair of unarmed martial artists. One possible complication is the chance that weapons can become entangled during an exchange of blows.

Whenever two armed combatants exchange an attack and a successful parry, both players involved roll a single *Fudge* die. If the results rolled by both players match, the weapons being used by the characters have become temporarily entangled and cannot be used again until freed.

One method for freeing a weapon is to Push your opponent, forcing him to tumble backward. Of course, a character needs to have trained in the Push maneuver to be able to use it properly in this kind of situation.

If a character is not trained in the Push maneuver, he can attempt to free his weapon by using an action and rolling an opposed Strength check against his opponent's Strength. Success means that the character has freed his weapon, but he will tumble backward as if he has been pushed, using his relative degree to determine just how far back he stumbles and how the push has affected him (see *Push* for details).

Some GMs may find the probability of Locked Blades too high for their tastes. For campaigns with a less cinematic feel, players should roll two or even three *Fudge* dice to determine whether or not weapons have become entangled. Like the method outlined above, all of the results on the die rolls must match for the weapons to become locked.

Attack/Evade

The second most common action/reaction in martial arts melees, this combat situation involves one character attempting to punch, kick, head butt, stab, or otherwise injure a character who is attempting to dodge or evade that attack. To determine the success or failure of the attack,

Fudge Fu

roll an opposed action using the attacker's martial art Technique against the defender's Speed. If the attack is successful, damage is determined using the relative degree and the attacker's Strength, minus the defender's Damage Capacity (including any modifiers for weapons or armor).

Disarm

If a character is attempting to knock a weapon or item from his enemy's hand, the player must roll his character's Technique against his opponent's Technique. Both characters involved in the Disarm contest are allowed bonuses or penalties for their Strength. Success causes the target of the Disarm attempt to drop his weapon. Failure means that the Disarm attempt was not successful and the character retains his weapon or item.

Usually when a weapon or item is knocked from a character's grasp, it is close enough that the character can retrieve it. If a character attempts to retrieve a fallen weapon, he must forfeit his attack for one combat round and suffers a defensive penalty equal to the relative degree of the successful Disarm.

Feint

A Feint is a deceptive move with the intention of upsetting an opponent's timing; getting him to react to an attack that isn't happening and making him vulnerable to an attack that will take place only moments later. Unfortunately, feints aren't automatic, and the attacker runs the risk of accidentally putting himself at a disadvantage.

Feints are not counted as Attacks, so a character can attempt a Feint against a foe, and then attack him during the same combat round. Only one Feint may be attempted each combat round.

To determine the success or failure of a Feint, the attacker rolls his Technique against the defender's Speed in an opposed action. If the contest is successful, the attacker can add the relative degree to his Technique for any follow-up attacks that will be made against the defender during that same combat round. If the attempt fails, the attacker stumbles, and the number of levels he failed by is added to the defender's Technique for that combat round. If the defender has already made an attack that round, he can add any levels to his Technique during the following combat round.

Feint is a universally available maneuver (i.e. it does not need to be listed as an available maneuver in the martial art description). Any character who has studied a martial art may attempt it.

Grab

Rather than using fighting abilities to damage an opponent, a character may elect to Grab and hold his foe. Using the guidelines listed for Attack/Evade and Attack/Block, determine success normally. However, in this case the relative degree for a successful attack is not translated into damage, but is temporarily subtracted from the target's "active" physical abilities (Technique, Speed, Strength, Agility, etc.). This temporary reduction only affects abilities that require active effort, leaving more "passive" capabilities and talents (Health, Hit Points, Stamina, Damage Capacity, etc.) unmodified.

Since the character who has performed the Grab literally has his hands full, his defensive abilities against outside attacks are also lowered by the relative degree.

The character who has been Grabbed can attempt to break free during his next action by performing an opposed action, using his Strength against his opponent's Technique. If it is appropriate for the Grabbed character's fighting style, the GM may allow him to use his Technique in place of Strength to break the Grab (judo, for example). The character held within the Grab suffers the penalties imposed by the initial Grab result and cannot use offensive/defensive tactics to alter his chances.

A Grab will last until either the attacking/grabbing character lets go or until the defending character breaks free. The character who has performed the Grab may elect to roll his Grab again during a following action, but all modifiers due to the original Grab are removed and the two characters essentially start over again.

Choking an Opponent: After Grabbing an opponent, a character may try to Choke his foe, driving him into unconsciousness or even death. This is accomplished by making opposed rolls of Strength or Technique (whichever is higher) against the target's Damage Capacity.

Every combat round that a character Chokes an opponent, he receives a cumulative +1 bonus, so that after two rounds he receives a bonus of +2, three rounds result in a bonus of +3, and so on.

All wound results against the character who is being Choked are ignored, except for Incapacitated or Near Death. Once a character has achieved a Near Death result against an opponent, he may finish the character off at any time.

Although it may sound easy, normal Grab rules are used during Choking attacks, so the character being Choked can fight back.

Fudge Fu

“Hold ’em”: Characters will sometimes hold a foe so that an ally can get in a few easy shots. Although lacking in any honor, the tactic can be quite effective considering the penalties associated with being held.

Unfortunately, there are risks involved. Any unsuccessful attack made against a grabbed character will automatically be rerolled against the character who has performed the Grab, with the usual defensive penalties applied, as normal.

Some characters may have trained for being in such circumstances and are experts in causing blundering foes to strike one another, all while seeming to be helpless targets. This is especially appropriate when a heroic character is facing off against a number of faceless goons. For a cost of one Fudge point, GMs may allow a player character who has been Grabbed to ignore Grab penalties in these situations, leaving their attackers to suffer those same penalties. This is only appropriate for use against inferior foes, like goons and lackeys, and should not be allowed when the character is fighting the main characters of a story, such as other PCs or major villains.

Push/Resist

Sometimes a simple Push can turn the tides of a particular battle, if done correctly, and at the right time. To shove an opponent, a character must make an opposed roll against him, using his own Stance against the opponent's Stance. Strength bonuses and penalties, for both the attacker and defender, can be applied in these situations.

Winning the roll pushes the defender back, causing him to roll a Stance check to keep from falling (the difficulty of the Stance check is equal to the relative degree during the Push). In addition to the possibility of being knocked to the ground, victims of Push attacks will have their timing disrupted. The target's Speed sub-skill, and therefore his initiative, is reduced by the relative degree automatically with any successful Push. If the target of the Push has already performed an action that round, his Speed will be reduced on the following combat round. If the defender wins the roll, he has resisted the Push and holds his ground.

GMs should simply estimate how far a character is Pushed, using the relative degree to help determine the distance. GMs who don't feel comfortable “fudging” a distance can use the relative degree in yards.

Ready

A character can decide to forgo an attack to Ready himself for future actions or events, bracing for an incoming attack or improving his fighting posture for an attack of his own.



For a character to Ready himself, he must roll an opposed action using his Stance against his opponent's Speed, forfeiting his attack for that combat round. The relative degree of success can be distributed any way the player wishes among his martial art's sub-skills for the duration of one action following the Ready action. These additional levels for the martial artist's sub-skills must be used during the character's next action, whether it occurs immediately, or after several combat rounds of waiting. A failure of the Ready action check results in no penalties to the character, other than a lost action.

If the character readying himself is facing off against multiple opponents, he must roll his opposed action against the fastest of the assembled opponents.

The Ready action is a universally available maneuver; it does not need to be listed in the martial art description.

Throw/Evade

Many martial arts have maneuvers which involve throwing or wrestling an opponent to the ground. In situations where the target of a throw is trying to Evade the attack, the attacker must roll his martial art's Stance against the defender's Speed. If the defender wins the opposed action, he manages to Evade the attack and will not take any damage. If the

Fudge Fu

attacker wins the opposed action, the target of the Throwing attack is tossed to the ground and takes half of the damage that would normally be figured for an attack, rounded down.

Aside from taking damage, any character who has been Thrown to the ground must forfeit an action to get back on his feet, and will suffer penalties for being prone (see *Unusual Environments and Circumstances*, below, for details).

Throw/Resist

If a character is using his martial art abilities to attempt a Throw maneuver against a foe that is trying to Resist, rather than Evade, an opposed action is rolled with the attacker's Stance being rolled against the defender's Stance. As is the case with the Throw/Evade exchange, a success by the defender results in no damage and the targeted character manages to stay on his feet. If the attacker wins the opposed action, the target of the throwing attack is tossed to the ground and takes half of the damage that would normally be figured for an attack.

Aside from taking damage, any character who has been Thrown to the ground must forfeit an action to get back on his feet, and will suffer penalties for being prone.

Optional Maneuver – Skill Display

Sometimes actions really do speak louder than words. A character can, while facing off against an opponent, forfeit an action to perform a display of skill intended to impress or intimidate his foe. This display is usually an elaborate series of maneuvers performed in the open air before the character and can sometimes even include a war shout.

To determine the effectiveness of the Skill Display, the

character rolls his Technique against his opponent's Willpower attribute (or whatever else is appropriate). If the roll is successful the attacker can subtract the relative degree of success from any of his opponent's sub-skills for the duration of the opponent's next action (either that combat round or the next). A failed roll has no effect other than taking up the character's action for that combat round.

Skill Displays are only appropriate in the most wild and unrealistic martial art campaigns.

Characters need not be specifically trained in Skill Display to perform the maneuver. Any character trained in martial arts can perform it.

Some characters, especially in desperate situations, may attempt to use maneuvers that they have not trained properly to try. For example, a character who does not know the Throw maneuver might attempt a Throw, if he felt it would help him. As is the case in the standard *Fudge* rules, any attempts to perform an action in which a character is untrained will occur at the Poor trait level.

Unusual Environments and Circumstances

Fans of martial art films know that combat doesn't always take place in clutter-free, wide-open environments, between ready and equal opponents. Not only is it common for martial art heroes to face off against their archrivals in unusual locations, some martial arts film stars have made careers out of inventing new, strange locations for battles, often under bizarre circumstances.

Listed below are examples of unusual environments and hindering circumstances where martial artists might find themselves doing battle, as well as guidelines for how those environments might affect the action.

Combat Exchange Summary Chart

Combat Exchange	Opposed Action	Effect (if Successful)
Attack/Block	Technique vs. Technique	Damage
Attack/Evade	Technique vs. Speed	Damage
Disarm	Technique vs. Technique*	Target loses weapon/item
Feint	Technique vs. Speed	Special, see above
Grab/Block	Technique vs. Technique	Target is Grabbed, see above
Grab/Evade	Technique vs. Speed	Target is Grabbed, see above
Push/Resist	Stance vs. Stance*	Target is Pushed, see above
Ready		Stance vs. Speed Special, see above
Throw/Evade	Stance vs. Speed	Target falls, 1/2 damage
Throw/Resist	Stance vs. Stance	Target falls, 1/2 damage
Choke	Strength/Technique vs. Damage Capacity	Special, see above

* Strength modifiers for both the attacker and defender should be applied.

Fudge Fu

Blinded: Characters are sometimes temporarily blinded, either due to darkness, bright flashes of light, or something being thrown into their eyes. In such cases, blinded characters suffer a -2 penalty to Technique and Speed against opponents at close range, a -3 penalty against foes at arm's reach, and a -4 penalty against all other foes. These penalties are only applicable if the blinded character knows the opponent is there. If the blinded character is unaware of an incoming attack, the GM should just assign the attacker a difficulty level to hit, not allowing the blinded character to defend himself.

Clutter: Some combat sites, such as cubicle-filled offices, trash-lined back alleys, and bamboo thickets, are so cramped and cluttered that it makes it difficult for martial artists to maneuver and fight properly. The GM may wish to assign -1 or -2 penalties to the Technique and Speed sub-skills of combatants in such circumstances. If the situation is deemed cluttered enough (inside a compact car, a closet, etc.), the GM may assign as much as a -3 penalty.

The GM may allow characters to temporarily overcome penalties with a successful Acrobatics roll, if appropriate.

Drunk: It's not uncommon, especially in humorous martial art films, for characters to be forced to fight while intoxicated. Characters in this state often suffer unpredictable and varying effects. To simulate this in game terms, every time a character engages in a new combat scene, he rolls on the table provided below to see the effects of his intoxication.

Die Roll	Result
1	-1 to Stance
2	-1 to Speed
3	-1 to Technique
4	-1 to Stance, -1 to Speed
5	-1 to Technique, -1 to Stance
6	-1 to Technique, -1 to Speed

If the GM feels the character's intoxication is extreme, she can apply a +1 or +2 modifier to the Drunk die roll.

Handcuffed or Otherwise Bound: Sometimes characters are required to fight while bound or handcuffed, usually while trying to escape from the clutches of their enemies. Characters whose hands are bound suffer a -1 penalty to their Technique and may be limited to only using weapons that require a limited range of motion (swords, axes, guns, etc.). If their feet are tied, characters suffer a -1 penalty to their Technique and a -2 penalty to their Speed and Stance. These penalties are cumulative, so a character who has his feet and hands bound suffers a total -2 penalty to Technique, Speed, and Stance.

Characters who are tied together receive the same base penalties for being bound as a single character, but those characters will have their penalties doubled if they struggle against each other. The cooperation needed to remove the doubled penalty may require attribute rolls or simple role-playing, depending on the GM's wishes.

Prone: In the fierce action of hand-to-hand combat, characters will often be knocked to the ground, putting them at a disadvantage and making counterattacks difficult, at best. Characters who are Prone suffer a -2 penalty to their Technique and Speed sub-skills, as well as a -4 penalty to their Stance sub-skill. These penalties are applied when the character is fighting foes who are still on their feet. If a Prone character is locked in combat against another Prone character, the penalties are halved, but both characters will suffer from the reductions in ability.

A character who is Prone may get to his feet by forfeiting an action.

Rain: By itself, rain doesn't present much of an obstacle for martial artists, but it can cause many other effects that can hinder a battle. For example, if a character is wearing heavy clothing that becomes saturated with rain water (usually after several combat rounds in heavy rain), he may suffer a -1 penalty to his Speed and total damage factor due to the increased weight he is carrying. In extreme cases, e.g. the character is wearing several layers of clothing, he may even suffer a -2 penalty. Heavy rain can also hinder visibility, allowing characters to sneak up on each other.

The effects of rain modifiers don't always come into play just in the great outdoors. Indoor fire sprinklers, like those found in office buildings, should be treated as heavy rain. Leaks in ships or submarines can range anywhere from light rain to monsoon rains, depending on the situation.

Rain can also cause areas to become muddy and slippery, making it difficult for a character to keep his footing. Use the same time table shown above for character's clothing to determine the amount of time it takes for the ground to become saturated with water enough to become muddy. Characters forced to fight on muddy ground suffer a -1 or -2 penalty to their Stance trait levels, in addition to the other penalties associated with fighting in a downpour.

Slippery/Unstable Footing: Battling on a steep, tiled roof, on a frozen lake, or while standing on a shifting pile of logs can cause characters any number of problems. As is the case with mud, as described above in "Rain," slippery or

Fudge Fu

unstable ground causes characters to suffer either a -1 or -2 penalty to their Stance and Technique trait levels.

Depending on the circumstances, the GM can decide that particularly powerful attacks can make the situation worse. For example, a missed kick while fighting on an aging rope bridge might make a -1 penalty into a -2 penalty, as the bridge begins to fall apart beneath the feet of the combatants.

Usually it is assumed that major characters will have no trouble staying on their feet, except in the most extreme cases, requiring a Stance check to stay standing. Minor characters, on the other hand, should not be as competent, and may require Stance checks on any terrain that isn't completely stable. Lucky PCs might not even need to battle their opponents as they tumble to the ground around them!

Water: There are times when characters might find themselves knee or waist-deep in water, perhaps fighting in a river, lake, or swimming pool. In extreme circumstances, characters might even find themselves completely submerged. Typically, this will slow a character down to the point that they cannot effectively dodge incoming blows and their own attacks lose some of their power as they fight against the resistance of the water around them. Depending on the circumstances a character might not be able to perform certain maneuvers that require a full range of movement, such as leg sweeps, somersaults, and flips. If the water is deep enough, characters might also be unable to perform certain kicks or throws.

Water Depth	Speed	Technique
Knee-deep	-1	0
Waist-deep	-2	-1
Submerged	-3	-2

The characters may also have to deal with penalties for slippery footing, if they find themselves doing battle in a moss-filled stream or in a muddy rice paddy. Or they may even find themselves burdened by the weight of heavy clothing (see *Rain* for details).

Weightless Environments: Although it is very uncommon, circumstances may arise when a martial artist finds himself doing battle in a gravity-free environment. Not inherently dangerous, weightlessness does pose certain problems, not the least of which being that a character will continue to move in one direction after any force is exerted by him or against him.

Like all movement issues in *Fudge Fu*, the handling of weightless environments will ultimately need to just be

fudged by the gamemaster, keeping in mind the kinds of movement normally associated with zero-g. GMs looking for guidance, however, should keep in mind that Strength and relative degree should equal momentum; the harder you push, the faster you go! And, if there isn't anything nearby that can be grabbed onto, you'll continue to go fast for an eternity!

Character abilities will also be affected. Every combat round a character spends in weightlessness, he is required to roll his Speed sub-skill. The rolled result is his Speed for that round. This temporary Speed can actually exceed his usual trait level, but the increase in Speed is then subtracted from his Technique sub-skill for that same combat round. If the character rolls lower than his Speed, any penalties applied to his Speed are added to his Technique for that round, making him slower but more powerful.

If a character has a skill that allows him to maneuver effectively in zero-g, a player can voluntarily lower his character's Speed for the purpose of increasing his Technique, simulating the character taking his time to properly maneuver himself into position for an attack. The character can also trade in the opposite direction, swapping Technique for increased Speed. The maximum number of levels that can be traded is equal to the number of skill levels possessed by the character above the Zero-G Maneuvering skill's default level.

Obviously, with no gravity to slow you down, Throws and Pushes will become absolutely devastating! The character's Stance sub-skill should be reduced by -4 in weightlessness, but only for the purposes of defense. Offensive uses of Stance in weightlessness are only reduced by -2.

Combining Unusual Environments and Circumstances

There may be occasions in a martial art adventure when characters find themselves dealing with multiple hindering circumstances. For example, two characters might find themselves battling it out in waist-deep water while handcuffed or drunk (or all three!). In cases of multiple hindering conditions, the GM should simply add the penalties, making all of them cumulative.

In the example of two characters fighting while handcuffed, in waist-deep water, each character will be at -2 to their Technique (-1 penalty for the water and -1 penalty due to being bound) and -2 to their Speed (all due to the water).

With penalties adding up with each additional situation, characters can quickly become crippled by their environments. Of course, no one said that the life of a martial art master would be easy!

Martial Art Weapons

Martial Art Skill vs. Weapon Skill

For a character to be able to use a weapon, even if he is trained in a martial art that frequently teaches techniques for use of that particular weapon, he must have the necessary skill (i.e. have it written on his character sheet). The problem then becomes, what does a character use in combat, the weapon skill or his martial art skill?

In most cases, the character's martial art skill will be used if the character is attempting any maneuvers that seem to fall within the scope of his fighting style; however the character's weapon skill will serve as the "cap" when using the weapon with his martial arts. In other words, a character's martial art abilities are limited by his knowledge of individual weapon techniques.

For example, a fighter who has trained in karate picks up a staff and leaps into combat. His karate sub-skills are rated at a Technique of Great, Stance of Good, and a Speed of Superb. His staff skill is rated at Good. If he uses the staff with his karate training, he is limited to his skill with the staff (in this case, Good), but is allowed to perform any of the maneuvers that are appropriate to his martial art skill. While using a staff, his karate sub-skills are rated at a Technique of Good, Stance of Good, and Speed of Good.

If that same martial artist had a weapon skill of Great with the staff, his martial arts sub-skills would be limited to Great, making his Technique Great, Stance Good, and Speed Great. If the martial artist had a staff skill of Superb, he would not be limited in any way, able to perform at the maximum level allowed by his martial art training.

These guidelines assume that the character is using a weapon with a fighting style that teaches primarily unarmed techniques. If the character has studied a martial art that is based solely on fighting with a weapon, such as fencing, he will automatically get the weapon skill (in this case, Fencing Weapons) equal to his martial art skill, for no additional cost or penalty of skill levels.

Weapons and Lethality

The lethality of weapons in the martial art genre can often vary widely from film to film or story to story. In some martial art adventures, weapons are frighteningly deadly, cutting down both heroes and villains at an astonishing rate. In other adventures, weapons are nothing more than props to cause a little added excitement, having no real effect on the combatants as they exchange fierce and rapid-fire blows.

Finding a level of "reality" for a specific campaign in this strange and widely diverse scope of weapon lethality can be difficult for any GM. Listed below are several "weapon effectiveness" levels that can be instituted in a campaign to either emphasize or reduce the damage that weapons can do to a character unfortunate enough to be hit by one. Ultimately, like so many other things in campaign creation, the specifics of this issue are decided by the GM's preferences and the tone of the campaign being run.

No Effect: At this lethality level, weapons really are little more than props, useful in describing character actions, but having no real effect on the outcome of a combat. When a character uses a weapon, he gains no benefit from it in terms of gaining any bonuses to his damage factor, but characters who are completely untrained in combat may lose the usual -1 penalty for fighting while unarmed or untrained, while wielding a weapon. Sharpness bonuses should not be included at this level of weapon lethality.

Some Effect: The most likely weapon lethality level for historic campaigns, especially those which include fantastic martial art abilities, is the Some Effect level. At this level, weapons will work at one-half of their usual damage factor, resulting in wounds that are easily shrugged off at first, but can eventually lead to dangerous amounts of damage in extended combats. When dividing the amount of damage a weapon does, the GM should round up, but should never include bonuses for weapon Sharpness.

Alternatively, the GM may decide to double the protection a character receives from his Damage Capacity attribute, rather than dividing the damage factor of a weapon. This will make rugged characters very tough while leaving most "normal" characters vulnerable.

Normal Effect: The assumed "standard" level for most martial art campaigns, the Normal Effect lethality level requires that all weapons have a damage factor equal to their listed value. The only decision required by the GM at this damage level is whether or not bladed weapons should get a +1 bonus for Sharpness.

Exaggerated Effect: In some of the more bloody martial art films, weapons are extremely devastating and can cut nearly anyone down with just one slice of a sword or one swing from a staff. Often, these kinds of effects can be attributed to staggeringly high levels of skill, but sometimes it seems more dependent on the weapons being used during battles. The damage factor of each weapon in an Exaggerated Effect campaign is doubled, including bonuses gained for weapon Sharpness.

Fudge Fu

GMs considering using this lethality level should allow PCs to have exceptionally high skills with Dodge or Block, or should allow for liberal usage of Fudge points to avoid being cut down in their first few fights.

In some campaigns, only certain types of weapons will be emphasized, while others are made to be less powerful. In this case, the GM should "mix and match" the lethality levels provided above to help highlight the kind of action she wishes to concentrate on during the game.

For example, in a swashbuckling campaign, a GM may set one level of weapon lethality for swords (Normal Effect), while setting a lower level of lethality for all other types of weapons (Some Effect). This would be especially useful in a time period when firearms are becoming more and more common, but the GM still wants the characters to duel primarily with swords and insults, rather than pistols and muskets.

Gifts

In some martial art campaigns, especially those that center on fierce and wild combat, it may be appropriate for characters to possess special gifts to reflect knowledge of unusual and powerful fighting techniques. These gifts, which are usually specific to the martial art genre, can also represent innate physical or mental abilities that make some characters especially formidable in combat or adventuring.

There are no limits to the variety and type of gifts that can be included in a martial art campaign, but several examples are provided below which outline some of the abilities that are common to the genre.

Deep Meditation

Some martial artists of exceptional skill have also mastered the ability to control their own bodies, able to slow down their heart rates and metabolisms so that they appear to be dead. Not only is this gift useful in convincing foes that the character has died, it can also be used in situations when the character is faced with limited air or food, prolonging the amount of time he can sustain himself.

Characters can increase their Damage Capacity attribute by four trait levels for the purposes of dealing with the hazards of starvation or asphyxiation. Detecting the life signs of a character who is using Deep Meditation to appear dead requires an opposed action check of Perception against the "dead" character's martial art Technique.

Through proper breath control, achieved only after hours of practice and intense meditation, martial artists

will also be able to "harden" their bodies to attack, redirecting their Ch'i from their vulnerable spots. A character with the Deep Meditation gift therefore receives an additional +2 defensive factor until he suffers a Hurt (or worse) wound result, which will break his concentration and disrupt his controlled breathing.

A character who is injured will still be able to use Deep Meditation outside of combat, but will suffer penalties associated with his level of wounds (-1 for a Hurt wound result or -2 for a Very Hurt wound result) when trying to pass himself off as dead or when trying to minimize his need for food or air.

Divine Luck

A character who possesses this gift will seem to be blessed by fate or protected by powerful, unseen forces. Or perhaps things just seem to work out for the character for no real discernible reason; just another recipient of some kind of cosmic dumb luck.

Whenever a character who has Divine Luck spends a Fudge point, his player must roll a single dF. If the result of that dF roll is positive, the character regains the spent Fudge point, essentially getting its effects for free. If the result is negative or blank, the Fudge point is spent normally.

In some campaigns, the GM might allow a character who is acting particularly noble or self-sacrificing to roll twice to retain a spent Fudge point. This extra roll for virtuous behavior will usually only be appropriate in campaigns which have mystical or supernatural elements and focus on the morality of the player characters.

Eyes of the Master

The stereotypical master in martial art films, old and frail, but still surprisingly fast and dangerous, is sometimes blind or suffers from horrible eyesight. Although blindness would seem like an incapacitating condition for a martial artist, the old masters are usually able to fight, unhindered, regardless of their handicap.

In game terms, characters with the Eyes of the Master gift can fight normally, regardless of any possible faults that would render them otherwise helpless in a battle. This gift also cancels any temporary penalties caused by darkness or eye irritants, allowing the character to fight normally in any circumstances where he would be unable to see properly (see *Unusual Environments and Circumstances*, pp. 294-296).

Strangely, this gift doesn't allow a character to function normally once he is outside of the dangers of combat. A character who is blind, even with the Eyes of the Master gift, will have the same kinds of difficulties one would expect for a person suffering from blindness during his

Fudge Fu

day-to-day life. It is only in combat that the character becomes keenly aware of his surroundings.

Characters who have other physical disabilities might be able to overcome their limitations temporarily through use of a similar gift. Legs of the Master may allow an otherwise wheelchair-bound martial artist to fight normally for brief periods of time, for example.

Feather Stride

With the Feather Stride gift, a character can travel over terrain as if he weighs nothing at all. This will allow a character to walk across sand, gravel, and even paper floors, without leaving footprints. The character must make a successful Stance check against a difficulty level set by the GM to leave no trace of his passing (usually a result of Good or Great will be required).

Leaving no trace can be useful to a character when evading a foe, since the lack of footprints can make him difficult to track. In modern campaigns, such security measures as pressure-sensitive floors can also be defeated by use of this gift.

Because the character is walking without exerting any weight below him, he will also be able to stand and move over unstable or weak structures that would normally collapse beneath him. Characters with Feather Stride can run on tree branches (Great difficulty), along the length of thin ropes or wires (Superb difficulty), and the most skilled martial artists can even run across water (Legendary difficulty for a flat pond, Legendary+1 difficulty for running across a fast flowing river).

Fist of Ch'i

Some martial artists, by focusing their spirit energy, or Ch'i, can project powerful beams of force using their normal martial art skills. The specifics of this kind of manifestation of Ch'i tend to vary from martial artist to martial artist, but usage of the Fist of Ch'i usually causes a visual effect, such as glowing light or fireballs.

The martial artist performs his attacks as he normally would, except the maneuvers are performed in the open air before him. It is from this empty space that the Ch'i energy appears, projecting outward, towards the target.

The Fist of Ch'i gift allows characters to make martial art attacks against foes who are not within their hand-to-hand range. If the GM normally applies penalties for attacking opponents who are at a distance, those penalties will be applied to any usage of the Fist of Ch'i.

Leap into the Sky

An ability that is fairly common, especially in some of the more wild martial art films, is the ability of a character to leap incredible distances. Not only can such leaps allow a character to travel over large chasms, jump from rooftop to rooftop, and fling himself incredible heights into the air, this gift will also provide a character with the time he needs to unleash an attack while in midair.

Although *Fudge Fu* doesn't have guidelines for detailed movement, gamemasters will "fudge" distances for characters who are running and jumping during battles. Characters who have the Leap into the Sky gift should be allowed to make jumps that normal characters will find impossible, perhaps jumping as far as two or three times the distance most other characters can leap.

Leap into the Sky also allows a character to make attacks while jumping between spots. No penalties will be assigned to their actions, since this ability has made them comfortable, and even graceful, while making such magnificent jumps.



Lightning Blow

Martial artists of amazing speed can sometimes counterattack a foe who has just attacked them, acting with such extreme speed that they can land a blow against their opponent before even registering that they themselves have been injured. This uncanny speed allows a martial artist who is all but defeated to deliver a powerful blow of his own against a foe who has attacked him, before finally succumbing to his own injuries.

Using the Lightning Blow gift allows a character to instantly attack a foe who has just attacked and hit him, ignoring any newly acquired wound penalties for the duration of that single attack. The counterattack counts as the character's action for the combat round in which it took

place, but it can still be used even if the character has already made an attack that round (at the cost of the character's next action). Once the character using Lightning Blow has finished his counterattack he receives any wound penalties created by his foe's initial attack.

If a character with Lightning Blow performs his counterattack against a foe who also has the Lightning Blow gift, the two can trade blows over and over again until one of them misses. Although unrealistic, this rapid trading of blows certainly makes sense from a cinematic viewpoint and can inspire legends revolving around the two characters.

Lightning Parry

Just as some characters are fast enough to counterattack foes who have just attacked them, some characters are so quick and skilled that they are able to knock down attacks that have been thrown or shot at them. A staple of cinematic martial artists, Lightning Parry allows characters to use their Block maneuver (based on the Technique sub-skill) to parry any incoming attack, easily swatting away any knives or shuriken that have been thrown at them, batting down arrows, and in some truly amazing cases, even blocking bullets.

The guidelines for parrying a ranged attack are no different than blocking a hand-to-hand attack, except that the difficulty for blocking the ranged attack is modified by the speed of the projectile. Attempts to use Lightning Parry to Block a thrown weapon, such as a knife, axe, or shuriken, are done at no penalty. Slightly faster weapons, such as arrows, blow-darts, or crossbow bolts, can be Blocked with a penalty of -2 to the character's Block roll. Weapons which travel so quickly that they move faster than the speed of sound (i.e. bullets and futuristic weapons like gauss guns and gyro-jet rounds), are Blocked with a penalty of -4, and the character must use some kind of object to Block the attack (unlike slower weapons, a bullet cannot be swatted aside with just a hand). If the character tried to Block a ranged attack moving as fast as light, such as a laser, he would be at a -6 penalty and would also need to use an object suitable for blocking the incoming attack (a mirror would be perfect). In campaigns that are more frenzied and cinematic, GMs may wish to halve the penalties presented here, allowing for characters to Block almost anything that comes their way.

If the GM allows for critical successes in her campaign, she may also allow a character who has gotten a critical success using Lightning Parry to use whatever was thrown at him as a weapon in a following turn. A critical success during a Lightning Parry attempt will not result in the character batting away the incoming attack, but instead

will result in the character snatching it out of the air. In truly fantastic campaigns, this might even work against bullets!

Master of a Secret Discipline

In many martial art stories and films it is not uncommon for a villain or archrival to have gained mastery over a strange and mysterious fighting style that renders him nearly unstoppable in combat. Students and teachers alike fall victim to the secret technique possessed by the villainous master. Even the greatest fighters in the land stand powerless before such exotic moves...until the secrets of the unknown art are revealed!

In game terms, a Master of a Secret Discipline gains an automatic bonus of +4 that can be divided in any way the player sees fit among his character's martial art sub-skills. This bonus may be redistributed at the start of every combat round and can temporarily raise martial art abilities beyond normal campaign limits (i.e. beyond Legendary).

The power of the Secret Discipline is quite impressive, making the master of it a formidable combatant, but there is always a way to defeat it. Characters may be required to go on long treks to discover forgotten teachers, who are rumored to know the mysteries that unravel the powers of the Secret Discipline. Or, characters may be forced to endure grueling training schedules to prepare their bodies to defend against it, but eventually...through roleplaying...the Secret Discipline can always be defeated, nullifying the bonuses enjoyed by the master.

If a character has relied too heavily on his Secret Discipline (i.e. always uses the bonus in combat), characters who learn how to defeat it might even gain a bonus of +1 or +2 when battling the master.

This gift is usually only appropriate for use by non-player characters controlled by the GM, and even then, only as a story-telling device. Frequent use of this gift will only lessen its dramatic impact, so GMs should limit its appearance in their campaigns.

Master of the Confusing Stance

Some martial artists have unusual fighting styles; so unusual, in fact, that it is difficult for most fighters to properly battle against them. These confusing stances and styles, such as Drunken Boxing, the Crane Stance, or various others, are usually difficult to hit, as the practitioner of the Confusing Stance is weaving and moving in unpredictable ways.

In game terms, Masters of the Confusing Stance gain a +2 bonus to any defensive attempts made by them, if the attacker has an Intelligence, Perception, or Reasoning attribute (whichever is most appropriate) lower than the

Fudge Fu

Master's Speed sub-skill. In particularly dramatic confrontations, GMs may require characters to roll an opposed action check of Speed vs. Intelligence to determine whether or not the Master of the Confusing Stance can use the +2 bonus to Evade.

Master of the Dying Touch (Dim Mak)

In some martial art stories and films, extremely skilled masters of the fighting arts have learned the secrets of the dying touch, or Dim Mak, as it is often called. This incredibly powerful attack can cause a foe to become sick and die with only a single touch, the victim literally wasting away before the eyes of his allies.

For a character who has the Master of the Dying Touch gift to use this dangerous ability, he must hit a foe with a rolled degree equal to or greater than the target's Damage Capacity attribute, after declaring his intention to use the ability. If the Dying Touch attack is successful, the target will not take any initial damage from the attack, but will be required to roll his Damage Capacity attribute against his attacker's martial art Technique every day or lose one level of Damage Capacity. Each loss in Damage Capacity also results in a Scratch wound result, inflicting the character with painful bruises and a slowly worsening fever. Even if the victim of the attack is lucky enough to beat his attacker's Technique on one day, he will be required to roll again on the following day, until the attack is either cured by a healer or the victim is dead.

Although the effects of the Dying Touch cannot be recovered through normal healing, they can be remedied by an herbalist or acupuncturist who has knowledge or experience with curing this affliction. The healer is required to beat the Technique trait level of the person who administered the Dying Touch, using his Healing or Acupuncture skill in an unopposed action check.

Once the Dying Touch is beaten, the character can begin to heal normally, regaining one level of Damage Capacity with every wound box recovered.

The GM may assign modifiers to any attempts made to heal sufferers of the Dying Touch, based on wound results suffered by the healer or secondary skills that can aid with the problem (for example, a +1 might be appropriate if the healer knows the Dying Touch technique himself).

Healers who have experience with treating the Dying Touch should be rare and difficult to find. Some GMs might even consider building entire adventures around finding a healer who can help a dying player character.

Shattering Fist

By directing their Ch'i properly, some martial artists can perform devastating blows against even the most resistant seeming items, pulverizing stone and breaking metal as if it were nothing at all. Such feats of destruction can be useful in disarming an opponent, escaping from a locked cell, or can be simply used as a tool for impressing others.

Although limited in its usefulness against living opponents, the Shattering Fist gift gives martial artists a +2 offensive factor for the purposes of determining damage against all inanimate objects. This bonus is applied in addition to the relative degree and Strength bonus, and can be used against anything from stones to wooden planks to weapons, both magical or ordinary in nature. In some truly fantastic situations GMs may also allow characters to use the Shattering Fist against non-living but animated targets, such as golems or robots.

As an added side benefit of using the Shattering Fist, characters will not take damage from objects they hit, regardless of the material (stone, metal, etc.), even if the object is not destroyed by the blow. A character could even ignore the damage caused by related conditions, such as ignoring fire damage when hitting a burning door or the cuts caused by smashing a huge plate of glass.

The Shattering Fist gift will allow a character to ignore the defensive factor bonus granted to enemies with the Deep Meditation gift, but is otherwise useless against living foes.

Signature Weapon

Occasionally a powerful martial artist will gain a special proficiency with one specific weapon. In some martial art stories this weapon will be magical in nature, while in others the weapon will merely be of fine quality, perhaps holding some kind of sentimental value (a family heirloom, or a gift from an emperor, for example).

Whenever a character is using his Signature Weapon, he receives a +2 bonus which can be distributed among any of the character's martial art sub-skills. This bonus can be applied every combat round and can be distributed in any fashion the player desires.

A character who has a Signature Weapon must decide on one weapon that can be used with his gift. Although the character will be a formidable opponent while using his weapon, the Signature Weapon can be lost or broken during the course of a campaign, which will also cause the character to lose his gift. To say that unusual care must be taken by a character to protect his special weapon would be an understatement!

Unyielding Force

It is not uncommon for a group of martial artists to fight so well together that their combined abilities outstretch their skills as single combatants. This specialized talent for combined effort can turn a handful of moderately skilled fighters into an unstoppable force, so long as all of the martial artists involved possess the Unyielding Force gift.

By itself, the Unyielding Force gift offers a character no noticeable benefits, but when the character fights alongside an ally who also possesses the gift, each fighter gains a +1 bonus that can be designated for either Technique or Stance. This bonus is cumulative, so that if a third fighter with Unyielding Force joins the battle, all three combatants will gain a bonus of +2. A fourth ally possessing Unyielding Force will merit a bonus of +3 for all of the combatants, and so on.

Obviously, use of the Unyielding Force gift will require some coordination between players during the character generation phase. Otherwise, this gift will be limited to NPCs, such as the genre favorite of twins who are especially deadly when fighting alongside each other.

If using objective character creation, the cost for the Unyielding Force gift should be equal to the total possible bonuses gained through use of the gift. So, if three characters are trained with the Unyielding Force gift, gaining a total +2 bonus while fighting alongside one another, the Unyielding Force gift for each player should cost two gifts. If four characters are trained in this ability, the cost will be three gifts, and so on.

It will quickly become clear to anyone who reads the sample gifts described above that some of the talents listed are very powerful and can be unbalancing in some campaign situations. GMs should be very careful in deciding what gifts they will allow in their campaigns, and if using the objective character creation rules, should set the costs for some of these gifts at two or three gifts, rather than the default cost of one.

It will also be apparent that some of the gifts listed may not be appropriate for all campaigns. Many of the gifts will need to be disallowed for some campaigns, or altered, to better fit the specific tone of the game being run. For example, in a campaign set on board a pirate ship in the Caribbean, the Lightning Blow gift may not seem appropriate for the kind of swashbuckling action the GM and players are striving to achieve. The GM can either disallow the gift, or she can alter it so that the Lightning Blow gift only works with fencing weapons.

Faults

As is the case with gifts that are specific to the martial art genre, some characters may possess faults which are especially appropriate to the kinds of heroes and villains common to films and stories from the Orient. However, unlike gifts, most faults that are common to the genre are simple personality quirks that exist in most any campaign setting. Therefore, only a few sample faults are listed below. The GM and players should have no trouble creating appropriate faults for their characters.

Code of Conduct

The most common fault for characters within the martial arts genre is the Code of Conduct. A strong ethical code that the character lives by, the Code of Conduct helps to determine how a character will act under certain circumstances. Not only will a Code help the player predict and direct his character's actions, but once the character earns a reputation within the game world, other characters may also begin to predict how the character may react to certain situations.

Usually, a Code of Conduct is a self-imposed set of behavioral guidelines followed by the character, often related to his occupation or lifestyle or sometimes even his upbringing. Some Codes common to the genre are listed below, along with short descriptions.

Code of Absolute Loyalty: A common code for samurai, the Code of Absolute Loyalty places a character's complete faith and devotion at the whims of another person, usually a lord or king. The character literally lives and dies by the order of his chosen superior, and will place the wishes of his lord above everything else. In many martial art films characters with this Code meet an untimely end, often due to the betrayal of their lord; but the lesson learned is always that devotion to the Code is even more important than the lord whom the character pledges his obedience to serve.

Code of Derring-do: The swashbuckling hero in pirate and musketeer stories often follows a strict Code that requires him to fight for honor. The swashbuckling hero will fight to avenge any insults made to his highly-treasured honor, as well as battle to defend the honor of any maidens whose virtue is questioned in his presence. Fairness is also important to those with a Code of Derring-do and so any character with this Code will always fight fairly, never taking advantage of an enemy placed in a temporarily bad situation. Although the Code is a serious one, characters who follow it are usually quite jovial in their

Fudge Fu

demeanor — loving a good challenge, and seeking out daring adventures.

Code of the Cop: A favorite in contemporary police dramas, the Code of the Cop requires that the character never rests until the current case is closed, he always abides by the spirit of the law (although not always the letter of the law), and never disobeys a direct order from his superiors. The cop is often required to bend rules and is frequently in trouble, but he will never let down his partner, regardless of the circumstances. There is no principle or ideal higher than that of justice.

Code of the Noble Outlaw: The flipside of the coin, the Code of the Noble Outlaw is nonetheless surprisingly similar to the Code of the Cop. The Noble Outlaw never lets down his crime boss, abides by “street laws” known throughout the criminal underworld, and will not sleep until he has done his duty for his crime boss or family. The Noble Outlaw keeps his word when it is important and never turns on his fellow outlaws. In some action dramas, the similarities between the Code of the Cop and the Code of the Noble Outlaw are so alike that cops and outlaws will fight together for some higher cause (love, revenge, “what’s right,” etc.).

Code of Vengeance: There is nothing worse than someone with revenge on his mind. A character with a Code of Vengeance will make it his life’s work to avenge any harm that has befallen him, his family, or anyone considered a close friend. Sometimes characters might even seek vengeance for a marred reputation, although that is usually only in the most extreme circumstances. Followers of the Code of Vengeance will often take unnecessary risks to enact their revenge, even endangering innocent bystanders or their allies.

Upstart Code: Some characters are driven by a never-ending desire to prove themselves, usually by engaging in combat against other martial artists, although the Code can be applied to virtually any pursuit. An Upstart will challenge anyone who is described as “the best” and will never back down from any challenge made against him, regardless of how dangerous or foolhardy it may seem. The Upstart’s primary concern is providing himself with proper tests of his skill, especially against those rumored to possess exceptional skill themselves. The Upstart usually grows out of this reckless phase or is killed.

Old Injury

A character with an Old Injury fault has suffered from a devastating injury in the past which still bothers him today. This injury doesn’t normally hamper performance, but does serve as a weakness for the character, making him more susceptible to damage should a foe manage to aggravate that injury in combat.

Whenever a natural roll of +3 or +4 is rolled against a character who has an Old Injury, and the hit is determined to cause damage, an extra die is rolled when wound levels are being decided. If the results of that extra die are negative, the Old Injury is being aggravated, and the final wound taken from the blow is bumped up one additional level (i.e. a Hurt becomes Very Hurt, a Very Hurt becomes Incapacitated, etc.). Positive or blank results on the extra die produce damage as it would normally be figured.

Susceptible to Secret Disciplines

Just as a character can be a Master of a Secret Discipline, making him unstoppable against those who do not know the hidden tactics needed to defeat him, a character can also be especially vulnerable to some of the maneuvers used by his foes. In these cases, a character has never learned the proper way to defend himself against a specific martial art style or tactical stand.

Like the gift Master of a Secret Discipline, the precise handling of the Susceptible to Secret Disciplines fault is based on character knowledge and story, not necessarily something that is modeled with game mechanics. Characters with this fault will simply have a martial art style listed on their character sheet that they are vulnerable to, which some foes may have knowledge of, or may learn of during an adventure. In campaigns that are very specific in the kinds of martial arts that are known, a single, often fictional technique should be listed with the fault. For example, in a campaign where all of the characters know Kung Fu, a character might have a vulnerability to a fictional sub-style, such as the Obsidian Crane technique.

If an opponent skilled in the secret technique learns of the character’s susceptibility, the character will suffer a -1 penalty to Technique, Speed, and Stance sub-skills while fighting against that opponent.

Sample Fighting Styles

In most campaigns, *Fudge Fu* will be used to simulate “real-world” martial arts, in either contemporary or historical settings. Although different campaigns will have varying degrees of realism which alter the tone of the martial arts used, the specific fighting styles will be consistent from campaign to campaign.

Fudge Fu

Listed below are some brief descriptions of martial arts that can be used in a *Fudge Fu* campaign. These sample fighting styles can be used exclusively, or can be used in conjunction with other martial art styles created by the GM.

The types of maneuvers that can be performed with the martial art are listed in the description. For information on these specific combat maneuvers and details for how they are used in battle, see *Typical Exchanges*, pp. 291-294.

Aikido: A relatively new martial art form, Aikido was founded in Japan during the 1940s. Like Judo, Aikido is based upon using an opponent's power against him, with maneuvers that concentrate on redirecting incoming blows and using them to perform throws and takedowns. Masters of Aikido can Evade or Block incoming attacks, Grab opponents, Throw attacking foes, Resist attempts made by opponents to throw them, and even perform Attacks of their own, usually in the form of powerful punches.

Aikido is primarily an unarmed art, but can be used with staves and swords if the martial artist has trained in their use, although armed use of the art is quite rare.

Characters who have taken Aikido tend to be fairly balanced in their martial art studies and should have Technique, Speed, and Stance sub-skills all within one trait level of each other, if not having all of them equal.

Barroom Brawling: Not a martial art in the formal sense, Barroom Brawling is the fighting style of those people who have learned how to "mix it up" on the streets. Opponents of Barroom Brawlers shouldn't automatically discount the art, however, because many of the maneuvers used by such fighters can be very effective. Brawlers can perform various Attacks, such as punches, kidney blows, knees to the groin, and even the fabled "Sunday punch," which can really knock an opponent on his rear. Barroom Brawlers also know how to Disarm opponents, and given the right circumstances, can Throw foes up and down bars at will.

Barroom Brawling is an art of convenience and so those who have "studied" the fighting form are usually very adept at using pool cues, beer bottles, and chairs as weapons.

The Technique sub-skill is usually the emphasized trait in Barroom Brawling, with Speed and Stance lagging only slightly behind.

Boxing: Now more of a sport than a fighting style, Boxing consists of a variety of punches designed to knock down or knock out an opponent. Boxers can use Block and Evade maneuvers, and Attacks which consist of a

variety of punches, such as jabs, hooks, and uppercuts. Boxers can also perform Grabs, which are usually used to buy the boxer a little time to catch his breath and get his bearings.

Although the number of maneuvers available to those who have studied Boxing seems limited, using the offensive/defensive tactics rule can add a lot of variety to ordinary punches, simulating any of the punches listed above. For this reason, the offensive/defensive tactics rule should be used by boxers to differentiate their different attacks.

Raw power is the name of the game in boxing. Therefore, boxers usually rely on Technique over Speed and Stance, especially in the heavier weight classes, but that is not to say that Speed doesn't have its advantages in the boxing ring. Well-rounded boxers will be very successful in fights, but will also be quite rare.

Fencing: Developed during the 15th century, Fencing is an art in which the user fights with a light sword, such as a rapier, saber, or even a cutlass, and is a favorite martial art of swashbuckling heroes. Using his sword, the fencer can perform a variety of Attack maneuvers, such as the lunge, slash, thrust, and fleche (a charging lunge). Fencers can also Disarm foes, Block incoming attacks (called a parry), and are known to perform acrobatic Evade maneuvers to get out of harm's way. Fencers who have locked blades can also perform Pushes to free their weapons.



Fudge Fu

Obviously, Fencing is an armed martial art, requiring that the fencer use a sword to perform every maneuver listed, except for the Evade. In particularly cinematic or fantastic campaigns, GMs may allow fencers to use impromptu weapons with the art, such as canes, umbrellas, or in comic situations, sticks of sausage. Like Boxing, use of the offensive/defensive tactics rule is suggested to give characters a chance to simulate the various kinds of Attacks available to them.

Fencing requires that individual fencers be quick, highly skilled, and good on their feet. For this reason, fencers should be fairly balanced in their art's sub-skills, with perhaps a slight advantage in Technique and Speed.

Gunfighting: Gunslingers from the Old West would hesitate to call their particular form of combat a fighting art, but there are enough similarities between gunfighting and martial arts that the use of the *Fudge Fu* guidelines is appropriate. Gunfighters will be trained in Draw (treat as an Initiative check using Speed, rather than using a straight Initiative), the Duck maneuver (Evade), and various styles of shooting (Attack, using offensive/defensive tactics to simulate different situations). Some gunslingers will also be skilled in the stare-down (a very subtle use of the Skill Display maneuver, if allowed by the GM). The Stance sub-skill will also be very important in showdowns when a gunslinger tries to Ready himself.

Obviously, gunfighting is an armed martial art. The weapons of choice will usually be pistols, although some gunslingers will also use rifles and shotguns.

Gunslingers will usually opt for a high Technique, followed closely by Speed, and lastly, Stance. In such cinematic gunfights as the showdown, the well-rounded gunslinger is more likely to come out alive, but in more gritty and realistic shootouts, Technique will be the most important factor in survival.

Jousting: Used mostly in very organized contests between feuding knights, Jousting is the fighting style for those doing battle while mounted, using long lances to attempt to knock their opponent to the ground. Almost civilized in its execution, Jousting matches involve knights simultaneously charging at each other, trading blows as they pass. The loser of the Joust is usually just knocked off his horse, but it is also possible for those involved to be badly wounded. Jousting consists solely of Attacks and Blocks, with little room for anything more fancy than that.

Fairly simple in its rules, Jousting calls for the use of lances, although at times, knights may make passes on each other using swords or other weapons. Theoretically, a knight could Joust unarmed, but against an opponent with

a long weapon like a lance, he would be at an extreme disadvantage.

All attacks will occur at the same time. Even though the rules of the joust call for both knights to attack each other simultaneously, the Speed sub-skill is not completely meaningless, as it is used for Feints and Evading. Technique is the most vital for any knight involved in a joust.

Judo: An art consisting primarily of grappling maneuvers and throws, Judo is a fairly modern martial art, born from the older Japanese fighting style of Jiu-jitsu. With the ultimate goal of simply throwing an opponent to the ground to pin him, Judo uses a series of Throws which include sweeps, hip throws, and even a take-down that puts both the target and the attacker on the ground. Judo also utilizes some Grabs and Holds, usually centered around "locking" an opponent's joints so that he cannot escape, and also allows its practitioners to Disarm foes and Block incoming attacks. Judo practitioners will be particularly adept at Resisting throws made against them.

Judo is an unarmed martial art and cannot be used with any weapons.

Characters who have studied Judo will usually have high Technique and Stance sub-skills, with lower Speeds. Martial artists who study Judo will still want a degree of Speed — it is simply not as important as balance and ability.

Karate: Perhaps the quintessential martial art, Karate is thought to have its origins in the 5th century as an unarmed fighting style simply called "hand." Over the centuries the art has changed and evolved to the point that several distinct sub-styles have developed, incorporating several different weapons and philosophies. In its most generic manifestation, Karate consists of Attacks that take the form of both punches and kicks, Block and Evade maneuvers, leg sweeps which are handled as Throws, and even a Disarm maneuver.

Specific sub-styles, or "schools" as they are often called, of Karate modify these basic maneuvers, emphasizing certain aspects while underplaying others. Some sub-styles even add the Grab maneuver to the martial art. Unfortunately, there are too many sub-styles to discuss in any detail here. Interested players and GMs should do further research if they wish to incorporate the various sub-styles in their campaigns.

Karate, as described above, is an unarmed martial art, although practitioners of the art can train to use a variety of weapons. Staves, spears, nunchaku, and sickles are just some of the weapons that can be used with Karate, provided the

Fudge Fu

character has undergone the proper training. As is the case with specific Karate sub-styles, interested players should do further research on the art to determine all of the weapons available and their typical usage and tactics.

A fast and brutal art, Karate practitioners should have high Technique and Speed sub-skills, often at the cost of a lower Stance.

Kenjutsu: Like Fencing, Kenjutsu is an armed martial art that involves swordplay using Japanese swords such as the katana and wakizashi. Used by samurai, Kenjutsu originated over 1,500 years ago, with various sub-styles evolving over the years. Like their European fencer counterparts, practitioners of Kenjutsu can use their swords to Block attacks, Disarm foes, and to unleash a staggering amount of slashing Attacks, such as the lightning slash, the running stroke, and the slashing stroke. Masters of Kenjutsu often know how to Evade attacks, as well.

Kenjutsu is an armed martial art with the Evade maneuver being the only action that can be taken while unarmed.

Most schools of Kenjutsu emphasize the Technique and Speed sub-skills, often with offensive/defensive tactics being used to simulate very risky, all-out attacks. In some of the more cautious varieties of Kenjutsu, Stance gains much more importance, but cinematic styles of Kenjutsu reinforce the idea of quick and brutal attacks.

Kickboxing: A martial art that originated in Southeast Asia, Kickboxing is usually attributed as a Thai fighting style. Extremely vicious, Kickboxing consists primarily of brutal Attacks, such as elbow and knee strikes, punches, and jumping kicks, such as the punishing roundhouse kick. Practitioners of the art also learn to Block incoming attacks, but make no mistake, the focus of the fighting style is to put down your opponent as quickly and efficiently as possible.

Kickboxing is generally an unarmed martial art, but it can be used with swords, clubs, spears, and staves. There are also stories about some Kickboxing fighters wearing glue-stiffened horsehair wrappings over their hands (treat as a +1 damage factor). In the most brutal fights, some combatants would cover their hardened wrappings with broken glass (treat as a +2 damage factor).

A fast and brutal art, Kickboxing practitioners should have high Technique and Speed sub-skills, usually with an emphasis on Technique. The Stance sub-skill is often left at a lower level.

Kung Fu: Perhaps one of the oldest martial arts in existence, Kung Fu is thought to have been developed during the fifth century BC, and rivals Karate in terms of wide-

spread popularity in martial art films and stories. And like Karate, Kung Fu has hundreds of sub-styles that have developed over the centuries, teaching its practitioners modified forms and philosophies, many of which are based on the movements and strengths of animals. Distilled to a generic manifestation, Kung Fu consists of joint locks which are handled as Grabs, Block and Evade maneuvers, leg sweeps and Throws, open-handed Pushes, and a Disarm maneuver. Many of the Attacks taught to Kung Fu martial artists are very flashy, including flying kicks and powerful open-palm strikes, as well as a variety of other attacks named after the animals that inspired them (such as the tiger claw, the eagle claw, and the dragon claw).

Kung Fu can be used as an unarmed martial art or can be used with nearly any martial art weapon available, from swords to staves, to some of the more obscure martial art weapons like the Wind and Fire Wheels. The only prerequisite for using the art with a weapon is that the practitioner has had the proper training.

Due to the incredible diversity of sub-styles in Kung Fu, there is no one correct way to arrange a character's sub-skills. Players should feel free to divide their Kung Fu abilities into the Technique, Speed, and Stance sub-skills as they see fit.

Ninjutsu: The art of assassins and spies, known most famously as the martial art of ninjas, Ninjutsu is a very practical and deadly martial art that is less about form and more about results. Practitioners of Ninjutsu learn a huge variety of maneuvers allowing them to Attack with kicks and punches, to Block and Evade attacks made against them, and to Grab foes, as well as Throw their targets to the ground. It is important to note, however, that Ninjutsu is not typically used in open combat, but is instead applied from the shadows on unsuspecting targets. The first lesson a martial artist who studies Ninjutsu learns is that stealth is more powerful than any blow.

Like many martial arts, Ninjutsu can be used as an unarmed martial art, or can be used with some of the more common martial art weapons. One of the most recognizable weapons used by a martial artist who has studied Ninjutsu is the ninja-to, the straight-bladed sword carried by ninjas.

To make themselves fast and deadly, ninjas usually sacrifice Stance in favor of higher Speed and Technique sub-skills. Because most targets of Ninjutsu are unaware of the attack coming their way, ninjas are usually able to down foes with only one hit (the relative degree against an unaware target can be staggering!).

Fudge Fu

Tae Kwon Do: Developed in the 7th century, Tae Kwon Do is translated from Korean to mean "the art of kicking and punching." A violent art, practitioners of Tae Kwon Do learn a variety of Attacks, such as the flying side kick, the front kick, the roundhouse kick, plus a number of devastating punches and elbow strikes. Martial artists who have studied Tae Kwon Do also learn how to Block incoming attacks with arm sweeps and crescent kicks, as well as learn punches designed to knock an opponent to the ground (treat as a Throw).

Although technically an unarmed art, there are some instructors that teach the use of blades, staves, and clubs with the fighting style.

Tae Kwon Do emphasizes power above all else, so most martial artists who have studied the style will have a higher Technique sub-skill than their Speed or Stance. Many martial artists that use this style will also depend on Speed, but it is usually just an afterthought when compared to the brutality striven for by its practitioners.

Wrestling: Not to be confused with the fighting style of big, sweaty men who love to taunt one another, Wrestling is the ancient sport of forcing an opponent to the ground where he is pinned for a win. Varieties of Wrestling are known all over the world, with slight modifications to the rules accompanying each region, but the most popular form of Wrestling — Greco-Roman — is what is described here.

Modern wrestlers primarily learn Grab moves, as well as

takedowns and slams, which are simulated with the Throw and Push rules. The ability to Resist the throws and pushes of opponents is also taught.

Wrestlers work very hard to increase their Technique and Stance sub-skills, although Speed can be very helpful to them as well. Strength is also very important to wrestlers, although raw muscle-power is not always as useful as the ability to properly get and use leverage when grappling with an opponent.

Using Fudge Fu With Existing Fudge Material

It should be possible for a GM to integrate *Fudge Fu* into almost any published or original *Fudge* setting, using it in conjunction with any other rule system. The GM should take special care to make sure that the use of these martial art guidelines is appropriate to the tone of the campaign, but she should have no trouble using these guidelines as written.

The Chinese Magic system as described in *A Magical Medley* would be especially appropriate for use with the *Fudge Fu* guidelines, if a more traditional martial art game is being considered.

Sample Characters

Sample Characters			Skills		Running		Good		(3)	
			(50 free levels, 50 taken)		Scowling Menacingly		Great		(4)	
Bobby Chen,			Barroom Savvy	Good						
Renegade Martial Arts Cop			Bluff	Great						
Prowling the streets of Chinatown, Bobby Chen is the police department's best and most feared officer. Something of a loner, Bobby has only his twin .45s to keep him company in his quest for justice.			ChinatownKnowledge	Good						
			Cooking	Fair						
			Driving	Fair						
			Gambling	Fair						
			Holding His Liquor	Good						
			Intimidate	Great						
			Jumping	Good						
			Karate							
Attributes			Technique	Superb						
(8 free levels, 8 levels taken)			Speed	Great						
Brawn	Fair	(0)	Stance	Good						
Coordination	Great	(2)	Law	Good	(3)					
Determination	Superb	(3)	Pistols	Superb	(5)					
Style	Superb	(3)	Police Procedures	Mediocre	(1)					
			Quick Draw (Pistols)	Great	(4)					

Fudge Fu

Echiko Kaminaga, 17th Century Ninja

Taken by her clan as a child, after her parents were marked for assassination, Echiko has spent her entire life learning the secret arts of the ninja. Although a hardened spy and assassin, Echiko still has a soft spot for children who have been forced to face the sometimes violent worlds of their parents. In the right circumstances, Echiko could become an honorable ally, but in the wrong situation she can be a deadly adversary.

Attributes

(8 free levels, 8 levels taken)

Skills

Build	Fair	(0)
Cunning	Superb	(3)
Dexterity	Good	(1)
Fitness	Great	(2)
Honor	Fair	(0)
Perception	Great	(2)

(50 free levels, 74 levels taken, balanced by faults)

Acrobatics	Good	(3)
Ambush	Great	(4)
Balance	Good	(3)
Camouflage	Mediocre	(1)
Catfall	Good	(3)
Climbing	Good	(3)
Deactivate Traps	Fair	(2)
Detect Lies	Great	(4)
Disguise	Fair	(2)
Find Secrets	Great	(4)
Hide Traces	Good	(3)
Infiltrate	Superb	(5)
Jumping	Good	(3)
Move Silently	Great	(4)
Ninjutsu		(3)
Technique	Good	
Speed	Superb	
Stance	Mediocre	
Pick Locks	Great	(4)

Poisons	Good	(3)
Quick Draw (Ninja-to)	Good	(3)
Quick Draw (Shuriken)	Great	(4)
Riding	Mediocre	(1)
Seduction	Fair	(2)
Blowgun	Good	(3)
Ninja-to	Good	(3)
Shuriken	Great	(4)

Gifts

(2 free gifts, 2 taken)

Perfect Timing
Striking Appearance

Faults

Emotionally Cold, Except With Children
Quick-tempered
Secret Life (Ninja)
Stubborn

Wu Zhang, World-class Fighter

Wu Zhang is one of the few, privileged fighters who have been able to pass the mysterious trials allowing him to participate in the Tournament of the Stone Hall, a secret series of martial art contests to determine the greatest fighter in the world. There are rumors that the winner of the Tournament will gain limitless power, and so, Wu Zhang has joined for the sole purpose of keeping the prize from his evil brother, Fei.

Attributes

(5 free levels, 9 taken, balanced by 2 faults)

Skills

Awareness	Fair	(0)
Health	Great	(2)
Muscle	Good	(1)
Reflexes	Superb	(3)
Resolve	Great	(2)
Wits	Good	(1)

(40 free levels, 40 taken)

Gifts

Area Knowledge, Mongolian China	Good	(3)
Balance	Great	(4)
Buddhism	Fair	(2)
Climbing	Good	(3)
Falconry	Good	(3)
Language, Mandarin Chinese	Great	(4)
Motorcycles	Good	(3)
Mountain Wind Kung Fu (Hard)		(6)
Technique	Superb	
Speed	Legendary	
Stance	Great	
Move Silently	Great	(4)
Outdoor Survival	Great	(4)
Swimming	Great	(4)

(4 free gifts, 4 taken)

Fist of Ch'i
Keen Eyesight (+1 to visual Awareness checks)

Leap into the Sky
Shattering Fist

Faults

Hatred of Fei Zhang (brother, rival fighter)
Impulsive, Brash

Note: Mountain Wind Kung Fu is a fictional, high-flying style made up of arcing kicks, powerful knee smashes, and beautiful but brutal punches. Practitioners of the fighting art also learn kicks that can be used to Block incoming attacks, Disarm opponents, and leg sweeps that will Throw a foe to the ground. There are no Grabs or Pushes available to the martial art, but many Mountain Wind masters are experts at flipping their bodies when thrown so that they can land on their feet (Resist).

Just Fudge It!

by Carl Cravens

One of the strengths of *Fudge* is its lack of specific detail. The basic *Fudge* rules are “rules-lite,” and *Fudge* gains a lot of simplicity and flexibility from this. But this also leads to the occasional problem of not knowing how to handle an event in the game because *Fudge* doesn’t present an option for it. Often, someone will shout, “*Fudge* doesn’t have rules for this; we should write some!”

That’s how some of the older “generic” game systems were written. These systems are complex, cumbersome, and in the end not really as flexible as *Fudge* because every time they pin something down with a rule, they generalize, and eliminate possibilities that don’t fit into the generalization. Many of us play *Fudge* to get away from games like those because we want the simplicity and flexibility that those games can’t provide. More rules mean more time spent looking up forgotten rules, interpreting rules, and applying rules instead of roleplaying. Rules can detract from the flow of the game when they take players’ attention off of what’s going on in the game world and focus them on the rules in the real world.

So what’s a gamemaster to do when presented with a situation that isn’t covered by the rules? Just fudge it. That’s the name of the game after all. I’m going to start with a basic example that comes up quite a bit, then I’m going to take some of what we learn there and expand it into some general guidelines to help you fudge it without blowing it.

Falling rules. *Fudge* lacks them. Almost seems like an oversight, doesn’t it? It ought to be fairly simple to cobble together some reasonably accurate rules about falling damage and the like and graft it on. And it is. I could have done so in less time than it took to write this article. But you don’t need falling rules. That’s why they’re not there... not because someone forgot them or there wasn’t enough space, but because you don’t need them and they really wouldn’t meet your needs anyway.

To start with, let’s look a bit at “real-life” falling. A fighter pilot ejects, his chute fails to open, he hits a plowed field at terminal velocity... yet survives. A plant foreman trips over a crack in the concrete floor, falls down and breaks his neck. Jumping off the roof of your house can result in anything from a sprained ankle to a broken skull. When you really think about it, those falling rules we could cobble together really wouldn’t reflect “real life” all that well. They’d just reflect some general ideas about what we think falling damage should be like, at the same time failing to include many possibilities. Writing falling rules that really reflected the kinds of results we might want could turn out something very un-*Fudge*-like in its detail and complexity.

So let’s ask, just what do we want? The character falls into the pit trap, off the cliff, is thrown out the tenth-story window... as a gamemaster or a player, just what kind of result are we really expecting? Here’s where we turn not to “real life” or even games, but to fiction and cinema. We want what’s going to work out best for the story.

And that’s where a set of rules, however detailed or simple, is going to fail us. When the story needs the hero to survive and keep moving, the rules are likely to tell us that he dies or suffers some major injury. Indiana Jones seems to fall quite a bit, but he manages to keep going. That’s generally what we want from our games. We want results that fit our idea of what makes a good story for our heroes, not ones that fit a statistical curve or “real life.” (Caveat: “Good story” doesn’t mean the heroes always win or that the players always get what they want. If you don’t like “story-oriented” play, then when I say “story requirement,” you can instead say “something that would mess up my game if it turns out badly.”)

Appropriateness of an outcome is something I mention a lot here. This is where the rules and dice fail you, because they don’t know anything about the specific situation. Rules are written for generalities and situations that are evaluated independent of all the events surrounding them. The rules just don’t know what is or isn’t an “appropriate” outcome for a specific event. And this is the strength of not using rules (or even dice, if you’re brave enough), that decisions are based on the particulars of the situation and the story as a whole. The brave hero dying because of a random encounter with bandits in the woods (thrown in for flavor and to create tension) is dramatically inappropriate, while the hero dying at the hands of the villain after stopping the opening of the gate to the netherworld can be dramatically appropriate. One makes a great story, the other is disappointing and frustrating.

So how do we handle a character falling out of the tenth-story window without any rules to govern it? We borrow something that fiction authors and diceless roleplayers share... we decide what happens. If you have a strong feeling for what should happen based on the situation and the story, just choose that result. Roll some dice and look at them thoughtfully if you want to disguise the fact that you’re “just deciding.” Or if you don’t have that strong feeling, pay attention to the dice and let them guide your decision... high is good, low is bad. But notice what you have here that a general set of rules would take away from you: the freedom to get any outcome (within reason) without “breaking” any rules. (Not to mention the freedom from having to look up the falling rules, figure out just how far someone’s fallen, look things up on charts, and then roll dice to figure out what happened.)

Just Fudge It!

Why is breaking the rules a bad thing? You're the gamemaster, after all, your word is law. But the rules you and your players agreed to are a contract of sorts. They are the "laws of physics," so to speak, that apply to the world. Even when those agreed-upon laws violate common sense. When you break the rules, you cause the world to act in an unexpected way. Players may suspect magic or some unknown force to be involved. More likely, they'll just think you're being forgetful or plain unfair. Rules bind you by this contractual nature. If you have no rules for a particular thing, like falling, you have the freedom to produce reasonable results without breaking the contract. In this case, the contract is, "I agree to produce reasonable results" instead of "I agree to play by these rules." Rules aren't all bad, of course, as they're also a common language to describe the world, and some things come up often enough (like combat) and have enough differing viewpoints about how they work (like combat), that rules governing how the world works in that area are a good thing. If they weren't, we'd dump the rules and play without them.

Notice that rule-less didn't mean diceless. If you don't want to "just decide" an outcome, you can roll some dice and let them guide your decision. Not necessarily make the decision for you, the way rules and dice usually work, but guide you. High is good, low is bad. -4 on 4dF is the worst possible outcome with which you're comfortable. +4 is the best. And that doesn't mean that -4 is the worst possible outcome you can imagine. It's just the worst you can accept and still maintain the mood and flow of the story without destroying suspension of disbelief.

When you read a book, watch a movie, or play a game, you choose to "believe" in the story to a certain extent. You accept the world and the characters as they're presented. But once in a while, something weird happens that you just can't accept. Like a helicopter flying through a train tunnel, while tied to the train by a cable. It makes you say, "Hey, that's stupid, a helicopter can't possibly do that." It breaks your suspension of disbelief. It jerks you out of enjoying what's going on into a mode of analyzing it, and stifles your enjoyment. Suddenly you can't believe as strongly in the world as you did before, because something happened that was unbelievable given what you know of the world. As a gamemaster, you have to always be careful to keep all natural occurrences within the realm of expectation for your players. And I believe that the "realm of expectation" is more important than reality. A MiG pilot might survive his chute not opening in the real world, but your players are going to have a hard time swallowing it if you "just decide" that it happens. Truth is stranger than fiction, after all.

Here is a concrete example. The hero and his nemesis are struggling in a high stone tower and his nemesis manages to push the hero out a window. The hero fails to grab onto the window ledge and is falling, falling, falling.... What happens? That depends. Let's look at the thought processes involved in making a decision.

The first question you have to ask is, "What's the worst possible thing that could happen that I can live with?" In this case, death is a likely possibility, which means deciding if the hero's death would be too difficult to deal with. If it was a good fight and death seems dramatically appropriate (the player's more likely to say, "That was cool!" than, "That sucked!" is a fair measuring stick here), you



Just Fudge It!

might find good closure in death and defeat. But most of the time, the hero's death is going to throw a spanner in the works, especially for the player.

Let's say that you've decided that death is a bad thing here; dead hero means end-of-story. So you decide that the worst possible thing that can happen is severe injury: broken bones, internal injury, concussion, but nothing ultimately life-threatening given the situation. (Magical healing will allow you to deal out more grievous damage than if the hero is all alone, unconscious, and likely to get his throat cut by the guards at the foot of the tower. But for this example, we'll say his friends are below and can save him if he doesn't die instantly.) Note that if you had decided that death was an option, you'd simply make death the worst possible outcome. The severity of the outcome changes, but the way you work through this problem doesn't.

Having decided the worst thing possible, now you want to ask the next question, "What's the best thing that can happen and still be believable?" Well, he is falling a rather long ways. But this is a swashbuckling, Indiana Jones kind of game. If the right things happened, like a tree limb here, an awning there, a cart of straw at the bottom, our hero just might manage to walk away with nothing more than some broken ribs and lots of bruises. (What if this were a dark and grim game? That tends to narrow your options, and you may have to bite the bullet and allow the character to die to maintain verisimilitude. Part of dealing with that is having foreseen the possibility when you started the campaign, and made it clear to the players.)

So you've set the end-points... a -4 means the character is severely injured but can be saved with magical healing, +4 means the character walks away with a cracked rib and some nasty bruises. Results between -4 and +4 are just interpolated from those two extreme results. So if you're letting the dice guide you, roll them and make up something appropriate based on the results. If you're not going to roll dice, pick an outcome that seems to be the best balance between what you can live with and what will pass as believable.

Note that you might want the worst possible outcome to be more likely than the chance of a -4. In that case, just set -4 through -1 (for example) as the "worst possible outcome." The dice are just to give you an idea of what happens.

The important thing to see here is that what matters isn't the fidelity of the simulation, but the appropriateness of the results. Sometimes you still want random results, but what matters is that the possible outcomes fit within the range that you find acceptable. If death isn't accept-

able and death is not the inevitable outcome but only a possibility among many, why should death even be an option? What we want is not an accurate simulation of reality but an acceptable illusion of it. Obviously you can carry this too far; if characters fall off of buildings in every adventure and all of them get up and walk away, the illusion is no longer acceptable because it's unbelievable. But as long as the nearly-impossible occurs rarely, the illusion can be maintained.

What else can we apply this to? Everything, really. While the example seems a bit long and involved, in practice this method is very quick. The "worst thing" and "best thing" are often based on gut-feeling and not careful analysis, so the process of picking those takes only a moment. So with practice, you could throw out the combat rules altogether and just fudge all of it. It's challenging, and a lot of work, but it can be done.

If you're not up to that, try *Story Element Combat* (see pp. 35-36). "Just fudge it" is the core of that method, and I think at its heart you'll find the essence of dramatic role-playing.

So to summarize:

- 1) Ask yourself, "What is the worst possible outcome I can live with?"
- 2) Ask yourself, "What is the best possible outcome that is still believable?"
- 3) Set -4 (or some range from -4 to X) as the "worst outcome" and +4 (or some range from Y to +4) as the "best outcome."
- 4) Roll the dice, "guessing" at the exact outcome based on the result and the guidelines set in step 3.

Another example: Joe Wolfe has been working late and heads to the parking lot well after dark. He's about to unlock his car when the sound of gravel scraping behind him causes him to whirl around to discover some young punk pointing a gun at his face and demanding his wallet.

Unbeknownst to the mugger, Joe's studied a little martial arts here and there, and has a Good Hodgepodge Fighting Techniques skill. Joe notes that the punk looks a little nervous and his eyes keep darting around, so he's not very focused on Joe, and he happens to be standing close enough for Joe to grab the gun without taking a step. So Joe decides to grab for the gun, pushing it and the punk's arm overhead, while kneeing him in the groin at the same time.

Boy, tense situation, huh? You could just roll Joe's Hodgepodge Fighting against the punk's Reflexes when he tries to get the shot off. But what if some of the possibilities aren't really acceptable here, like Joe getting shot and

Just Fudge It!

bleeding to death? That's where the strength of playing without specific rules applies. Doing combat like this isn't for everyone, but it's a good example of what you can do.

Joe's got a Good Hodgepodge Fighting, and the punk has a Good Reflexes. The punk is nervous and reluctant to shoot, so that'll affect our decision some.

What's the worst thing you're willing to let happen? Since this is a minor encounter at the beginning of the story (we hope Joe will learn some important information from interrogating the punk), let's say that a flesh wound is the worst we're willing to deal with. Joe might get Hurt, but that's it. What's the best thing that could happen and be believable? Joe executes the move perfectly, ends up with the gun, and the punk is on the ground writhing in agony.

So you roll the dice and get...

-4: Blam! Joe takes a bullet in the arm (Hurt). He's got hold of the gun and is struggling for control of it, but the punk has the upper hand for the moment.

-3 to -2: Blam! Joe gets grazed by a bullet (Scratch) and is struggling for control of the gun on equal footing.

-1 to +1: The gun might go off, but Joe avoids getting hit and is struggling for control of the gun.

+2 to +3: Not only does Joe avoid getting shot, his knee found its target and while he's struggling for control of the gun, he clearly has the upper hand.

+4: Don'tcha love it when a plan comes together? Joe's got the gun, and the punk lies helpless on the ground, clutching his groin and crying for his momma.

Note that you don't come up with all the "in-between" values before you roll the dice. You roll the dice first, and create an in-between result that seems appropriate.

Remember that I said the punk's distraction and nervousness were a contributing factor? If the punk weren't nervous, had a better Reflexes, or generally was in a better situation than in the example above, I'd adjust the results in-between the two extremes. I wouldn't adjust the best and worst possible outcomes, because I already decided those based on the needs of the story or game. So -4 is still "Joe takes a flesh wound" and +4 is still "Joe kicks butt," but for the results in between, Joe is more likely to fail. In the sample results above, squeeze the upper results into smaller ranges and stretch the lower results into wider ranges.

When you boil it down to the essentials, it's basically "make something up." But I hope I've given you something useful as a foundation to your improvisation.

In closing, I'd like to say some final words about rules. Be careful about deciding that you need to write rules for situations not currently covered by existing rules. Try playing without them first. See if you can improvise those situations without using rules. There are some things that have been left out for a reason... because you don't "need" them. You may be used to them. They may be familiar and comfortable, like an old pair of shoes, and they can be useful in some situations; but they aren't a necessity.

Learn to look at the rules in a new way. Does the trait range seem too narrow? Maybe you should look at it differently, considering Mediocre to be common among the commoners, making Mediocre useful to PCs in some areas. The PCs don't need to be Great or better at everything if their opponents are all Mediocre and Fair. What you "need" is often a matter of perspective. Examine your assumptions from time to time and ask yourself if they're really applicable to the style of play you want.

Experiment. If you really feel you need rules, start with small changes, introduce little rules. Add more trait levels if Terrible...Superb is too really too narrow, but don't change the dice at the same time. Change one interrelated factor at a time. Figure out what works and what doesn't.

But don't pile on a load of new rules because your experience with other games tells you that things are "missing" from *Fudge*. Those things — like falling rules, complex hit-location charts, detailed weapon speed and length factors — were left out not because of laziness or a lack of time to create them, but because *Fudge* doesn't really need them. Sure, you can use them, and some genres or styles of play may really benefit from them, but always consider what a new rule takes away from the game as well as what it adds to it. A rule that takes away more than it adds isn't worth the trouble.

Remember that the goal isn't an accurate simulation of reality but an acceptable illusion. If a simple hit-location chart using 1d6 (Head, Torso, Right Arm, Left Arm, Right Leg, Left Leg, which is head-to-toe, right limbs odd-numbered, making it easy to memorize) will provide an acceptable illusion, why encumber the game with anything more complicated?

In summary: use your imagination. Trust yourself to make decisions without the solid framework of weighty rules to hold you up. Take risks... that's how you grow as a gamemaster. You can't learn to do something if you never practice it. Trust your instincts as a storyteller, but be willing to listen to your players when they may have more expertise than you. Your goal is to make their story interesting, but it's their story, not yours. Keep that in mind always and make it enjoyable for them. Your efforts will not go unrewarded.

Fudge Combat Tables

Sample Wound Factors

Add all applicable offensive factors to determine the offensive damage factor; add all applicable defensive factors to determine the defensive damage factor.

Offensive Factors:

For Attacker's Strength

(muscle-powered weapons only):

Trait modifier (+3 for Superb, -1 for Mediocre, etc.)

For Attacker's Scale:

Plus the attacker's Strength Scale
(see *Non-human Scale in Combat*, p. 48).

For Weapon's Strength

(Guns, Crossbows, Beam weapons, etc.):

+/- Strength of weapon
(see *Ranged Combat*, p. 41).

For Muscle-powered Weapon:

- 1 for no weapon, not using a Martial Art skill
- +0 Martial Art skill, or for small weapons
- +1 for medium-weight one-handed weapons
- +2 for large one-handed weapons
- +3 for most two-handed weapons
- +1 for sharpness

Defensive Factors:

For Defender's Damage Capacity Attribute:

Note: Optional — see *Damage Capacity*, p. 43.
Trait modifier (+2 for Great, -2 for Poor, etc.)

For Defender's Mass Scale:

Plus the defender's Mass Scale

(see *Non-human Scale in Combat*, p. 48).

(If the defender has Mass other than Fair, or a gift of Tough Hide, it should also be figured in.)

For Armor:

- +1 for light, pliable non-metal armor
- +2 for heavy, rigid non-metal armor
- +2 for light metal armor
- +3 for medium metal armor
- +4 for heavy metal armor
- +5 or more for science fiction advanced armor
- + GM-set modifiers for magical armor

Note: The value of a shield may be subtracted from the opponent's skill — see *Melee Modifiers*, p. 37.

Offensive/Defensive Tactic Modifiers

- +2 to offense, -2 to defense
- +1 to offense, -1 to defense
- Normal offense and defense
- 1 to offense, +1 to defense
- 2 to offense, +2 to defense

Optional Damage Rolls

See *Damage Die Roll*, p. 50.

See also *Min-Mid-Max Die Roll*, p. 51, for an alternative wound determination method.

3d6 Dice Technique

Rolled:	3-4	5	6-7	8-9	10-11	12-13	14-15	16	17-18
Result:	-4	-3	-2	-1	+0	+1	+2	+3	+4

d% Dice Technique

Rolled:	1	2-6	7-18	19-38	39-62	63-82	83-94	95-99	00
Result:	-4	-3	-2	-1	+0	+1	+2	+3	+4

Sample Graze Severity Table

Damage Factor	Result
< 0	Undamaged
0-4	Scratch
5+	Hurt

Sample Scale Table

Scale	Mass (US)	Mass (Metric)	Example
-6	13 lb	6 kg	Large House Cat
-5	20 lb	9 kg	Fox
-4	30 lb	13 kg	Badger
-3	45 lb	20 kg	Coyote
-2	68 lb	30 kg	Medium Dog
-1	100 lb	45 kg	Cheetah
0	150 lb	68 kg	Human
1	225 lb	100 kg	Leopard
2	333 lb	150 kg	Black Bear
3	500 lb	225 kg	Utahraptor
4	750 lb	333 kg	Grizzly Bear
5	1125 lb	500 kg	Alligator
6	1687 lb	750 kg	Bison
7	1.25 tn	1.1 t	Great White Shark
8	2 tn	1.7 t	Killer Whale
9	3 tn	2.6 t	Allosaurus

Fudge Sample Skills

Sample Skills

Here are some sample skills to consider for your own *Fudge* games. Some are covered in more detail in the *Skills, Gifts, and Faults* section, pp. 82-119.

Animal skills: Animal Care, Animal Lore, Animal Training, Bee-keeping, Herding, Riding, Teamster, Veterinarian, etc.

Artistic skills: Aesthetics, Cosmetology, Culinary Arts, Literary Arts, Performing Arts (music, theater, storytelling, jester, dance, etc.), and such skills as Choreography, Composition, Costuming, etc.), Visual Arts (painting, drawing, sculpting, etc.), and so on.

Athletic skills: Acrobatics, Aerial Acrobatics, Balance Skills, Boating, Climbing, Jumping, Pole-vaulting, Running, Swimming, Throwing, Various Sports, Zero-G Maneuvering, etc.

Combat skills: Ambush, Demolitions, Dodge, Punmanship, Quick-Draw, Shield, Tactics, Throwing, numerous Weapon and Unarmed Combat skills.

Covert skills: Acting, Breaking & Entering, Detect Traps, Deactivate Traps, Disguise, Forgery, Infiltrate, Intrigue, Lockpicking, Pickpocketing, Poisoning, Shadowing, Shady Contacts, Sleight of Hand, Stealth, etc.

Craft skills: Armory, Basket Making, Bowyer/Fletcher, Carpenter, Cooking, Knots, Leatherworking, Masonry, Pottery, Smith, Tailor, Weaving — many others.

Dungeon-delving skills: Avoid Traps, Fight, Find Secret Passages, Pick Locks, Move Quietly, Run, Tell Believable Whoppers.

Knowledge skills (a skill can represent knowledge of a subject as broad or narrow as the GM will allow): Alchemy, Alien Customs, Arcane Lore, Criminology, Cultures, Detective Fiction, Folklore, Geography, History, Literature, Occultism, Political Situations, Psychology, TV Sitcom Episodes, Sciences (lots of these), etc.

Language skills: Each individual language, Pantomime, Pick Up Languages, etc.

Manipulative skills: Bamboozle, Bluff, Boot-licking, Bribery, Con, Exhort, Fast-talk, Flattery, Interrogate, Intimidate, Lying, Oratory, Persuade, Seduction, Street Gossip, etc.

Medical skills: Anatomy, Antidotes, Diagnosis, Doctoring, First Aid, Herb Preparation, Medicine, Nursing, Surgery, etc.

Merchant skills: Bargain, Barter, Business Sense, Evaluate Goods, Haggle, Innkeeping, Marketing, Salesmanship, Shopkeeping, etc.

Outdoor skills: Camouflage, Camping, Fishing, Forage, Herb Lore, Hide Traces, Hunting, Mimic Animal Noises, Nature Lore, Navigation, Survival, Tracking, Wildcraft, Woodcraft, etc.

Professional skills: Accounting, Begging, Bureaucracy, Farming, Gambling, Law, Photography, Seamanship — many others.

Social skills (Fellowship): Bar Etiquette, Camaraderie, Carouse, Choosing just the right gift, Control Libido, Flirting, Game Playing, Hold your liquor, Make Amusing Faces or Noises, Matrix Etiquette, Tall Tales, Uplift Spirits, Witty Insults, etc.

Social skills (Formal): Courtly Ways, Detect Lies, Diplomacy, Etiquette, Interviewing, Parley, Repartee, Rituals, Savoir Faire, Servant, etc.

Spiritual skills: Communing with nature, Fasting, Giving comfort, Listening deeply, Meditation, Patience, Theology, etc.

Supernormal Power skills: Fortune Telling, Levitate, Spellcasting, Use Mind Control, Use Superpower, Use Telekinesis, etc.

Technical skills: Computer Build/Repair, Computer Programming, Computer Use, Driving, Electronics, Engineer, Mechanic, Piloting, Repair Scoutship Systems, Research, Shiphandling, etc.

Urban skills: Barroom Savvy, Street Etiquette, Streetwise, Urban Survival, etc.

Cost of Skills in Objective Character Creation

	Easy	Most	Hard	Very Hard
Terrible	-2	-1	0	1
Poor	-1	0	1	2
Mediocre	0	1	2	3
Fair	1	2	3	4
Good	2	3	4	5
Great	3	4	5	6
Superb	4	5	6	7

Easy = Cost of GM-determined easy skills

Most = Cost of average skill

Hard = Cost of GM-determined hard skills

Very Hard = Cost of GM-determined very hard skills (usually related to supernormal powers)

Fudge Character Sheet



Character Name _____ Player Name _____

Character Description and Notes

Fudge Trait Values

	EP
Superb+3	8
Great+2	4
Good+1	2
Fair0	1
Mediocre-1	1
Poor-2	1
Terrible-3	1

EP = Raising skills with EPs.

Most skills begin at Poor.

Attributes default to Fair.

Fudge Points:

EPs:

Wounds

1-2	3-4	5-6	7-8	9+
☐ ☐ ☐	☐	☐	☐	☐
Scratch	Hurt (-1)	Very Hurt(-2)	Incapacitated	Near Death

Note: The GM may add or subtract wound boxes as desired.

Attributes

Gifts/Supernormal Powers

Skills

Equipment

Faults

Fudge Vehicle Sheet



Name _____		Captain _____																																																								
Date Deployed _____		Model _____																																																								
Description	Condition																																																									
	Damage Result Exceeds Armor Result By: -1 or less 0 1 2 3 4 ☐ ☐ ☐ ☐ ☐ ☐ ☐ Undamaged Scratched Damaged Very Damaged Immobilized Nearly Destroyed																																																									
	<i>Note: The GM may add or subtract damage boxes as desired.</i>																																																									
Attributes Durability: Size Scale: Environment: Speed: Manueverability: Environment: Speed: Manueverability: Effective Maneuverability = Lower of Piloting and Maneuvability		Crew <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left;">Name</th> <th style="text-align: left;">Skill</th> <th style="text-align: left;">Skill Level</th> </tr> </thead> <tbody> <tr><td style="height: 20px;"></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td></tr> </tbody> </table>		Name	Skill	Skill Level																																																				
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Gifts and Faults		Weapons <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left;">Name</th> <th style="text-align: left;">Damage</th> <th style="text-align: left;">Range</th> <th style="text-align: left;">Target Size</th> <th style="text-align: left;">Crew Skill</th> </tr> </thead> <tbody> <tr><td style="height: 20px;"></td><td></td><td></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td><td></td><td></td></tr> <tr><td style="height: 20px;"></td><td></td><td></td><td></td><td></td></tr> </tbody> </table>		Name	Damage	Range	Target Size	Crew Skill																																																		
		Name	Damage	Range	Target Size	Crew Skill																																																				
Cargo, Passengers, and Vehicles																																																										

Index

- Abuse* 18, 77, 83, 124
- Actions* 8-9, 10, 12, 13, 22, 26-31, 32, 33, 34, 77, 123, 133, 135, 136-138, 160-161, 164-165, 169, 193, 194, 213, 214, 215, 216, 218, 225, 232, 249, 256, 267, 270, 279, 289, 291-294, 297, 299, 302. *See also* *Opposed Actions*; *Unopposed Actions*
- Androids* 19, 212
- Animals* 8, 9, 20, 21, 22, 26, 36, 37, 63, 65, 68, 71-73, 78, 79, 84, 84-85, 97, 101, 104, 105, 106, 111, 115, 122, 125, 126, 131, 142, 145, 147, 158, 165, 166, 169, 170, 175, 177, 180, 183, 184, 185, 218, 221, 306
- Armor* 9, 22, 35, 37, 38, 39, 40, 42, 43, 44, 45, 46, 48, 49, 50, 51, 52, 53, 78, 85, 86, 89, 105, 136, 148, 150, 151, 152, 169, 172, 173, 174, 196, 200, 201, 213, 214, 219, 222, 224, 227, 228, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246-261, 262-276, 292
- Attributes* 8, 10, 11, 12, 13, 14, 15-16, 19, 21, 22, 23, 24, 25, 27, 37, 41, 43, 44, 45, 47, 54, 55, 56, 57, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 73, 74, 75, 77, 81, 82, 83, 86, 93, 96, 102, 107, 109, 110, 112, 114, 118, 119, 120, 121, 123, 124, 135, 136, 139, 140, 141, 142, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 191, 192, 193, 195, 196, 201, 202, 203, 210, 211, 212, 219, 220, 221, 224, 225, 231, 232, 248, 254, 290, 307, 308
- Automatic Death* 43, 52
- Automatic Failure* 8
- Automatic Success* 8, 27, 30, 31, 51
- Broad Skills* 82, 83, 123 *See also* *Narrow Skills*, *Skills*
- Bunnies* 8, 68
- Campaigns* 10, 14, 15, 17, 18, 20, 23, 24, 25, 44, 48, 52, 55, 56, 60, 64, 75, 76, 77, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 104, 105, 106, 107, 108, 111, 113, 120, 121, 123, 126, 127, 132, 135, 136, 146, 155-162, 164, 165, 166, 192, 193, 195, 201, 202, 204, 205, 209, 210, 211, 212, 213, 214, 216, 218, 219, 233, 234, 235, 246, 252, 254, 274, 275, 276, 277, 278, 289, 290, 291, 294, 297, 298, 299, 300, 301, 302, 303, 304, 305, 307, 308, 309, 310. *See also* *Genres*
- Character Classes* 57, 58, 69, 70
- Character Concept* 13, 17, 18, 76, 82, 83, 120
- Character Creation* 10-18, 19, 20, 22, 23, 25, 75-82, 82, 120, 121, 120-136, 157, 163, 191, 192, 210, 214, 215, 290, 302. *See also* *Objective Character Creation*, *Subjective Character Creation*
- Character Development* 47, 55-56, 70, 81, 136, 158, 193
- Character Points* 75-76, 81, 120-121, 163
- Character Sheets* 27, 29, 32, 46, 47, 48, 57, 58, 62, 75, 76, 158, 162, 164, 192
- Cinematic* 14, 16, 18, 41, 48, 60, 64, 106, 218, 225, 227, 229, 252, 267, 289, 291, 300, 305, 306, 309. *See also* *Campaigns*, *Gaming Styles*
- Clerical Magic* 134-135, 143, 147, 150, 154, 155-162
- Combat* 11, 12, 13, 16, 17, 20, 21, 22, 26, 30, 31, 33-34, 37-41, 57, 60, 64, 65, 69, 70, 71, 72, 73, 75, 76, 77, 78, 81, 82, 82, 83, 84, 85, 86, 90, 91, 95, 99, 101, 102, 103, 104, 105, 106, 109, 110, 111, 112, 115, 116, 117, 119, 120, 121, 122, 123, 125, 126, 134, 135, 136, 137, 137-138, 139, 140, 145, 149, 150, 151, 152, 153, 154, 157, 162, 163, 169, 171, 173, 174, 187, 190, 191, 194, 195, 199, 201, 203, 205, 210, 212, 216, 228-232, 233-245, 246, 247, 248, 249, 250, 252, 253, 256, 257, 259, 289-308, 310, 311, 312
- Combat Rounds* 9, 33, 35, 36-37, 38, 39, 40, 41, 42, 44, 49, 50, 53, 146, 147, 148, 158, 160, 161, 165, 166, 167, 172, 177, 193, 236, 251, 254, 255, 259, 260, 269, 277, 292, 293, 294, 296, 299, 300, 301, 307
- Critical Results* 31, 36, 48, 247, 252, 253, 258, 259, 261, 300
- Cybernetics* 19, 25, 65, 108, 116, 196, 204-212
- Cyberpunk* 84, 116, 119, 204, 212, 213-217. *See also* *Genres*, *Science Fiction*
- Damage* 9, 20, 22, 27, 31, 36, 37, 38, 40, 42, 48, 54, 85, 90, 91, 96, 101, 104, 105, 109, 114, 166, 169, 170, 172, 173, 174, 177, 181, 182, 183, 184, 198, 202, 215, 216, 217, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 235, 236, 237-238, 239, 240, 241, 242, 243, 244, 245, 246, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 264, 266, 267, 269, 270, 273, 274, 275, 276, 277, 279, 280, 281, 282, 284, 285, 286, 287, 288, 291, 293, 295, 303, 306
- Damage Capacity* 10, 21, 35, 39, 43-44, 45, 46, 47, 49, 51, 52, 53, 58, 60, 62, 63, 65, 67, 71, 72, 73, 108, 147, 150, 196, 197, 203, 214, 233, 234, 292, 294, 297, 298, 301
- Damage Die Roll* 46, 47, 48, 49, 50, 51, 53, 54
- Damage Factors* 9, 35, 46, 47, 48, 49, 50, 51, 52, 53, 71, 74, 136, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 202, 214, 233, 262, 269, 274, 275, 276, 291, 295, 297, 306
- Damage Points* 44, 49, 50, 52, 136, 137, 158, 205
- Damage Resistance* 210, 211, 212
- Death* 9, 32, 33, 34, 43, 46, 52-53, 310, 311, 312
- Default Levels* 8, 14, 19, 29, 66, 97, 104, 136, 145, 163, 165, 178, 185, 191, 192, 193, 243, 251, 290, 296, 302
- Defensive Tactics* 37, 38, 238, 263
- Dice Rolls* 13, 14, 17, 20, 21, 26, 27, 28, 29, 30, 31, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 46, 47, 48, 49, 50, 51, 52, 53, 54, 56, 60, 64, 65, 73, 74, 77, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 123, 125, 126, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 144, 145, 146, 147, 148, 151, 153, 154, 155, 156, 158, 160, 161, 163, 164, 165, 166, 167, 168, 172, 173, 174, 176, 177, 178, 183, 185, 186, 188, 189, 190, 191, 193, 194, 195, 198, 199, 206, 215, 216, 223, 225, 226, 227, 228, 230, 232, 233, 236, 237, 239, 240, 241, 242, 243, 244, 245, 247, 251, 253, 254, 263, 264, 266, 267, 270, 273, 277, 278, 279, 281, 291, 292, 294, 295, 296, 309, 310, 311, 312
- Diceless* 32-34, 309, 310
- Difficulty Levels* 9, 13, 26, 27, 28, 29, 30, 31, 36, 41, 42, 43, 54, 56, 73, 83, 84, 85, 87, 88, 89, 90, 91, 93, 94, 95, 96, 97, 98, 99, 101, 102, 104, 112, 129, 130, 131, 133, 134, 136, 137, 138, 144, 145, 147, 148, 150, 154, 158, 160, 161, 190, 193, 194, 195, 219, 220, 229, 230, 232, 249, 255, 290, 293, 295, 299, 300
- Dodge* 36, 37, 41, 42, 49, 50, 229, 253, 256, 291, 296, 298
- Easy Skills* 57, 58, 60, 63, 66, 67, 69, 106, 107, 108, 264. *See also* *Hard Skills*, *Skills*
- Equipment* 40, 41, 73, 74, 85, 87, 88, 89, 92, 93, 97, 98, 99, 109, 119, 135, 136, 137, 144, 151, 201, 202, 213, 213-215, 217, 250, 277
- Espionage* 115, 118, 169, 175, 177, 212
- Experience Points* 13, 16, 18, 24, 41, 55, 56, 70, 85, 136, 202, 290
- Explosions* 34, 90, 108, 198, 207, 227, 232, 253, 253-254, 260, 261, 272, 272-273

Index

Falling 84, 85, 86, 87, 104, 309, 310, 311, 312
Fantasy 75, 82, 82, 83, 84, 95, 100, 101, 190, 191, 246, 252, 253, 258, 259, 262, 274. *See also Genres*
Fantasy Fudge 120-138, 143, 143-154, 191
Fatigue 20, 25, 36, 48, 109, 125, 126, 133, 135, 158, 159, 160, 161
Faults 8, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 22, 23, 25, 30, 31, 43, 44, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 71, 72, 73, 74, 75, 77, 82, 82, 83, 83-84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 116, 117, 118, 119, 120, 121, 122, 124, 125, 134, 135, 138, 139, 140, 141, 142, 147, 150, 151, 152, 154, 157, 161, 191, 192, 196, 199, 202, 203, 209, 210, 211, 212, 219, 221, 222, 223, 224, 225, 226, 227, 302-303
Five-Point Fudge 75-81, 82, 83, 106, 120-138, 163, 191
Free Levels 8, 10, 15, 16, 17, 25, 77, 81, 82, 191, 192, 202, 203, 307, 308
Fudge Dice 9, 17, 26, 27-28, 30, 38, 39, 50, 51, 53, 137, 247, 253, 254, 310
Fudge Points 13, 17, 33, 53, 56, 85, 108, 136, 138, 166, 278, 282, 283, 293, 298
Fudging It 138, 309-312
Gamemasters 8, 9, 10, 11, 12, 32, 46, 82, 83, 84, 85, 86, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 112, 113, 114, 120, 121, 125, 127, 128, 129, 131, 132, 133, 135, 136, 137, 143, 144, 146, 149, 151, 154, 163, 164, 165, 166, 178, 181, 182, 183, 188, 190, 191, 192, 193, 194, 195, 233, 234, 235, 236, 238, 239, 246, 254, 259, 262, 266, 268, 269, 270, 272, 274, 276, 277, 278, 282, 288, 289, 290, 291, 292, 295, 296, 297, 298, 299, 300, 301, 302, 304, 305, 307, 309, 310, 312
Gaming Styles 32, 35, 39, 51, 52, 54
Genres 13, 19, 23, 24, 32, 34, 41, 44, 64, 75, 77, 82, 83, 88, 91, 94, 106, 115, 116, 117, 118, 120, 199, 201, 204, 213, 218, 224, 225, 226, 228, 229, 231, 241, 242, 246, 262, 282, 289, 297, 298, 302. *See also Campaigns*
Gifts 8, 10, 11, 12, 13, 14, 16, 17, 19, 20, 21, 22, 23, 24, 25, 37, 43, 44, 45, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 71, 73, 74, 75, 77, 81, 82, 82, 83, 83-84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102,

103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 132, 133, 134, 135, 136, 139, 140, 141, 142, 145, 146, 147, 148, 149, 150, 151, 152, 153, 157, 162, 163, 164, 166, 170, 172, 174, 175, 177, 178, 181, 183, 185, 186, 188, 189, 192, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 221-225, 298-302
GM Limits 57, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 202, 203
Grazing 46, 47
Grey Ghost Games 3, 8, 27
Hard Skills 58, 263, 264, 290. *See also Easy Skills, Skills*
Healing 47, 48, 54, 60, 74, 92, 96, 98, 99, 100, 108, 109, 114, 119, 125, 126, 127, 128, 135, 138, 141, 144, 147, 148, 156, 157, 158, 159, 165, 166, 169, 184, 187, 192, 194, 200, 205, 207, 210, 264, 301, 311
Hit Location 40, 48, 266, 267, 273, 275, 312
Hit Points 43
Initiative 37
Knockout 51, 138, 251, 252. *See also Non-lethal Damage*
Legendary 8, 10, 13, 23, 23-24, 27, 55, 85, 91, 94, 133, 137, 196, 201, 206, 211, 212, 214, 233, 234, 235, 236, 268, 269, 270, 273, 289, 299, 300, 308
Levels 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 22, 23, 24, 25, 26, 27, 37, 39, 41, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 71, 154, 192, 193, 194, 195. *See also Default Levels, Difficulty Levels, Free Levels, Limits, Trading Traits*
Limits 14, 16, 17, 19, 55
Magic 19, 20, 22, 23, 24, 37, 44, 48, 49, 50, 53, 54, 67, 73, 74, 76, 79, 84, 90, 95, 96, 98, 108, 111, 114, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 125-135, 139, 141, 142, 143, 145, 146, 147, 149, 150, 151, 154, 155-162, 163-191, 202, 203, 249, 252, 307
Magic Items 24, 45, 50, 53, 74, 133, 149, 161, 218, 222, 223, 224, 225
Magic Potential 157-158
Magic Resistance 161
Mana 19, 24, 128, 129, 130, 131, 132, 133, 134, 156, 157, 159, 159-160, 161, 162
Martial Arts 44, 45, 49, 277-288, 289-308
Mass: See Scale

Median Roll 35-36
Melee Combat 35, 36, 37, 38, 39, 40, 35-41, 246, 249, 250, 257, 258, 259, 261, 262, 263, 265, 266, 274, 276
Min-Mid-Max Die Roll 51-52
Minimums 30, 36, 40, 252
Miracles 19, 24, 134. *See Also Clerical Magic*
Modern 246, 251, 252, 253, 255, 257, 259, 260. *See also Genres*
Modifiers 9, 23, 25, 29, 30, 31, 36, 37-38, 39, 40, 41, 42, 43, 44, 45, 47, 49, 50, 52, 53, 54, 71, 83, 86, 87, 88, 90, 92, 93, 95, 97, 99, 102, 103, 104, 110, 131, 132, 134, 135, 136, 137, 138, 156, 160, 193, 194, 195, 199, 221, 229, 236, 239, 240, 243, 244, 245, 246, 249, 250, 249-251, 256, 261, 263, 264, 266, 273, 277, 278, 281, 291, 292, 293, 294, 295, 297, 300, 301, 302
Monsters 20, 22, 36, 48, 49, 68, 74, 95, 145, 146-154, 213
Multiple Combatants 39-40
Narrow Skills 82, 83, 94. *See also Broad Skills, Skills*
Near Death 9, 43, 52, 54, 138, 149, 154, 207, 210, 216, 230, 241, 280, 292
Non-humans 19, 20, 21-22, 23, 25, 40, 45, 48, 49, 65, 71, 109, 114, 125, 126, 135, 157, 200, 201
Non-lethal Damage 50-51, 246, 251, 264, 273, 276. *See also Knockout, Pulling Punches, Stun*
Non-player Characters 9, 10, 26, 29, 30, 31, 32, 36, 39, 40, 48, 50, 52, 57, 71, 137, 148, 191, 280
NPCs See Non-Player Characters
Objective Character Creation 8, 10, 15, 16, 15-17, 19, 20, 22, 23, 25, 58, 67, 157, 192, 278, 290, 302
Offensive Damage Factors 9, 35, 45, 46, 48, 49, 50, 145, 147, 152, 196, 214, 233, 262, 265, 266, 268, 269, 270, 271, 272, 273, 274, 275, 276, 291
Offensive Tactics 37, 38, 238, 263
Opposed Actions 9, 13, 26, 27, 30, 35, 36, 37, 38, 39, 41, 50, 51, 74, 77, 84, 90, 91, 93, 95, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 123, 125, 127, 129, 131, 132, 136, 137, 147, 161, 165, 166, 173, 174, 176, 177, 179, 180, 181, 182, 183, 185, 186, 188, 189, 190, 193, 194, 195, 198, 216, 231, 233, 235, 236, 237, 238, 239, 240, 242, 243, 266, 267, 277, 279, 281
Parrying 37, 40, 249, 262, 263, 264, 265, 266, 276, 289, 291, 300, 304
Percentiles 57

Index

- Perception* 38, 54, 60, 61, 63, 65, 66, 67, 68, 69, 71, 72, 73, 77, 82, 84, 86, 87, 88, 90, 92, 93, 95, 96, 97, 99, 102, 103, 104, 105, 107, 112, 118, 119, 123, 127, 129, 130, 132, 135, 139, 140, 141, 142, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 175, 176, 185, 186, 190, 191, 231, 235, 242
- Player Characters* 8, 10-18, 20, 19-25, 29, 30, 31, 32, 34, 36, 39, 45, 46, 57, 66, 143, 312
- Players* 26, 27, 29, 30, 31, 33, 34, 75, 77, 81, 82, 82, 83, 94, 120, 121, 122, 123, 125, 128, 130, 131, 132, 133, 134, 136, 137, 138, 139, 144, 145, 158, 161, 190, 191, 192, 204, 209, 218, 225, 228, 233, 234, 235, 239, 246, 247, 248, 250, 252, 253, 254, 257, 277, 278, 290, 291, 302, 305, 306, 309, 310, 311, 312
- Power* 19, 20, 22, 23, 24, 25
- Power Level* 192, 193, 194, 195
- Power Points* 132, 133, 134, 149
- Psi* 19, 20, 24, 24-25, 62, 63, 65, 119, 192-195, 218
- Pulling Punches* 51, 138 *See also Non-lethal Damage*
- Racial Traits* 67, 71, 125, 135
- Racial Templates* 58, 69, 70, 71
- Ranged Combat* 35, 37, 41, 41-42, 45, 246, 249, 250, 251, 252-253, 254, 256, 258, 260, 261, 262, 266, 267, 268, 269, 300
- Reach* 246, 250, 251, 258, 261, 262, 263, 264, 265, 266, 276
- Reactions* 10, 27, 31, 99, 107, 110, 113, 114
- Relative Degree* 9, 26, 30, 36, 40, 42, 44, 46, 47, 49, 51, 52, 53, 86, 87, 89, 92, 97, 103, 137, 148, 158, 160, 188, 189, 234, 236, 237, 238, 239, 240, 243, 244, 245, 254, 255, 267, 269, 270, 272, 273, 274, 275, 277, 279, 280, 281, 282, 283, 284, 285, 286, 288, 291, 292, 293, 294, 296, 301, 306
- Rituals* 24, 122, 127, 129, 132, 135, 142, 202
- Robots* 19, 20, 74, 209
- Rolled Degree* 9, 26, 27, 28, 29, 30, 31, 38, 39, 41, 87, 88, 90, 93, 95, 98, 99, 100, 102, 103, 137, 161, 168, 193, 194, 232, 249, 273, 279, 282, 301
- Scale* 8, 19, 20, 21, 20-22, 23, 25, 35, 36, 40, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 57, 63, 65, 67, 68, 71, 72, 73, 74, 79, 82, 110, 113, 120, 135, 136, 137, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 165, 180, 181, 191, 196, 197, 198, 199, 200, 201, 202, 203, 210, 211, 212, 219, 220, 221, 247, 249, 250, 251, 252, 258, 261, 262, 269, 270, 274, 275
- Science Fiction* 58, 64, 65, 69, 70, 73, 74, 82, 95, 101, 112, 116, 117, 118, 119, 234, 241, 246, 251, 253, 255, 261, 275-276
- See also Genres*
- Situational Rolls* 26-27, 31, 36, 37, 46, 50, 64, 73, 74, 107, 108, 109, 110, 114, 125, 138, 146, 215, 223, 264
- Skill Descriptions* 84-106
- Skill Groups* 11, 14, 16, 17, 18, 69, 70, 75, 76, 77, 81, 82, 82, 122-123, 163, 164, 170, 172, 173, 176, 178, 183, 186, 189, 190, 191
- Skill Levels* 76, 77, 82, 192, 193, 228, 255, 278, 290, 296, 297
- Skill Lists* 11, 16, 75, 76, 78-79, 83, 115-119, 120, 121
- Skills* 8, 10, 11, 12, 14, 15, 16-17, 18, 19, 20, 23, 24, 25, 29, 36, 37, 38, 39, 40, 41, 43, 45, 47, 49, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 81, 82-106, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 131, 132, 134, 135, 136, 137, 138, 139, 140, 141, 142, 146, 147, 148, 149, 150, 152, 153, 154, 164, 166, 170, 173, 176, 178, 183, 186, 189, 190, 191, 192, 193, 194, 195, 196, 199, 201, 202, 203, 208, 210, 212, 213, 214, 216, 225-226, 254, 289-290
- Spaceships* 21, 74, 218, 220
- Speed* 8, 19, 20, 21, 22, 23, 37, 41, 148, 198, 199, 200, 201, 206, 210, 213, 214, 215, 218, 219, 220, 221, 222, 224, 225, 226, 227, 228, 233, 236, 237, 238, 241, 242, 243, 245, 246, 250, 251, 258, 261, 263, 264, 265, 266, 276, 289, 290, 291, 292, 293, 294, 295, 296, 297, 299, 300, 301, 303, 304, 305, 306, 307, 308
- Spells* 20, 23, 24, 48, 134, 149, 156, 157, 158, 158-159, 160, 161, 162, 169, 170-190, 201, 202, 253
- Story Elements* 33, 35, 36, 262, 311
- Strength* 8, 10, 11, 15, 16, 19, 20, 21, 22, 23, 24, 25, 35, 40, 43, 44, 45, 46, 47, 48, 49, 51, 52, 53, 58, 60, 61, 62, 63, 65, 66, 67, 68, 69, 71, 72, 73, 77, 82, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 196, 197, 198, 200, 205, 206, 210, 212, 219, 220, 221, 222, 231, 233, 234, 236, 249, 250, 261, 266, 267, 268, 272, 273, 281, 283, 291, 292, 293, 294, 296, 301, 307
- Stun* 44, 50, 50-51, 138, 161, 251, 252, 257, 261, 262, 264, 266, 269, 272, 273, 274, 275, 276 *See also Non-lethal Damage*
- Subjective Character Creation* 14-15, 16, 58, 75
- Superheroes* 20, 22, 25, 196-203, 227, 246, 248
- Supernormal Powers* 8, 10, 12, 14, 16, 19, 20, 21, 22, 23, 24, 19-25, 54, 55, 58, 59, 60, 61, 63, 64, 65, 66, 67, 68, 73, 74, 79, 83, 90, 108, 135, 149, 155, 156, 157, 158, 162, 192-195, 199, 202, 196-203.
- See also Power*
- Surprise* 36, 37
- Swashbuckling* 41, 289, 298, 302, 304, 311
- Technology* 84, 85, 87, 91, 96, 97, 99, 102, 111, 113, 201, 203, 204, 205, 218, 219, 221, 222, 223, 224-225, 226, 234, 235, 262, 275, 276
- Technology Levels* 53, 54, 73, 219, 222, 224, 225, 275
- Templates* 57, 58, 69, 70, 152
- Terminology* 3, 10, 19, 26-27, 35, 165
- Trading Traits* 8, 14, 15, 16, 17, 19, 22, 76, 77, 81, 121, 123, 127, 192, 214, 290
- Traits and Trait Levels* 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 23, 26, 27, 28, 29, 30, 36, 37, 39, 41, 42, 43, 48, 50, 55, 56, 57, 58, 60, 62, 71, 73, 120, 138, 146, 162, 192, 196, 199, 201, 219, 233, 312.
- Uncommitted Traits* 17, 62
- Unopposed Actions* 8, 13, 26, 27, 29, 29-30, 36, 39, 41, 42, 135, 136, 137, 138, 148, 155, 160, 193, 194, 199, 235, 237, 301
- Vehicles* 21, 90-91, 100, 201, 202, 218-232, 233-245
- Weapons* 9, 11, 16, 17, 22, 31, 35, 36, 37, 39, 40, 42, 44, 45, 48, 49, 53, 76, 78, 85, 86, 93, 102, 104, 105, 111, 112, 120, 122, 130, 135, 136, 137, 148, 149, 150, 151, 154, 160, 161, 169, 172, 173, 174, 176, 179, 183, 184, 187, 201, 204, 205, 207, 212, 213, 214, 219, 220, 221, 222, 223, 225, 229, 230, 232, 233, 240, 233-245, 246-261, 262-276, 278, 291, 292, 294, 295, 297, 297-298, 300, 301, 302, 304, 305, 306
- Wizardry Points* 163, 166, 169
- Wound Factors* 37, 43, 44, 44-45, 46, 51, 53, 203 *See also Damage Factors*
- Wound Levels* 9, 40, 42, 42-43, 44, 46, 45-47, 50, 51, 52, 54, 136, 138, 156, 199, 210, 241, 277, 280, 303
- Wounds* 9, 13, 21, 34, 36, 38, 39, 40, 42, 43, 44, 45, 46, 47, 48, 42-50, 51, 52, 54, 86, 92, 96, 98, 100, 104, 105, 108, 110, 135, 136, 137, 138, 154, 156, 159, 199, 203, 205, 207, 210, 216, 251, 264, 297, 298.

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