

# The Near Now ...

**Later today, early tomorrow, sometime next week,  
the world began to end.**

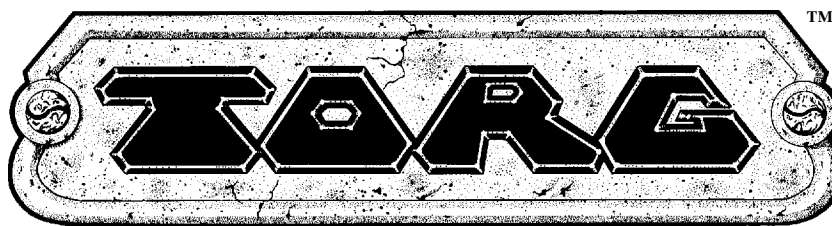
---

**They came from other cosms — other realities — raiders joined together to steal the Earth's living energy ... to consume its possibilities. The Possibility Raiders brought with them their own realities, turning portions of our planet into *someplace else*.**

**Led by the Gaunt Man — self-proclaimed Torg of the cosmverse — the High Lords each claimed a piece of the Earth for themselves. Baruk Kaah, Pharaoh Mobius, Lord Uthorion, Pope Jean-Malraux I, Kanawa-sama, and the Gaunt Man; each has established his primitive, pulp, dark fantasy, cyberpapacy, high tech, or horror realms on our world, setting the conquest in motion.**

**But the invasion did not go as the Gaunt Man planned. His millennia of preparation did not take into account the Storm Knights — men and women who weathered the raging reality storms that transformed the planet, retaining their own realities when everything around them changed. Through their actions, these heroes neutralized the Gaunt Man and helped bring the Infiniverse into being. By reflecting the cosmverse over and over, all possibilities became real in an infinite instant. If Earth was destroyed in one cosmverse, there was a chance that it would survive in another. The conquest had been delayed ... for now.**

**Now, throughout the Infiniverse, on a million-million Earths, the remaining High Lords battle to control the awesome possibility energy of Earth — to become the Torg. And if the Storm Knights cannot stop them, then every Earth will die ...**



Roleplaying the Possibility Wars

# *Drama Deck and Rules*

## The Original Torg Design Team

---

**Greg Gorden**

Mythos and Game Design

**Douglas Kaufman, Bill Slavicsek**

Mythos and System Development

**Christopher Kubasik,**

**Ray Winninger, Paul Murphy**

Additional Mythos and System Work

**Jonatha Ariadne Caspian, Michael Stern**

Additional World Book Material

**Jonatha Ariadne Caspian, Michael Stern, Richard Hawran,  
Daniel Scott Palter, Denise Palter, C.J. Tramontana,  
Martin Wixted**

Concepts and Testing

**Dr. Michael A. Fortner, Dr. George Exner**

Technical Assistance

**Daniel Horne**

Original Cover Illustration

**Tom Tomita**

Original Logo Design

**Eric Aldrich, Paul Balsamo, Jeff Brown, Laura Brown,  
Tim Brown, Gary Corbin, Troy Faraone, Dr. Michael Fort-  
ner, Mike Landsdaal, Letha Owens, Barbara Schlichting,  
John White**

Playtesting and Advice

## Torg Drama Deck Rules and Cards

---

**Nikola Vrtis**

Graphic Design

## C O N T E N T S

<b>Chapter 1: Drama Deck Basics</b>	<b>3</b>
<b>Chapter 2: Using the Drama Deck</b>	<b>7</b>
<b>Chapter 3: Bonus</b>	<b>16</b>
<b>Notes (page for notes)</b>	<b>18</b>
<b>Drama Deck Cards</b>	<b>19</b>
<b>Drama Deck Bonus Cards</b>	<b>36</b>
<b>Drama Deck Blank Cards</b>	<b>37</b>
<b>Drama Deck Backs</b>	<b>38</b>

## Note to Our Readers

---

If you received a copy of this file from a friend and would like to support the publishing efforts of West End Games, send US\$5.00 via PayPal (<https://www.paypal.com/>) to [paypal@westendgames.com](mailto:paypal@westendgames.com).

This PDF requires some version of the Torg First Edition rules to play. For more information about *Torg* and other West End Games products, please visit our Web site, [www.westendgames.com](http://www.westendgames.com).

**WEG 20503**

**Published by**



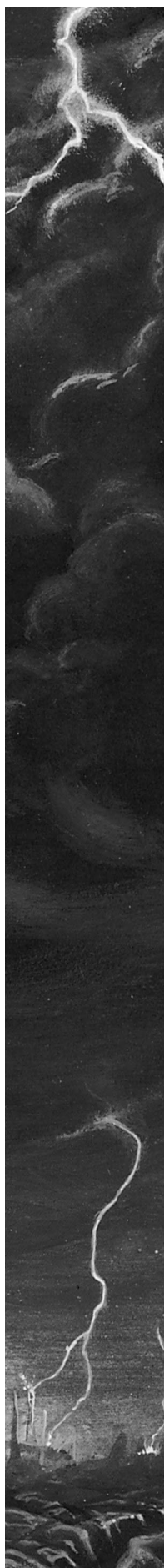
**[www.westendgames.com](http://www.westendgames.com)**

Second Printing: January 1992

PDF Published: May 2005

---

Angar Uthorion, Aysle, Baruk Kaah, Core Earth, Cosm, Cosmverse, Cyberpapacy, Darkness Device, Dr. Mobius, the Gaunt Man, Gospog, Heart of Coyote, High Lord, Infiniverse, Kanawa, the Living Land, Maelstrom, Maelstrom Bridge, Nile Empire, Orrorsh, Pella Ardinay, Possibility Raiders, Possibility Storm, Possibility Wars, Ravagon, Stormers, Storm Knights, Torg, the Torg logo, West End Games, and WEG are trademarks of Purgatory Publishing, Inc. <sup>TM</sup> and © 2004 Purgatory Publishing, Inc. All Rights Reserved.



# Chapter 1: Drama Deck Basics

“The drama of life! If only we  
could do without it!”

— Father Christopher Bryce

*Torg* uses drama cards to mimic the ebb and flow of action in an adventure story. The gamemaster deals a hand of four cards to each player, but does not deal himself a hand. The rest of the cards are placed into the *drama deck*. When cards are discarded they are placed face up in the *discard pile* to the side of the drama deck. When cards are flipped by the gamemaster they are placed in front of the deck in the *action stack*.

Some gamemasters may not want to run *Torg* with the cards. While we strongly urge that they do so, they will tell you at the beginning of the game if they are not.

During normal scenes, when the player characters are searching a room, discussing among themselves, etc., time passes at about the same rate in the game as it does during real life. At these times, cards may be played at any time during the scene (see “Your Hand,” below, for more details).

During a scene that involves a chase, combat, or other conflict (for more details see Chapter Six in the Gamemaster Section), action is divided into *rounds*.

During a scene with rounds, only one card may be played each round (see next page). Each round, the gamemaster flips a card from the drama deck and places it on the action stack. Even if the action is not combat and is not proceeding in 10-second increments, the gamemaster might still flip cards to mark the beats and to regulate the amount of action each character performs in a given part of the scene. The cards affect the flow of the action by giving the initiative to one side or another, and by introducing additional dramatic elements. The cards have text which explains many of their functions.

## Standard Versus Dramatic Scene

The gamemaster sets the tone of a scene depending upon how important the scene is to the story. Ordinary scenes are called *standard* scenes. In a standard scene, the player characters have the edge; the pace is quick and the action fast. In a *dramatic* scene, your party is faced with a tough situation, or a conflict central to the story. The cards are stacked against you — only clever play, good cards, or luck will save the day. The pace is slower and more intense, as there is more at stake and the odds are greater.

## Initiative and Advantage

The card on top of the action stack determines which side of a conflict has initiative and what advantages or disadvantages, if any, the sides have. The deck assumes there are two sides to any conflict: the hero side, consisting of player characters and their allies, and the villain side, which is composed of all of the characters opposed to the heroes. If the action includes true neutrals, those who are simply caught in the way, they are lumped with the heroes for card purposes.

The faction listed on the left half of the encounter line has the initiative. An “H” stands for hero and “V” stands for villain. Any other advantages, disadvantages, or instructions are listed next to the appropriate faction.

A faction can have one of the following advantages: *flurry*, *inspiration*, or *up*. A faction can have one of the following disadvantages: *break*, *confused*, *fatigue*, *stymied* or *setback*. The gamemaster will explain what these effects mean when they appear on the encounter lines. A “—” means that no advantage or disadvantage is in effect.

## Reader's Note

This booklet reprints Player's Chapter Three and Game-master's Chapter Four from the second printing of the First Edition of the *Torg* rulebook along with the cards from the second printing of the deck. No attempt has been made to correct errors, and there might be some references to material that does not appear here. This booklet is provided as a convenience for those who can't find this game tool anywhere else.

The dramatic text above the conflict line ("They're on the run!") is included for flavor, and has no effect on play.

## Your Hand

The four cards dealt into your hand are separate from the rest of the drama deck. Ignore the part of each card with the orange border; you are interested only in the half with the gray border, which gives you advantages over your opponents by increasing a skill value or bonus, or by allowing you to "break the rules" in some specific way.

During parts of scenes that are not progressing by rounds, you may play cards directly from your hand, at any time during the scene. But when the action begins to go in rounds (when the gamemaster starts flipping cards onto the action stack), you can only play cards from your "card pool."

## Card Pools

When a scene is progressing by rounds, you build a *card pool* by setting cards face up, aside from your hand. In a round, you may add one card to your pool if your character takes an action that would help move the scene along (whether he succeeds or not). If your character is taking an action that does not directly contribute to the events in the scene, the gamemaster might not allow you to put a card into your pool that round.

During rounds, you may **not play a card for its advantage directly from your hand**, only from your pool. At any time during a round, you may spend the cards in your pool in any combination you wish, from one card in your pool to all the cards in your pool. The only restriction is that you may not play cards, ask the gamemaster what effect you've had so far, and then play more cards. You must play all the cards you intend to play before finding out what effect you've had.

**Example:** *Quin veered sideways as the giant's club smashed down behind him. The shock was enough to tumble him off his feet. He let loose a burst from the Uzi, but the bullets had little effect on the behemoth. As the giant raised his club for another blow, Quin aimed carefully. He had only one more chance.*

After three rounds of combat, Paul has built up a pool of three cards. Quin fires in the next round, getting a damage total of 17. Paul figures this is not enough to really hurt the giant, and announces that he will expend his entire pool on this shot. After playing all three cards, his damage total increases to 26.

*The club whistled down, but Quin's final burst caught the creature square in the head, bringing the giant crashing to the ground, bellowing in agony.*

## Approved Actions

On the top card of the action stack is a line labeled "Act:" which stands for *approved actions*. The line lists two actions, or "any" which means *any* of the following seven actions are approved: *Attack*, *Defend*, *Trick*, *Test*, *Taunt*, *Intimidate*, or *Maneuver*. **If your character succeeds at an approved action, you draw a card** from the drama deck; you can then add a card from your hand to the character's pool as usual. An attack is considered successful if you hit, even if you do not damage your opponent. A defense is successful as long as you are attacked and not hit. Your gamemaster may disallow certain actions in certain cases.

You can play a card into your pool if you fail at an approved action or even if you take an unapproved action, but you can't draw a new card from the deck. Taking approved actions is the only way you can build the really large pools that are necessary to affect impressive opponents. Otherwise you will run out of cards.

**Example:** *"Your mother was a human!" the Crab cried to the lizard-man. "You're a pitiful excuse for a warrior!" He danced backward as two thrown spears suddenly appeared quivering in the ground.*

In the first round, the "Act:" line shows *Trick/Taunt*. Chris elects to have the Crab try a *taunt*, and he succeeds! Chris draws a card from the drama deck and adds it to his hand. He then plays one card from his hand to his pool. If Chris had attacked instead, he could still have added a card to his pool, but he would not have been able to draw a new one first.

## Playing for the Critical Moment

**Once per act** a player may play as many cards from her hand as she wishes directly into her card pool; these cards must be used to affect one character's action for that round only. This is called the character's *critical moment* in an act.

**Example:** *The Carredon's gurgling roar dispersed the fog long enough for Crowfire to see where it had flung Quin, who lay unconscious at the base of a boulder. The Carredon's head turned toward Crowfire with the grating creak of heavily armored hide. The young warrior had to do something or they would all die.*

Crowfire already has two cards in her pool. The pool is worth +3 to Crowfire's attack. Doubting that is enough to do any harm to the massive beast, Winter, Crowfire's player, declares this to be Crowfire's critical moment. She plays her remaining three cards on her shot. Thinking frantically, Winter declares that Crowfire is shooting for one of the beast's nostrils. The music swells in the background.

Winter spends two cards on the hit, for a +6 bonus. She spends another on the effect total, for a +3. She rolls a 14, which is good, but not good enough. Winter plays her "second chance" card and rerolls, getting a 10 followed by a 17, for a 27 and a total of +15 to hit and +12 damage.

*The Carredon bellowed, rearing back on its hind legs in shock and pain. Crowfire pulled Quin to his feet.*

*"Hurry. If we make it into the deep fog it will have trouble finding us now that tracking by smell is so painful."*

## Losing Cards

Enemy action can actually remove cards from your pool through *tricks*, *tests*, and *taunts* used by the villains. If a villain successfully uses one of these skills on your character, the gamemaster may remove

some of the cards from your pool. Part of the tension of the card play is in knowing how long to wait before expending your pool.

## Trading Cards

You may trade cards in your pool with cards in another player's pool (if the scene is not in rounds, you may trade cards in your hand with cards in another player's hand). The other player must agree to the trade. You may trade at any time. You may trade more than one card, but for each card you trade to a player you must receive a card from that player. You may not just give or receive cards. This limit helps assure that all the characters in a story take part in the story, rather than feeding cards to a single player.

When you are trading cards, try to imagine what your character might be doing in the story which would explain the card trade. This adds to the story and the fun of the game.

**Example:** *Quin lay exhausted, recovering from his injuries while the Yellow Crab prepared camp. Crowfire attempted to hunt for some food for the evening.*

Winter rolls a 1. Crowfire's *survival* total is 0 — no food tonight. She has no cards that could help. Chris offers to trade a "second chance" card, but he must think of an action he can take that will make the trade make sense in the context of the story. When he does so, the trade is made.

*"Hunting was bad," said Crowfire as she sat by the campfire.*

*"I have heard that in the Living Land, if you think like the fog, animals cannot sense your approach," offered the Yellow Crab.*

*Crowfire blinked and rose from the fire. Two hours later she returned carrying a dead Crowskreckt.*

## Replenishing Your Hand

At the end of each scene, pick up the cards from your pool (but see "Special Cards," below) and put them back in your hand; then reduce your hand down to four cards by discarding the extras. After that (or if you have fewer than four cards to begin with), you may discard one card you no longer wish to hold in your hand. Now draw to fill your hand to four cards. Knowing which cards to discard and when to discard them is an important skill in *Torg*.

## Card Descriptions

### Special Cards

There are three types of cards that are specially tinted with only gamemaster colors; these cards do not count against your hand total of four at the end of a scene. Once played, they remain on the table (they are considered to be "in your pool" even if the scene is not in rounds) until they are used, or until the end of the adventure. These three types of cards are *subplot* cards, *connection* cards, and *alertness* cards.

### Subplots

A *subplot* is a story within a story. In *Torg*, a subplot card adds an additional wrinkle to the story as told by the players and the gamemaster. A subplot card assigns your character a role to play or a motivation which helps guide your character's actions. When you put a subplot card into your pool, you might suggest to the gamemaster how this subplot applies to your character. Subplots are gamemaster-tinted cards, so they do not count against your hand

total when replenishing your hand, and they are not picked up once placed in your pool. If you would rather not play a subplot, you may discard the subplot instead of putting it in your pool; you gain one Possibility for doing so.

The gamemaster can disallow any subplot card that he feels does not fit in the story. If the gamemaster disallows a subplot, discard the card and gain one Possibility. Once you **accept** a subplot, you cannot later discard it for a Possibility. If you and the gamemaster accept a subplot, put the subplot in your pool, where it stays until the end of the adventure. As a bonus for accepting a subplot, you receive one extra Possibility at the end of **each act**.

If someone plays the "campaign" subplot card, that player may choose a subplot which he wishes to make a fixture for the campaign. If the player who has the subplot agrees, and the gamemaster agrees, the subplot continues over several adventures.

### Alertness

*Alertness* lets your character notice an item or clue you otherwise would have missed. You must place it into your pool normally, but once there, the gamemaster keeps track; when there is a clue to be found, and all characters have missed their chance to notice it, the gamemaster discards your *alertness* card and gives you the clue.

*Alertness* is a gamemaster-tinted card, and so does not count against your total of four cards when replenishing your hand; it remains in your pool until it is used.

### Connection

*Connection* lets your character know someone in the area who can help you. This does not mean that you won't have to expend considerable effort finding the person, but you can be sure there is someone available.

A *connection* must be placed into your pool normally, but once there it acts like an *alertness*: the gamemaster keeps track of when it is activated (which may not be exactly when you wanted). It does not count against your hand limit, and remains in your pool until used.

**Example:** *"Face it soldier, we're lost," said the Crab. Quin scanned the fog of the Living Land in hopes of recognizing a distinctive landmark.*

*"Look, Quin," the Crab continued. "The way I see it we can either walk around until we bump into something that eats us, or we can sit here until something finds us and eats us. I, for one ..."* The Yellow Crab finished his sentence by sitting down. Quin ignored his companion and began examining nearby trees for blaze marks or other signs of habitation.

Paul plays a *connection* card from his hand, leaving it face up on the table. He looks imploringly at the gamemaster, who nods. Nothing happens at that moment, but now Paul knows there is someone in the area who can help them — if he can only find who it is.

## Card Colors

The actual printed cards had yellow or orange strips to indicate the gamemaster's side, and light gray strips to indicate the players' side. The cards included in this PDF have dark gray strips to indicate the gamemaster's side and light gray strips to indicate the players' side.

“Come on, let's keep moving,” growled Quin.

## Cards That Increase Value and Bonus

Many of the cards in the deck are *action*, *coup de grace*, *presence*, *adrenalin*, or *willpower*. These cards allow you to add to a bonus or attribute value. If a card increases one of your character's **values**, the increase lasts from the time you play the card from your pool, until the end of the round, or until the gamemaster flips the next card on the action stack.

### Action

The *action* card allows you to increase your bonus number for any action by three. It cannot be used passively, since it increases your bonus and not the underlying value.

### Adrenalin, Willpower, and Presence

Three cards, *adrenalin*, *willpower* and *presence*, add directly to the attribute value. While they can be used for one of several attributes, each card can only add to one attribute value at a time (you must say which value is increased when you play the card).

### Coup de Grace

The *coup de grace* card increases only the *effect* value of your action; if you fail on the first total, the *coup de grace* is no help.

### Possibility Cards (Hero and Drama)

Two types of cards, *hero* and *drama*, can be used as additional Possibilities; these cards are actually better than Possibilities since you can expend a Possibility normally, and *then* play the card for yet another roll. You can also use these cards as Possibilities to negate damage, in excess of the one normally allowed.

The *drama* card can be played as a hero card or, if saved until the end of the adventure, can be redeemed for *three* extra Possibilities.

### Other Cards

These cards may all be played from your pool normally, but each has other restrictions, as listed.

### Escape

*Escape* allows your entire party to escape an encounter. There is only one *escape* card in the deck. In order to use the *escape* card, it must be the first card played into your pool when a scene of rounds begins. The gamemaster will then have time to arrange the necessary circumstances.

### Haste

A *haste* card gives you an extra action during a round. It may be played any time, even in the middle of the villains' actions.

### Glory

*Glory* cards can only be played in rare circumstances. During **dramatic** situations, should your character's final die roll be 60+ on any action, you may play this card. The reward for the adventure is increased by three Possibilities for all players. *Glory* cards also help you in the fight against the High Lords by making it easier for you retake conquered territory. If such a situation arises, your gamemaster will explain.

## Master Plan

A *master plan* card lets you take a card that has just been discarded, in exchange for the *master plan*, which is placed on the discard pile. You must play the *master plan* immediately after the card you want has been discarded. The card taken goes in your pool if the *master plan* was in your pool.

## Monologue

The *monologue* card allows you to stop all hostile action while your character make a dramatic speech. (If the conflict in question is openly violent, the odds of anyone listening to reason are small.) The effect of the card lasts a round or more. There is only one *monologue* card in the deck. Your gamemaster may require you to actually perform the monologue in order for this card to work.

## Opponent Fails

You play an *opponent fails* card immediately after the gamemaster tells you that the opponent has successfully acted upon you. The card “rewrites the script” so the action fails. This is the ultimate defensive card.

## Second Chance

*Second chance* lets you immediately retry an action after you have failed the first time. Play the card immediately after the first failure; the first die roll is ignored.

## Seize Initiative

*Seize initiative* allows you to either keep the card currently on the action stack on the stack for one more round, or to flip again for this round if you don't like the one just flipped. *Seize initiative* may be played at the beginning of a round, just before the card flip (if you wish to keep the current card) or just after (if you wish to flip a new card).

## Supporter

The *supporter* card lets you add three to another player's total, after she has rolled for her action but before the gamemaster has announced the result.

## Rally

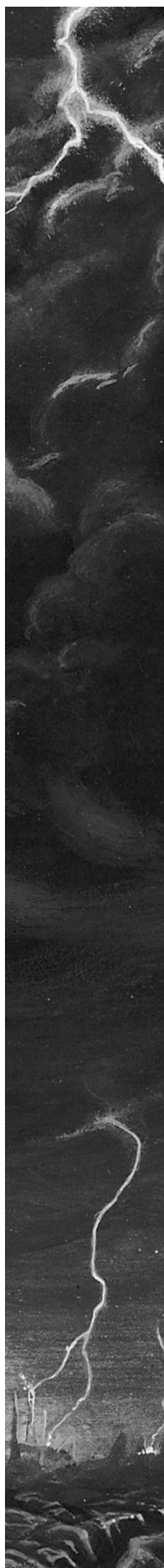
The *rally* card lets all players discard as many cards as they wish and immediately draw to refill their hands to four cards (ignoring, for this purpose, all cards currently on the table). There is only one *rally* card.

## Leadership

*Leadership* lets you play up to two cards from your hand or pool into other players' hands or pools; then you may discard any or all of your remaining cards and immediately refill your hand to four cards (ignoring, for this purpose, all your cards currently on the table).

## Idea

The *idea* card simulates those brainstorming fictional characters always have. Whenever you are stumped as to what your character should do next, the *idea* card can get you a hint from the gamemaster.



## Chapter 2: Drama Deck Rules

The drama deck is a pack of cards that help the gamemaster and players create an exciting story by introducing dramatic surprise and storytelling elements into an adventure.

### *Getting Cards into Play*

At the beginning of a *Torg* session, shuffle the deck of drama cards and deal four to each player. Leave the deck face down in front of you.

During the course of the game, cards come into play in one of two ways: “randomly” from the drama deck, and “played” from a hand.

*Random* use occurs at the beginning of each round in which dice are rolled to resolve a conflict. In this case, the *conflict line* and the *dramatic skill resolution box* are the important parts of the card.

When a player takes a card from her hand or pool and “activates” it, it is a *played* use of a card. In this case, the *play results area* is the important part of the card.

### *Adventure Text*

The line above the conflict line contains some pithy saying or dramatic quotation. These are for flavor purposes and have no real affect on play. You can use them to give you ideas about what is happening this round — the villains are hard-pressed (“They’re on the run!”), etc.

### *The Conflict Lines*

A movie that keeps us guessing as to what’s going to happen next is a movie that engages us. Indiana Jones in *Raiders of the Lost Ark* dispatches six Nazis from a truck without raising a sweat, so we’re caught off guard when a determined sergeant tosses him through the windshield. We’re on the edge of our seats because we don’t know what’s going to happen next. Suddenly the battle has turned against the hero.

The drama deck simulates that surprise by determining how the villains and heroes in a conflict are doing each round. Sometimes the villains will have an advantage, sometimes the heroes will. The deck helps you set conflict up like a movie sword fight — first Robin Hood drives the Sheriff of Nottingham across the courtyard, then the sheriff knocks a candle stand down on top of Robin. Up and down, back and forth they go, swords flashing, until one of them makes the last, desperate thrust. But nobody knows who has the advantage that round until a card is flipped over.

This flow is determined by the *conflict lines* at the top of each card. The conflict lines are geared toward combat, but they can set the pace for any situation in which one side is working against another. Such situations include chases, or verbal interaction in a tense situation. There may be times when you, as gamemaster, would rather have the players think and roleplay their way out of a situation, in which case you would forgo the cards and/or the dice.

If you are using cards for a conflict, flip the top card from the drama deck at the beginning of each round, and place it on top of the action stack. The conflict lines on the card affect the round’s outcome — conflict lines on any other card in play have no effect. When the encounter that generated the conflict is over, the cards from the action stack are placed in the discard pile.

Conflict lines are divided into two separate categories: *standard* and *dramatic*. The standard is marked with an **S** and the dramatic with a **D**. The lines from the *standard* encounter are read when the

pace of the story should zip along — for example, when the heroes take out some shocktroopers in order to steal their uniforms. The dramatic lines are read for really big moments — blowing up Death Stars, storming castles and so forth. As gamemaster you decide when an encounter is standard and when it is dramatic. The big finish to an adventure is a dramatic encounter. There may be a dramatic encounter (but no more than one) in each act.

On the standard conflict line, the heroes have all the advantages, and the villains are loaded with penalties. The dramatic conflict lines are heavily weighted in favor of the villains. Because of this, players should be encouraged to spend the adventure gathering cards that give them an advantage in climactic situations.

## Conflict Line Advantages

The advantages a side can have from a conflict line include *flurry*, *inspiration*, and *up*.

### Flurry

*Flurry* gives every character on the affected side two rounds of action before their opponents can respond. Let all characters on the side with the *flurry* act once, then let each one act a second time.

### Inspiration

*Inspiration* removes the effects of shock and KO damage on the affected characters as though they had received successful first aid. In addition, at the moment hero *inspiration* goes into effect, each player may draw one card and add it to her hand.

*Inspiration* only reduces current damage; any damage taken later in the fight is applied normally. *Inspiration* may be played more than once in a fight.

### Up

*Up* gives each character in the affected faction an additional roll. Add the additional roll to the first roll normally (you may roll again if a 10 or 20 comes up, etc.). A character may also use a Possibility for a third roll, if he wishes. An *up* result may **not** be countered by a Possibility.

**Example:** Quin is involved in a firefight with a group of acolytes from the Cyberpapacy. The action card this round says “H Up.”

Paul (Quin’s player) rolls a 13; the *up* result allows him another roll — a 4. Quin’s die roll is now a 17. Paul spends a Possibility and rolls again, getting a 14. Quin’s final die roll is 31.

*Up* cancels the effects of a *stymie*, detailed below. If the two are ever in effect at the same time (see Chapter Five for how this can happen), neither result applies.

## Conflict Line Disadvantages

The negative results on the conflict line are *break*, *confused*, *fatigued*, *setback* and *stymied*.

### Break

A *break* result only affects characters on the villain side. During a *break* round, characters on the villain side who have previously taken damage will flee the battle (or concede the conflict) if they fail to harm the opposition by the end of the round. This flight/surrender takes place at the end of the broken villain’s round.

## Confused

*Confused* results only affect the heroes. In a *confused* round, no player may activate a card from his pool, although they may gain new cards and play cards into their pools normally (see below).

## Fatigued

*Fatigued* causes each character in the affected faction to take two points of shock damage. We use the word fatigue because it is a common result of conflict, but the shock points can also be from causes such as fear, stress, or the delayed effects of wounds.

## Setback

*Setback* can trigger a specific event which the gamemaster has planned. If the gamemaster has no *setback* event planned, this result prevents the affected faction from taking action this round that would harm an opponent. See below for more details about *setback*.

## Stymied

Each member of a faction that is *stymied* loses one chance to roll the die again for an action; as soon as one condition occurs that would allow an additional roll, the *stymie* result is negated for that character, and that additional roll is lost. Cards that add to values or bonus numbers may still be played.

*Stymie* cancels the effects of an *up*, detailed above. If the two are ever in effect at the same time (see Chapter Five for how this can happen), neither result applies.

**Example:** Crowfire and Quin are suffering from an “H Stymie” result. Winter rolls a 20, but gets no additional roll. She now elects to spend a Possibility and rolls again as usual. Paul rolls a 12 and wants to get an additional roll; he spends his one allowed Possibility to cancel the *stymie*, then plays a *hero* card for an extra roll.

## Using Conflict Lines in the Story

The penalties and bonuses that appear for the villains and heroes each round can be used to inspire you to a more varied description of the conflict’s resolution. For example, although the card says “V Flurry,” you can, if you wish, describe a specific way the villain is letting loose his physical force. Does he suddenly go mad from watching the heroes destroy his meticulously built machine, and launch himself into combat without regard for his own life? Does he suddenly put on a dazzling display of swordsmanship? Let your imagination run wild.

Remember, if you don’t want to add color to the round you don’t have to. The game mechanic advantage of the villain flurry (two actions for the villain that round) makes what is happening quite clear.

## Setbacks

A setback on the conflict line is a good tool for the prepared gamemaster, a chance to make the life of your player characters even more difficult in a tense situation. We suggest you plan possible setbacks for encounters when you design your adventure, but if you feel comfortable with winging it, go ahead. Setbacks include sudden and unexpected turns of events, disastrous coincidences, and failures of people or items outside the characters’ control.



**Example:** The gamemaster sets up an encounter along a narrow path leading up the side of a mountain. The heroes will be following Dr. Mobius' trail into an ambush set by a group of the High Lord's henchmen. The gamemaster notes that if the *setback* conflict line is drawn, a character from the side receiving the penalty loses his footing and slips off the trail. While the character can grab onto a scrub bush growing out of the side of the mountain, he will hang nearly helpless, thousands of feet above certain doom, out of combat and in desperate need of aid.

The number of possible hero setbacks is quite large. Here are a few general suggestions for how to use them:

- Any gamemaster characters allied with the heroes lose their nerve for some reason until the heroes coax them back.
- The heroes' opposition gets reinforcements.
- Equipment or abilities foreign to the cosm fail for that round.
- The gamemaster characters come up with a new fact/astounding-but-believable lie to confound the players.
- The environment causes problems — a rope begins to fray, steam-pipes burst, a smashed lantern starts a fire, a bystander wanders into the line of fire, the accidental flicking of a switch begins a bomb's countdown — it could even be something as big as an earthquake, as long as it fits the situation and makes things tough for the heroes.

**Example:** *Quin waited nervously as the majordomo announced him to the Duke of London. Who would have thought that having tea could be such a harrowing experience? But it would be their first meeting, and if Quin wanted those knights to help him storm the troll stronghold, it was vital he make a good impression.*

Paul decides Quin had better try to *charm* the Duke before attempting to *persuade* him. The gamemaster decides that this is a situation worthy of the drama deck and flips over the first card into the action stack. He announces that it's a standard conflict. The card gives Quin the initiative.

He makes his *charm* roll and is successful enough to make another roll if he so desires. Paul wants to make sure the Duke really likes Quin, so he says he's going to try to *charm* the Duke even further. The gamemaster flips over the next card. A *hero setback* comes up!

*The tea was so hot that Quin nearly lost his grip on the cup when he picked it up. In order to avoid spilling the tea all over himself like an uncultured fool, he gritted his teeth and gently put the cup down. Had the Duke deliberately made the tea this hot, as some sort of test? Quin smiled up into the impassive face.*

The gamemaster declares that the effort distracts Quin enough that he cannot *charm* the Duke any further.

After you have some experience, you will find dozens of plot complications which can be introduced through a setback card. An effective technique is to set up a setback which could happen in any of several encounters, and give hints to the players that this might happen. If the heroes' underground complex is near a fault line, have tremors ripple through the tunnels now and again — then let the quake rip after a setback card is flipped onto the action stack.

## Special Villain Actions

*Taunt*, *test of wills*, *trick* and *intimidate* are possible villain instructions, on the dramatic conflict line only. Use the table below to refresh your memory when one of these results occurs.

## Villain Action Chart

Villain Instruction	Attribute
Taunt	Charisma
Test of Wills	Mind
Trick	Perception
Intimidation	Spirit
Maneuver	Dexterity

While these options have effects which are explained in Chapter Six of this book, they have an additional effect when they appear on the conflict line: if the villains successfully use the appropriate skill when that option appears on the conflict line, the gamemaster takes one card of her choice from the card pool of the affected character. If the villain gets a *superior* success, two cards are taken from the pool; on a *spectacular* success three cards are taken.

The villain does not have to use the listed skill when the opportunity presents itself; she may attack or perform whatever action the gamemaster believes makes the most sense for that villain at that time. Keep in mind that, for instance, a mummy would be unlikely to use *taunt*, shocktroopers rarely *trick*, gospog might try to *intimidate*, but they won't be very good at it, etc.

## Approved Actions

The "Act" line below the conflict line lists which of the possible actions are "approved actions" for the round. Success at an *approved action* gains the player a card from the drama deck; he may then play into his pool normally.

The approved action line is meant to encourage players to use tactics other than hacking away at their opponents; however, it is important that you allow such actions only in appropriate circumstances.

As a rule of thumb, a villain may not be *tested*, *maneuvered* against or *intimidated* if the player character cannot see the villain. *Test* and *intimidation* often involve eye contact, though it can be a physical or verbal contest in specific circumstances. *Maneuver* is meant to reflect quick movements that cause the opponent to react, tiring him out.

Use your judgment, but be aware that just because an act appears on the "approved" line does not mean it is always appropriate to the situation. For more about the effects of *trick*, *test*, and *taunt*, etc., in combat, see Gamemaster Chapter Six.

## Dramatic Skill Resolution

The only time two uses from a single card affect the game at the same time is when a card is placed on the action stack during a conflict, and dramatic skill resolution is also in effect. Use both the upper and middle parts of the card in this case.

In most situations, you will want to resolve a skill use in a single roll; most of the skills are set up with that assumption. But there are times when it is desirable for the sake of drama to stretch out the skill resolution, to introduce tension that is not possible in a single roll.

For example, disarming a bomb falls under the province of the *science* skill, and could be done in a single roll. This misses the point, though, of disarming a bomb in a story; if that bomb were an

important element in a movie, a considerable amount of screen time could be devoted to defusing it. For this reason, at such moments we prefer to use dramatic skill resolution.

A *dramatic skill resolution* breaks down the use of a single skill into four steps, labeled A through D. As gamemaster you decide, preferably in advance, what each step represents when performing the task. You can assign more than one letter to the same portion of the task. You also need to define what the difficulty of the skill use is. Each step of a dramatic skill resolution has that difficulty.

**Example:** The Yellow Crab has been pushed outside of a troop transport flying at 7,000 feet, and must climb back in to help his friend Quin. The gamemaster declares that steps A and B both involve climbing back onto the wing while avoiding the propeller, step C is traversing the length of the wing to the jump door, and D is getting back in the plane. This is a dramatic skill check of *acrobatics*. The gamemaster sets the difficulty of each check at 10.

**Example:** When defusing a bomb, step A is disconnecting motion sensors that would set the bomb off prematurely, B is locating the timing device in the maze of wires, C is locating the explosive primers, and D is cutting the wires between the timer and the primers. This is a dramatic skill check of *science*. The gamemaster sets the difficulty of each check at 12.

In a round, a character may only attempt the steps that are listed on the top card of the action stack. To succeed at a dramatic skill resolution, a character must succeed at steps A, B, C and D in that order. Succeeding at each step requires a skill check.

**Example:** The Yellow Crab has succeeded in crawling onto the wing in the face of howling winds (steps A and B) and now must traverse the length of the wing (step C). The gamemaster flips a card with “AB” in the skill box. The poor Crab can make no progress this round, unless he makes a “last ditch effort” (see this page).

If the card shows more than one step for which the character is eligible, he may try to do them all at once using the One on Many Multi-Action Chart (see Gamemaster Chapter Two). Ignore the *Toughness Increase* column in this case.

**Example:** Quin is beginning to defuse the bomb, and the gamemaster declares dramatic skill resolution; he sets the difficulty of each step at 11.

The first card on the action stack lists ABD, and Paul gambles, announcing that he will try steps A and B with one roll. He cannot attempt C or D because C is not on the card (but see “last ditch effort”).

The multi-action chart shows that the difficulty increase for one action is +2, and two actions is +4; Quin needs a total of 15 or higher on his *science* roll in order to do both A and B. If he gets a 13 or higher, he accomplishes A but not B.

## Bad Things Can Happen

Not only can a dramatic action take time, but things can make a character’s life harder along the way. These include *possible setback*, *complication*, and *critical problem*. Each of these effects occurs when listed, if the character fails his skill roll for that round. If he succeeds, he does not gain a step, but there is no penalty.

### Possible Setback

Failing when a *possible setback* appears causes the character to

lose a step. If he had been on step C, something causes the character to slip back to step B; step C must be repeated.

### Complication

A *complication* makes life more difficult. Failing the skill check during a *complication* round adds 1 to the difficulty of all further skill checks for this action.

**Example:** The Crab is defusing a bomb, and has accomplished steps A and B. The next round, the card says “Complication.”

The difficulty of the check is 11, and Crab gets a total of 10! The gamemaster rules that Crab’s sweaty fingers could not hold onto his pliers, which have now fallen into the innards of the bomb. The difficulty of further checks (for steps C and D) are increased by 1, to 12, to account for the complication — the loss of the tool.

### Critical Problem

Failing the skill check during a *critical problem* round is real trouble; now the character must use another skill to accomplish the task, or attack the problem from a new angle (which would mean starting over from step A). The player is responsible for figuring out the new skill or course of action; if it does not sound convincing, he must try a different tack next round.

### Skill Use as an Approved Action

Whenever the character does **not** have the opportunity to gain a skill step, making his skill roll counts as an approved action. If the skill total exceeds the difficulty number, the player may draw a card and play a card to his pool as though he had succeeded at an approved action. This represents the fact that even when temporarily stymied, the heroes of fiction are usually still working toward the final goal.

If a character **succeeds** at getting a skill step, he may of course play a card into his pool, but it is **not** an approved action and he may not draw another. This may seem perverse, but the intent is to keep the tension high — success is its own reward, and failure leads to eventual success in a dramatic skill resolution.

### Last Ditch Effort

It is always possible that time will run out before the last step has been accomplished; if a character is on step C when the timer reaches 0, for instance, he needs a way to take a final try at the problem.

During any round of a dramatic skill resolution, the player may declare a *last ditch effort* to resolve the skill use; any unfinished steps are resolved all at once with the usual multi-action penalty. The difficulty number is additionally increased by 4, to account for the desperate circumstances of the last ditch effort. If the last ditch effort fails, and there is still time remaining, treat it as a failure during a *critical problem*.

**Example:** The Yellow Crab is trapped in a chamber with a bomb which he must defuse. The Crab has *science* at 14, and has successfully completed the first two steps, but he still has to root about in the bomb’s interior to locate the primers, and cut the wires. With one round left before detonation, the card flip reveals an AB, neither of which the Crab needs. Time for a last ditch effort.

The difficulty is 12 (the base difficulty for this bomb) +4 (the multi-action penalty for two actions) +4 (the additional penalty for last ditch effort). The crab needs a total of 20 to succeed.

## Other Characters

If you deem it appropriate, other characters may aid the lead character during a dramatic skill resolution. To do this, use the coordination rules in Gamemaster Chapter Two, page 47.

## Working the Timing Out

Timing dramatic skill resolution can be tricky. If disaster is looming on the horizon (as it almost always is), how much time should your player characters have, in order to have a chance at accomplishing their goal? Use the following as a guideline.

To have a good chance of having the sequence A,B,C, and D appear in order requires 14 cards to be flipped if the character is going to do the steps one at a time, or about 10 cards if the character is skilled enough to attempt two when the opportunity presents itself. If your characters have high skill levels (larger than the difficulty number), good cards, and no other pressing business, five flips is fine; otherwise we recommend giving them seven to 10 flips before disaster strikes.

## Play Results

Play results are found, upside down, at the bottom of the cards. While the cards are described in brief in Player Chapter Two, they are discussed in more detail below.

Play results have no effect when turned up by the gamemaster onto the action stack. They can only take effect from a character's hand (during non-round interaction) or card pool (during "combat" rounds). A card in a pool does not have to take effect until the player wishes to use it (but see subplots, *alertness*, and *connection* below). Ignore the conflict line and dramatic skill box on cards played into or from a hand or pool.

When a card from a hand or pool is played, it is placed in the discard pile.

Here are more detailed descriptions of the cards.

## Action

The *action* card adds a +3 bonus to all actions taken by the character this round, including flurries and haste actions.

## Alertness

*Alertness* is a special card, marked in gamemaster colors, so you will be reminded of its presence. The card assures that a hero

searching or examining an area will find or notice something (information, an item, an ambush) as long as it is there to be found, whether he makes his *find* roll or not. After a player puts the card in his pool, you activate the card whenever the character misses something of importance.

**Example:** If the Yellow Crab were having an especially bad day when he arrived at the scene of a murder, he might have missed his *find* roll to discover the Sumerian dagger stashed in the garbage can beside the desk.

Chris, frantic to find a lead of some kind, drops the *alertness* card on the table. Because there is something to find in the room, the gamemaster takes the card, puts it in the discard pile and mentions that the Crab spots a glint of gold in the garbage can — a rather peculiar sight.

If there had been nothing to find, the card would have remained out until the Crab missed a *find* roll, at which point the card would be taken and a clue given.

## Attribute Value: Adrenalin, Willpower, Presence

There are three types of attribute value cards, each of which increases any one of the appropriate attribute values by 3. *Adrenalin* increases the physical attributes *Dexterity*, *Strength* or *Toughness*, *willpower* increases the attributes *Perception* or *Mind*, and *presence* increases *Charisma* or *Spirit*. The player chooses which value to increase with each card. One card may not affect more than one attribute.

The effect of attribute cards lasts an entire round — if the character has a haste or a flurry, the benefit lasts for all actions taken that round. The benefit does not extend to values which are not generated by the character's attribute. For instance the damage value of a gun could not be increased by an *adrenalin* card. The damage value of a bow could be.

## Connection

A *connection* is another special gamemaster-tinted card. It lets a player character know people in the area who might offer him help. This ability reflects the fact that characters have a "past" that reaches back beyond the point where the player began using the character in stories. Thus, if Quin passes through a small town in Austria, he may know someone there who can hide him for a few days even if Austria has never been a setting of the current campaign.

It is assumed that he met the person a long time ago, before the Possibility Wars began. It is up to you to decide who the contact (or contacts) is, and how helpful she will be. The players are free, and encouraged, to provide suggestions; you are equally free to override any you consider damaging to the story.

Try to provide the player characters with a connection as soon as makes sense for the story. If the heroes are trapped in a tomb and the *connection* card is played, you may not have the opportunity to introduce a friendly gamemaster character at that time; simply do so as soon as you can.

## Card Pools

The players' card pools obviously help the players, but they help the gamemaster at least as much. The *Torg* scale is very severe — a five point difference between opponents is usually an easy victory for the character with superior values. Card pools allow the players to trade time for success, and to overcome large differences in attribute values. You can therefore use nastier opponents, against whom your player characters would otherwise have little chance.

The cards also help build a natural flow of action for an encounter. The player characters are often at a disadvantage at the beginning of a dramatic encounter, just battling to survive. But as the encounter wears on, the players have more and better options, until they can finally overwhelm the bad guys. In an encounter where the heroes have the edge anyway, the cards help speed play.

## Coup de Grace

This result increases all effect totals by 3. *Coup de grace* always increases the second total if an action has two totals; it never increases the first total, and has no effect if the first total does not exceed its difficulty number.

## Drama

The *drama* card, like a *hero* card, may be spent as a Possibility. This Possibility may be spent in addition to the Possibility a character may normally spend. Villains may negate a *drama* card used for an extra roll by spending a Possibility themselves.

If the adventure is completed and a player still holds a *drama* card, that player receives three Possibilities for his character. Thus the character is rewarded for surviving the adventure while taking the more difficult path of not using the Possibility during play.

## Escape

When this card is played, the heroes can avoid an encounter. The card must be the first card played into a player's pool when rounds begin. The card may then be played at any time during the scene.

**Example:** *Quin steered the boat down the Nile at breakneck speed, Dr. Mobius's thugs in hot pursuit; suddenly there was a raucous sputter, and the motor on his boat conked out!*

Paul had placed the *escape* card as his first pool card, just in case. Now he plays it to avoid being captured by the bad guys. The gamemaster might declare that Quin was able to fix the motor without effort, making it even better than before.

*Quin opened the engine casing, glared at the parts, then whacked them with a ball-peen hammer. The motor roared to life, leaving the henchmen behind in a spray of water.*

The restriction on having to play the *escape* card first is meant to help you. If you see an *escape* card on the table, then you know that the Storm Knights must be able to get away from this encounter, should they choose to play the card. Thus, you can start to think of a way in which the party can escape. The escape does not have to be easy, or even immediate. The players may get off easily, or they may barely get away — they might even get captured for awhile! But, before anything bad can happen, they do escape.

## Glory

*Glory* cards can only be played in rare circumstances. If a character rolls a 60 or more on an action that has a major impact on a dramatic scene, his player may play this card. The award for **all characters** in the adventure is increased by 3 Possibilities. Playing a *glory* card also helps the Storm Knights spread tales of their deeds in such a way as to inspire the listener. This makes it easier for the heroes to infuse Ords with possibility energy. See the rulebook (Gamemaster Chapter Nine in the original rulebook) for details.

## Haste

The *haste* card grants the character an additional action. The action is taken immediately after the player plays the card. A player may play a *haste* card out of turn, during another player's turn, or during the villain's turn, as well as during her turn in a round.

## Hero

The *hero* card can be played to gain an extra Possibility for

any action. The Possibility from the card can be used in addition to Possibilities that a character can normally spend. Villains may negate a *hero* card used for an additional roll, just as they can a regular Possibility.

## Idea

*Idea* lets players get some help when stuck on a puzzle or mystery within an adventure. When the card is played the player poses a specific problem dealing with the adventure and you give an answer. This reflects the fact that the character has deeper know-ledge of the world's workings than the player has, and simulates fictional characters who "get the right idea" at the right time.

You might simply give the answer to the problem, or you might give a list of solutions that the characters have to pursue.

**Example:** Yellow Crab is at the scene of a murder. On the table before him is the murder weapon, an ancient dagger of Sumerian origin. Earlier in the game, at a formal ball, the Yellow Crab met Mr. Hadish No'dab, a gamemaster character who collects ancient Sumerian art. The player controlling the Yellow Crab, however, has forgotten all about Mr. No'dab and is completely stuck as to which direction to go with the clue. In desperation he plays an *idea*.

The gamemaster reminds the Crab's player of the meeting with the art dealer, and suggests that the Cairo Museum of Art (which the player didn't even know existed, but the Crab certainly did) might be a possible lead.

## Leadership

A *leadership* card allows the player to play up to two cards from her hand or pool directly into another player's hand or pool, and then to immediately discard and/or refill her hand to four cards (disregarding cards in the pool). You should ask the player to explain what her character is doing that provides leadership for the other character(s).

## Master Plan

This card lets a player pick up any card that has just been discarded, in exchange for the *master plan* card, which is placed on the discard pile. The card may be played any time, but only the top card of the discard pile may be taken, not the top card of the action stack.

## Monologue

This card allows a character to stop all hostile action while she makes a dramatic speech (this counts as her action for the round). If the conflict in question is openly violent, the odds of anyone listening to reason are small, but the card will still have the effect of cancelling all other actions for the round. The effect of the card lasts a round or more. There is only one *monologue* card in the deck.

## Opponent Fails

This card negates any one successful action taken against the player's character. If a villain shoots at this character and hits, the player can use the card to make the shot miss, or hit a button, or be deflected by some other stroke of luck.

It is important to note that the card in no way safeguards a character from his own failure; that's what all those bonus cards are for.

**Example:** Dr. Mobius's manservant Guringa pushes Quin into a volcano. Paul may play a an *opponent fails* to avoid having Quin pushed into the volcano. If Quin does fall into the volcano, the card

will not help Quin grab the ledge on the way down. Other cards, such as *hero* or *drama*, are necessary for that.

An *opponent fails* card may be played after a successful action, before the next roll of the game is made.

## Second Chance

This lets a character immediately retry an action after he has failed the first time; all consequences of the failure are ignored. You must enforce the “immediately” — the second chance must be taken before another player rolls or any other cards are played into the pool.

## Seize Initiative

This card allows the players to either keep the card currently on the action stack for one more round (if it is beneficial to them), or flip another card up for this round (if the one you just flipped is bad for them). Once you flip the next card, *seize initiative* may only be used to flip again, not to go back to the previous card.

## Supporter

This card lets a player add 3 to another character’s total. This card may be played after the other character rolls the die but **before** you announce the final result. The supporting character’s player should explain how his support can benefit the acting character.

## Rally

The *rally* card lets all Storm Knight players replenish their hands in the middle of a conflict. Regardless of how many cards they have on the table, each player may fill his *hand* to four cards.

This can be especially important during a dramatic conflict, when the cards are weighted against the heroes and they’ve run out of cards giving them an advantage. Unless you know that the players are going to have a comparatively easy time of it, you should resist the temptation to steal this card away with a successful *taunt*, *test*, etc.

## Subplot Cards

The subplot cards are different from the other cards in the drama deck. Once in play they stay in the pool for the rest of the adventure. Despite the game mechanics, they are most important as tools to jump-start your imagination and that of the players. They are marked in gamemaster colors to remind you that they are in play.

Although every adventure has a major story that every character is involved with, it is possible that there will be several smaller story lines involving only specific characters. The large objective is called the adventure’s *plot*. The smaller story lines are called *subplots*.

For example, if the characters have been hired to find and remove a stela that the Edeinos have planted near Philadelphia, the plot is how they deal with the difficulties encountered along the way. While working their way through the story, the characters may meet someone with whom one of the player characters becomes romantically involved. This romance, a subplot, may hinder or help the task of removing the stela, but it never overshadows the main plot.

The subplot cards give players a chance to introduce elements that will broaden the role of their characters in the story. By making the subplots into cards that each player has the option to play or not, no player is forced to participate in a subplot that he does not want. The player decides for himself what entanglements he wishes

to take for his character.

Before an adventure begins, you should outline to yourself which of the subplots are easily incorporated into the adventure you have created. (The subplots of published adventures will already be outlined). When a player plays a subplot into his pool, he may either claim it or immediately discard it and gain one Possibility.

If a player plays a subplot and wants to keep it, and if you have a subplot prepared for that card (or if, during the course of the adventure you have seen how to work it in to the story) the player’s character takes on that subplot. If the subplot simply will not work in that in the adventure, the player is awarded the Possibility and the card must be discarded.

The player must keep in mind that he does not necessarily know how the subplot will affect him or whom it will involve. Thus, when Paul plays a *romance* card after Quin meets a jungle princess of the Nile Empire, it does not mean he will become involved romantically with the princess — the gamemaster might have a romance prepared with one of the princess’s slaves. All that is required is that once you approve a subplot card, you work in elements dealing with that subplot.

A subplot card is left face up in the player’s pool for the rest of the adventure, but does not count against his limit of four cards for his hand. Subplot cards may not be traded. A player may only have one subplot per adventure.

A character who has a subplot face up gains an additional Possibility at the end of each act, to reward the player for taking on the exciting, but sometimes detrimental, effects of the subplot. If a player takes on a subplot and then consistently ignores the story elements of that subplot, you should reduce the award his character receives at the end of the adventure.

## Types of Subplots

### Martyr

The martyr card is the only subplot card with an additional rules mechanic. A character whose player has this card out may, at any time, sacrifice his life and **automatically produce a victorious condition in the face of disaster**. Suppose that the Yellow Crab and Quin arrive just a moment too late to prevent Professor Samson from firing his Disintegration Cannon at New Delhi. Chris has the *martyr* card, and he declares that the Crab races for the cannon’s power system and flings himself into it as the cannon charges up its deadly ray. In a storm of sparks the machinery is destroyed and the Crab killed. The city of New Delhi, however, is saved without a single roll having been made.

The *martyr* card hangs a peculiar shadow over the character whose player took the subplot, for everyone knows that the character is so noble in intent that his own life is less important than the defeat of evil.

It is important to remember that a character with the *martyr* card does not *have* to sacrifice himself at a climactic moment. It is simply an option when all else fails. However, the character does have his Possibility award reduced at the end of the adventure if he does not martyr himself.

### Mistaken Identity

With this subplot the character is thought to be someone else by one or more gamemaster characters, or else believes another character to be someone she isn’t. The former is usually more fun to play. The mistake may be because of physical similarity or misinformation (“It will be the first man who walks through the door and

says ‘good-morning! Fine day, eh?’”) The subplot may be comic (a primitive tribe in the Nile Empire thinking the player character is a god returned from heaven), or frightening (an assassin cult is after the character because they believe he killed their leader).

## Nemesis

There is, somewhere in the adventure, someone against whom the character has a grudge, or who has a grudge against the character. The conflict may stretch back to their childhood, or may start when the player character bests the gamemaster character during their first meeting. You should make sure that the nemesis and the player character have a few scenes alone together, including (and most importantly) a final showdown. The showdown does not have to culminate in a huge, knockdown battle, but there should be a satisfying resolution. The nemesis might not settle for less than the hero’s death, though the player character might want to merely imprison the villain. The villain might seem to be killed (falling out of a zeppelin or into a snake pit) only to reappear later (see “The Campaign Card” on page 68), but he should be out of the hero’s hair for several adventures.

## Personal Stake

When the *personal stake* subplot is played, the character becomes emotionally tied to the major plot at hand. The woman his group has been hired to rescue may turn out to be someone he loves, or a long-lost relative. The villain may turn out to be the man who killed the character’s family or scarred him for life. The city the Disintegrator Cannon is aimed at might be the character’s home town. Whatever it is, it gives the character a bit more oomph when facing challenges encountered during the adventure.

## Romance

The player character becomes romantically involved with a gamemaster character. The romance may be one sided, with the gamemaster character in love with the player character or a love-struck player character scorned by a gamemaster character. They may be in love with each other, but separated by social standing or jealous spouses. Remember that a complicated romance is more dramatic than a romance with no problems, because a perfect romance isn’t very interesting to anyone but the two people involved.

There are **two** *romance* cards in the deck. If both are in play it might mean that both player characters are involved with the same gamemaster character (causing some tension), or that there are two romantic interests available.

## Suspicion

This subplot casts a pall of guilt over a character. The character might be suspected of a murder in the past, a recent theft, or simply be regarded as somebody worth watching with a careful eye. The suspicion may be well-founded or it might only be the result of rumor. The people who suspect the character might even be other player characters.

## True Identity

This subplot is the opposite of *mistaken identity*. The character actually **is** somebody who matters to one or more gamemaster characters, but nobody knows it, or else the player character knows the true identity of someone important. The character with the *true identity* may be completely unaware of his true identity, or may be hiding behind a false identity.

Examples of true identities are the heir to the throne who was spirited away at birth, the son (or daughter) of the villain the heroes are pursuing, the man who was prophesied generations ago to kill the beast in the mountains, and the master villain masquerading with a double identity.

## The Campaign Card

In most cases a subplot lasts from when it is played to the end of the adventure. For example, a *nemesis* is established for a player character at some point in the story, and by the story’s end the nemesis is defeated by that character.

The player of a character with a subplot may want to retain the subplot for his character. To do this he, or another player, plays the *campaign* card while the subplot card is active (face up in the player’s pool). A player must agree to have his subplot become a campaign element, even if another player lays down the *campaign* card. The gamemaster must also approve the subplot as a campaign.

Thus, if Chris lays down the *campaign* card, and Paul and the gamemaster agree, Quin’s affair with the jungle princess’s servant continues through adventures to come. She may not be involved in all adventures (he’s a busy fellow, trotting all over the globe and such), but when she is involved in an adventure, Quin automatically starts with a *romance* subplot noted on his character template. She may be in trouble, she may be being courted by somebody else, but the gamemaster will have her there, waiting with a subplot. This, of course, gives Quin extra Possibilities at the end of each act. He’ll need them.

A *campaign* card is used only in campaign games, which are a string of related adventures using the same heroes. Campaign games are played on a regular basis; if you are not running a campaign, then the *campaign* card has no effect. The *campaign* card, if discarded or disapproved, is worth one Possibility, as any other subplot.

## The Circumstances of Subplots

Depending on circumstances, several of the subplots could be quite similar. If the true love of a character is kidnapped by the villain, it might be a *romance* with a twist, or a *personal stake*, or the *nemesis* pulling another stunt. If a hero is thought to have stolen the Queen’s jewels, is it *suspicion* or *mistaken identity*?

There are two reasons for leaving a degree of overlap between the subplots. The first is that the subplots are more flexible this way. If there is a theft involved in the adventure and you want one of the characters to be suspected of the crime, there are two subplots by which this suspicion may be introduced (*suspicion* or *mistaken identity*). However, the **circumstances** may vary between the two subplots. Is the hero mistaken for Reginald Davenport, international jewel thief, the man whom the police suspect stole the jewels? Or does the detective investigating the case suspect the hero on a hunch? In one case there is an actual, well-known individual who is involved in the subplot, and in the other the hero has to clear his name.

In other words, it makes a great deal of difference if the villain who kidnaps a woman is a *nemesis* or if the woman kidnapped is the hero’s *romance*. Not only would an encounter between the hero and the villain be played very differently, but the motivation for the two subplots would differ greatly as well. In one case the hero would want to prevent the fiend from ever performing evil actions again, and in the other he would want to rescue his true love at all costs.

## Keeping the Hands Secret

Each player keeps his hand a secret from you and the other

## Combat Between Two Player Characters

Although it's hard to fathom — there's more than enough to do in *Torg* with the Earth being invaded — every once in a while some heroes will see fit to fight each other. Since both sides are heroes, the conflict line advantage or penalty applies to both of them. Characters act in order of *Dexterity* (ties decided by a die roll). They play cards into their pools and use them as they ordinarily would.

players — just as in any card game. This way he has the chance to surprise the group with what he plays; it also means that each player is in full control of his own cards. If a player doesn't want to be the *martyr* he doesn't have to. If he wants to save *drama* cards, they're his to save. Players may reveal their cards whenever they want to — but to speed up game play, encourage them to reveal only when playing cards into their pool.

## Replenishing Hands

At the end of a scene all players must pick up all cards from their pools (except subplots, *alertness*, and *connection*). Multiple cards **must** be discarded if the hand is greater than four cards; one card **may** be discarded if the hand is at four or fewer cards. Once all discards are made, a player can rebuild her hand back up to four cards.

When the final encounter of the adventure is over, hands are **not** refilled to four cards. This is to prevent drama cards from being drawn at the last minute, giving the player Possibility points which she did not earn. Cards are not saved from adventure to adventure, though they are saved from act to act, even if you quit for the night (you can write their type or ID number on the character template).

## Trading Cards

The players may trade cards in their pools between themselves any time during play. You must enforce the one-for-one exchange of cards, or else play balance can be seriously affected. As trading cards is one of the players' tactical advantages in the game, don't inhibit trading as long as the game doesn't slow down. If action is taking place in non-rounds, players may trade between their hands, but once rounds begin trades may only be made between pools.

## When to Use the Deck (and When Not to)

Because the drama deck serves so many functions, it is important to understand when cards come in to play and when they don't. Basically, **the cards come into play when you want them to come into play.**

Using conflict lines and dramatic skill resolution is always at your discretion. They are tools to help you enjoy the flow of the action. In most conflicts (fights, chases, interaction where a hero is trying to get somebody to do something which the subject would rather not do) you will turn over a card. At that point the game time-scale switches to rounds, the conflict lines set the rhythm, and card pools begin.

But let's say the characters have just met a band of ruffians. The players don't know that these gamemaster characters are bad guys, and simply want to buy some food from them. You don't want to tip the players off that something could go wrong (you've decided that the ruffians had a bad day and just want to be left alone, so how the characters behave in the encounter will determine what the ruffians do) so you don't flip a card over when the bargaining session begins. This means you're "roleplaying it out."

*Roleplaying it out* means that you and the characters simply talk to each other as if you were the characters in a story. You are like actors making up a script on the spot. No dice need be rolled because if you know what the gamemaster characters want, you should be able to judge their reaction to the player characters.

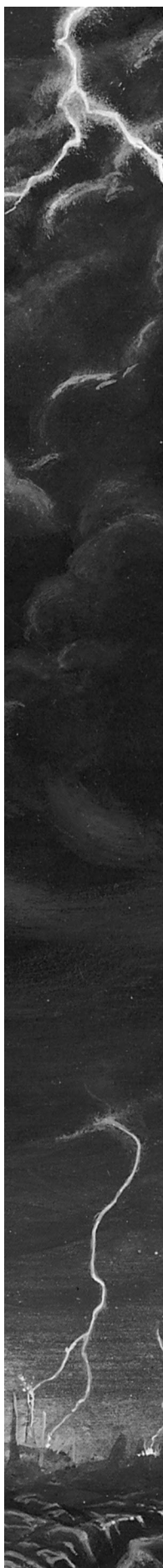
If the characters do something that you think would upset the thugs enough to get them into a fight, flip a card and have the bad guys draw their weapons. Or, if the villains are intrigued by the heroes' offer but want something more substantial, make the bargaining tighter by flipping a card to control the flow. This might confuse the players (they're just trying to buy some food after all), but would put them on edge, making the bargaining all the more interesting.

Remember, it is up to you to decide when to use the conflict lines. When you do, it means that an open conflict has begun (though not necessarily a violent one).

## Using Part Of The Cards

It is possible to play using only portions of the cards. You may wish to use conflict lines, at first, only to determine initiative. Later, you can add in the positive and negative results. You may decide not to use player cards until your players become more familiar with the system. You may decide not to use dramatic skill resolution at all. The choice is yours.

Be warned that without the cards the player characters will be doing far less spectacular deeds, and the teamwork possible with card play is lost.



## Chapter 3: Bonus Cards

This booklet includes five bonus cards that appeared in the Infiniverse newsletters. Here are the rules for those cards.

### ***157: Survival***

In the Living Land this card counts as a +3 bonus modifier and a *second chance* card simultaneously; the character gets the bonus, and if she fails, may immediately re-attempt the action, again with the bonus. In other realms, the card is only the +3 bonus modifier.

*Survival* may be played whenever the character performs an action to avoid imminent danger, or to overcome a threat posed by the environment. A character who had been poisoned may use the card to help overcome the effects of poison. A character leaping across a ravine may play the card to make it to the other side. The card may be used to defuse a bomb at the last second, or to resist the effects of decompression of a space suit. The card may not be used to attack another character. A friendly gamemaster may choose to let the card be played to aid a desperate interaction, but he is under no compulsion to do so.

A *Life Rage* that appears on the conflict line counts as an *up* for any character whose reality is the Living Land. Characters from, or transformed to, the Living Land are filled with rage inspired by Lanala. The rage is directed against those who use dead tools. This righteous rage gives the characters an *up* for the duration of the scene, or until all characters (of which the Lanala worshipper is aware) stop using dead things as tools, preferably dropping or otherwise breaking contact with the tool. If the tool operates automatically without character action, *life rage* often results in the character attempting to destroy the tool until it stops operating.

### ***158: Hero Fails***

This card may be used by the player who draws it, or it may be traded to another player. The card is then set out facing the gamemaster.

With the *Hero Fails* card, the gamemaster has the right to negate any successful action by that character at any point in the adventure (similar to an *Opponent Fails*, but enacted upon the character). Once an action has been negated, the gamemaster removes the card from play. At the end of the adventure, the character receives three additional possibilities.

In addition to negating the action, the gamemaster should also introduce a setback that affects all of the characters.

This card shows how the best plans and most intelligent play sometimes fail miserably, creating more danger for everyone involved (in the true spirit of the Nile Empire).

### ***Danger***

A *Danger* that appears on the conflict line indicates a new danger which is in effect for only the round. The danger may be a support beam that falls scant inches from the characters, an unexpected explosion or a stray sword swing that topples a stack of crates.

The *Danger* result adds a +3 difficulty modifier to all *Dexterity* and *Strength* actions for that round. *Danger* affects both sides of the conflict. Due to the Law of Drama, all characters whose reality is the Nile Empire suffer a +5 difficulty modifier instead of +3.

For the Actions conflict line, any Storm Knight who succeeds at a multiaction receives a card.



---

## 159: Research

This card may be used by the player who draws it, or it may be traded to another player if she wishes to use it. The card is then set out facing the gamemaster.

The *Research* card is similar to the *Alertness* and *Idea* cards only, because it is a Subplot, it has a greater range of effect. When the characters are attempting to solve a mystery or overcome a dilemma, the *Research* card allows them to discover clues they otherwise would have missed (or, in some cases, have already missed). It allows them to have leaps of insight or merely to “get lucky” when solving a problem.

The gamemaster should be inventive when working the *Research* into the adventure; in *Orrorsh*, this card can be used to prod character’s towards finding a monster’s true death (sometimes accidentally) or towards completing an important occult ritual. In other realms, major mysteries can be made simpler by the playing of this card.

Once the *Research* has been used, it is removed from play.

## Flee

When *Flee* appears on the conflict line, it indicates a worsening of fortune — something has gone wrong ... or gotten worse. The heroes are forced, for this round only, to attempt to break off the combat. A +3 is given to all maneuvers or other actions that the gamemaster feels are honest attempts by the players to *Flee*, and no other actions are allowed (unless the hero is being forced to perform some other action not of his or the party’s choosing).

Because of the Power of Fear that permeates their existence, *Orrorsh* characters are allowed a +5 bonus instead of +3.

## 160: The Quest

The heroic quest is an integral part of most fantasy genre fiction. This subplot card is designed to allow a player to attain such a quest for his character.

The *Quest* subplot must be played within the realm of Aysle. Once it is played, the gamemaster has the option of having someone (whether it be Pella Ardinay, Tolwyn Tancred, or simply an average mage) ask the character to undertake a quest on his/her behalf. There should be some reward offered for successful completion of this mission.

The object of the quest may lie in another realm, and if used as a campaign subplot, may take many months of game time to retrieve. Along the way, the questing Knight should have his courage and mettle tested, as did those of yore.

The card may also be turned in for a Possibility if the player so chooses.

## Dual Setback

A *dual setback* that appears on the conflict line indicates something has occurred in this round which affects both the heroes and the villains. It may be a sudden cataclysm, like an earthquake in the Living Land, or the unexpected appearance of a third force on the scene, like a rampaging dragon in Aysle.

How the players and the gamemaster deal with the cause of the *dual setback* following the appearance of this card is up to them. It may be that the villains and heroes will have to team up to defeat this menace to both of them, or it may be that one side or the other will attempt to escape in the confusion engendered by the incident.

*Attack/Defend* are approved actions on this card.

## 161: Net Gain

This card may be used by the player who draws it or it may be traded to another player. The card is then set out facing the gamemaster.

With the *Net Gain* card, a character in the GodNet or the Grid may receive a +3 bonus to a use of the *net find*, *net manipulation*, *net stealth* or *net tracking* skill.

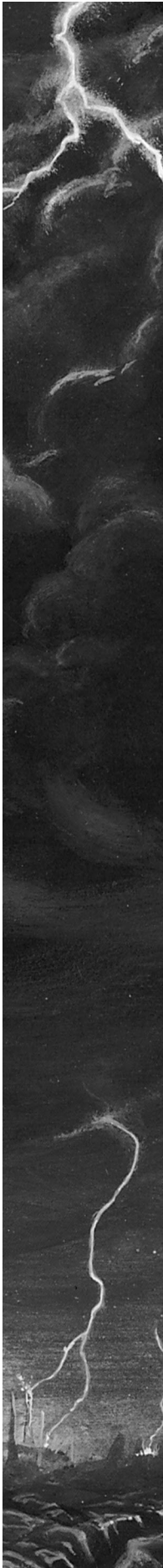
The card cannot be used to provide a bonus to similar skills used outside of the Net. *Net Gain* cannot be used to improve *net attack* or *net defense* totals.

One *Net Gain* has been used, it is removed from play.

## Breakdown

*Breakdown* is similar to a *setback*, save for the fact that it affects only characters fitted with cyberware. The appearance of *breakdown* on the conflict line automatically results in a *cyberpsychosis* check.

Such a check inspired by a *breakdown* result adds a +2 bonus to the cyber total generated by the gamemaster to determine whether cyberpsychosis exists or not. *Breakdown* thus makes it more difficult to resist cyberpsychosis.



# *Notes*

Use this page to record any changes or additions you or your gamemaster have made to the rules.

<p><b>1</b> <b>They're on the run!</b></p> <p>S: H — V Fatigue D: H Inspiration V — Act: Any</p> <p><b>Skill A B</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>1</b></p>	<p><b>2</b> <b>They're on the run!</b></p> <p>S: H Up V — D: V — H Inspiration Act: Any</p> <p><b>Skill A B C</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>2</b></p>	<p><b>3</b> <b>They're on the run!</b></p> <p>S: V — H Up D: V — H Inspiration Act: Any</p> <p><b>Skill A B D</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>3</b></p>
<p><b>4</b> <b>They're on the run!</b></p> <p>S: H Flurry V — D: H Inspiration V — Act: Any</p> <p><b>Skill A B</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>4</b></p>	<p><b>5</b> <b>They're on the run!</b></p> <p>S: H Flurry V — D: V — H Inspiration Act: Any</p> <p><b>Skill A B</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>5</b></p>	<p><b>6</b> <b>They're on the run!</b></p> <p>S: V — H Up D: V — H Inspiration Act: Any</p> <p><b>Skill A B</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>6</b></p>
<p><b>7</b> <b>They're on the run!</b></p> <p>S: H Up V — D: H Inspiration V — Act: Any</p> <p><b>Skill A B</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>7</b></p>	<p><b>8</b> <b>You try to outflank!</b></p> <p>S: H Flurry V — D: V — H Fatigue Act: MANEUVER/TRICK</p> <p><b>Skill A B</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>8</b></p>	<p><b>6</b> <b>You try to outflank!</b></p> <p>S: V — H Flurry D: V — H Fatigue Act: MANEUVER/TRICK</p> <p><b>Skill A B</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>9</b></p>

<p><b>10</b> <b>You try to outflank!</b></p> <p>S: H Flurry      V — D: H Fatigue      V — Act: MANEUVER/TRICK</p> <p><b>Skill A B</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>10</b></p>	<p><b>11</b> <b>You try to outflank!</b></p> <p>S: H Flurry      V — D: V —      H Fatigue Act: MANEUVER/TRICK</p> <p><b>Skill A B</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>11</b></p>	<p><b>12</b> <b>You try to outflank!</b></p> <p>S: V —      H Flurry D: V —      H Fatigue Act: MANEUVER/TRICK</p> <p><b>Skill A B D</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>12</b></p>
<p><b>13</b> <b>You try to outflank!</b></p> <p>S: H Flurry      V — D: H Fatigue      V — Act: MANEUVER/TRICK</p> <p><b>Critical Problem</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>13</b></p>	<p><b>14</b> <b>You try to outflank!</b></p> <p>S: H Flurry      V — D: V —      H Fatigue Act: MANEUVER/TRICK</p> <p><b>Complication</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>14</b></p>	<p><b>15</b> <b>You try to outflank!</b></p> <p>S: V —      H Flurry D: V —      H Fatigue Act: MANEUVER/TRICK</p> <p><b>Possible Setback</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>15</b></p>
<p><b>16</b> <b>You spot a weakness!</b></p> <p>S: H Up      V — D: H —      V Up Act: TAUNT/INTIMIDATION</p> <p><b>Skill B D</b></p> <p>Adrenalin Add +3 to the value of Dexterity, Strength or Toughness or a related skill.</p> <p><b>16</b></p>	<p><b>17</b> <b>You spot a weakness!</b></p> <p>S: H Up      V — D: V Up      H — Act: TAUNT/INTIMIDATION</p> <p><b>Skill B C</b></p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p><b>17</b></p>	<p><b>18</b> <b>You spot a weakness!</b></p> <p>S: V —      H Up D: V Up      H — Act: TAUNT/INTIMIDATION</p> <p><b>Skill A D</b></p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p><b>18</b></p>

<p>19 <b>You spot a weakness!</b></p> <p>S: H Up                      V — D: H —                      V Up</p> <p>Act: TAUNT/INTIMIDATION</p> <p>Skill A C</p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p>19</p>	<p>20 <b>You spot a weakness!</b></p> <p>S: H Up                      V — D: V Up                      H —</p> <p>Act: TAUNT/INTIMIDATION</p> <p>Skill A B</p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p>20</p>	<p>21 <b>You spot a weakness!</b></p> <p>S: V —                      H Up D: V Up                      H —</p> <p>Act: TAUNT/INTIMIDATION</p> <p>Skill A B C</p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p>21</p>
<p>22 <b>You spot a weakness!</b></p> <p>S: H Up                      V — D: H —                      V —</p> <p>Act: TAUNT/INTIMIDATION</p> <p>Skill A B D</p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p>22</p>	<p>23 <b>You spot a weakness!</b></p> <p>S: H Up                      V — D: V —                      H —</p> <p>Act: TAUNT/INTIMIDATION</p> <p>Skill A B C D</p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p>23</p>	<p>24 <b>You're thrown back!</b></p> <p>S: V Up                      H — D: V —                      H Fatigue</p> <p>Act: DEFEND/TRICK</p> <p>Critical Problem</p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p>24</p>
<p>25 <b>You're thrown back!</b></p> <p>S: H —                      V Up D: H Fatigue                      V —</p> <p>Act: DEFEND/TRICK</p> <p>Complication</p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p>25</p>	<p>26 <b>You're thrown back!</b></p> <p>S: H —                      V Flurry D: V Flurry                      H —</p> <p>Act: DEFEND/TRICK</p> <p>Possible Setback</p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p>26</p>	<p>27 <b>You're thrown back!</b></p> <p>S: V Flurry                      H — D: V Flurry                      H —</p> <p>Act: DEFEND/TRICK</p> <p>Skill B D</p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p>27</p>

<p><b>28</b> <b>You're thrownback!</b></p> <p>S: H — V Flurry D: H Setback V Flurry Act: DEFEND/TRICK</p> <p><b>Skill B C</b></p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p><b>28</b></p>	<p><b>29</b> <b>You're thrown back!</b></p> <p>S: H — V Flurry D: V — H Setback Act: DEFEND/TRICK</p> <p><b>Skill A D</b></p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p><b>29</b></p>	<p><b>30</b> <b>You're thrown back!</b></p> <p>S: V — H Fatigue D: V — H Setback Act: DEFEND/TRICK</p> <p><b>Skill A C</b></p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p><b>30</b></p>
<p><b>31</b> <b>You're thrown back!</b></p> <p>S: H Fatigue V — D: H Setback V — Act: DEFEND/TRICK</p> <p><b>Skill A B</b></p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p><b>31</b></p>	<p><b>32</b> <b>You seek an advantage!</b></p> <p>S: H — V Stymied D: V — H — Act: MANEUVER/TEST</p> <p><b>Skill A B C</b></p> <p>Willpower Add +3 to the value of Perception or Mind or a related skill.</p> <p><b>32</b></p>	<p><b>33</b> <b>You seek an advantage!</b></p> <p>S: V Stymied H — D: V — H — Act: MANEUVER/TEST</p> <p><b>Skill A B D</b></p> <p>Alertness You notice an otherwise unseen item, character, or clue. Set this card out, facing the GM. Until used.</p> <p><b>33</b></p>
<p><b>34</b> <b>You seek an advantage!</b></p> <p>S: H — V Stymied D: H Fatigue V — Act: MANEUVER/TEST</p> <p><b>Skill A B C D</b></p> <p>Alertness You notice an otherwise unseen item, character, or clue. Set this card out, facing the GM. Until used.</p> <p><b>34</b></p>	<p><b>35</b> <b>You seek an advantage!</b></p> <p>S: H — V Stymied D: V — H Fatigue Act: MANEUVER/TEST</p> <p><b>Critical Problem</b></p> <p>Alertness You notice an otherwise unseen item, character, or clue. Set this card out, facing the GM. Until used.</p> <p><b>35</b></p>	<p><b>36</b> <b>You seek an advantage!</b></p> <p>S: V Stymied H — D: V — H — Act: MANEUVER/TEST</p> <p><b>Complication</b></p> <p>Action +3 to the bonus of any action.</p> <p><b>36</b></p>

<div>37</div> <div>You seek an advantage!</div> <div>S: H — V Stymied</div> <div>D: H Fatigue V —</div> <div>Act: MANEUVER/TEST</div> <div>Possible Setback</div> <div>Action</div> <div>37</div>	<div>38</div> <div>You seek an advantage!</div> <div>S: H — V Stymied</div> <div>D: V — H Fatigue</div> <div>Act: MANEUVER/TEST</div> <div>Skill B D</div> <div>Action</div> <div>38</div>	<div>39</div> <div>You seek an advantage!</div> <div>S: V Stymied H —</div> <div>D: V — H Fatigue</div> <div>Act: MANEUVER/TEST</div> <div>Skill B C</div> <div>Action</div> <div>39</div>
<div>40</div> <div>They hesitate!</div> <div>S: H Flurry V —</div> <div>D: H Fatigue V —</div> <div>Act: ATTACK/TAUNT</div> <div>Skill A D</div> <div>Haste</div> <div>40</div>	<div>41</div> <div>They hesitate!</div> <div>S: H Flurry V —</div> <div>D: V — H Fatigue</div> <div>Act: ATTACK/TAUNT</div> <div>Skill A C</div> <div>Haste</div> <div>41</div>	<div>42</div> <div>They hesitate!</div> <div>S: V — H Flurry</div> <div>D: V — H —</div> <div>Act: ATTACK/TAUNT</div> <div>Skill A B</div> <div>Haste</div> <div>42</div>
<div>43</div> <div>They hesitate!</div> <div>S: H Flurry V —</div> <div>D: H — V</div> <div>Act: ATTACK/TAUNT</div> <div>Skill A B C</div> <div>Haste</div> <div>43</div>	<div>44</div> <div>They hesitate!</div> <div>S: H Flurry V —</div> <div>D: V — H —</div> <div>Act: ATTACK/TAUNT</div> <div>Skill A B D</div> <div>Haste</div> <div>44</div>	<div>45</div> <div>They hesitate!</div> <div>S: V — H Flurry</div> <div>D: V — H —</div> <div>Act: ATTACK/TAUNT</div> <div>Skill A B C D</div> <div>Haste</div> <div>45</div>

<p>46 <b>They hesitate!</b></p> <p>S: H Flurry V — D: H — V — Act: ATTACK/TAUNT</p> <p>Critical Problem</p> <p>Haste You gain a bonus action at any time during the round.</p> <p>46</p>	<p>47 <b>They hesitate!</b></p> <p>S: H Flurry V — D: V — H — Act: ATTACK/TAUNT</p> <p>Complication</p> <p>Haste You gain a bonus action at any time during the round.</p> <p>47</p>	<p>48 <b>Closer to victory!</b></p> <p>S: V — H Up D: V — H Flurry Act: TEST/INTIMIDATION</p> <p>Possible Setback</p> <p>Haste You gain a bonus action at any time during the round.</p> <p>48</p>
<p>49 <b>Closer to victory!</b></p> <p>S: H — V Fatigue D: H Flurry V — Act: TEST/INTIMIDATION</p> <p>Skill B D</p> <p>Master Plan You may pick up any card just discarded in exchange for this one.</p> <p>51</p>	<p>50 <b>Closer to victory!</b></p> <p>S: H — V Fatigue D: V — H Flurry Act: TEST/INTIMIDATION</p> <p>Skill B C</p> <p>Master Plan You may pick up any card just discarded in exchange for this one.</p> <p>50</p>	<p>51 <b>Closer to victory!</b></p> <p>S: V Fatigue H — D: V — H Flurry Act: TEST/INTIMIDATION</p> <p>Skill A D</p> <p>Haste You gain a bonus action at any time during the round.</p> <p>49</p>
<p>52 <b>Closer to victory!</b></p> <p>S: H — V Fatigue D: H Flurry V — Act: TEST/INTIMIDATION</p> <p>Skill A C</p> <p>Master Plan You may pick up any card just discarded in exchange for this one.</p> <p>52</p>	<p>53 <b>Closer to victory!</b></p> <p>S: H — V Fatigue D: V — H Flurry Act: TEST/INTIMIDATION</p> <p>Skill A B</p> <p>Master Plan You may pick up any card just discarded in exchange for this one.</p> <p>53</p>	<p>54 <b>Closer to victory!</b></p> <p>S: V Fatigue H — D: V — H Flurry Act: TEST/INTIMIDATION</p> <p>Skill A B C</p> <p>Master Plan You may pick up any card just discarded in exchange for this one.</p> <p>54</p>



<div>55</div> <div>Closer to victory!</div> <div>S: H — V Fatigue</div> <div>D: H Flurry V —</div> <div>Act: TEST/INTIMIDATION</div> <div>Skill A B D</div> <div>Master Plan</div> <div>You may pick up any card just discarded in exchange for this one.</div> <div>55</div>	<div>56</div> <div>They regroup!</div> <div>S: H — V Fatigue</div> <div>D: V — H —</div> <div>Act: TEST/TRICK</div> <div>Skill A B C D</div> <div>Action</div> <div>+3 to the bonus of any action.</div> <div>56</div>	<div>57</div> <div>They regroup!</div> <div>S: V Fatigue H —</div> <div>D: V — H —</div> <div>Act: TEST/TRICK</div> <div>Critical Problem</div> <div>Action</div> <div>+3 to the bonus of any action.</div> <div>57</div>
<div>58</div> <div>They regroup!</div> <div>S: H — V Fatigue</div> <div>D: H — V Inspiration</div> <div>Act: TEST/TRICK</div> <div>Complication</div> <div>Action</div> <div>+3 to the bonus of any action.</div> <div>58</div>	<div>59</div> <div>They regroup!</div> <div>S: H — V Fatigue</div> <div>D: V Inspiration H —</div> <div>Act: TEST/TRICK</div> <div>Possible Setback</div> <div>Action</div> <div>+3 to the bonus of any action.</div> <div>59</div>	<div>60</div> <div>They regroup!</div> <div>S: V Fatigue H —</div> <div>D: V Inspiration H —</div> <div>Act: TEST/TRICK</div> <div>Skill B D</div> <div>Seize Initiative</div> <div>You may either keep the current card on the action stack for another round, or flip a new one for this round.</div> <div>60</div>
<div>61</div> <div>They regroup!</div> <div>S: H — V Fatigue</div> <div>D: H — V Inspiration</div> <div>Act: MANEUVER/TRICK</div> <div>Skill B C</div> <div>Seize Initiative</div> <div>You may either keep the current card on the action stack for another round, or flip a new one for this round.</div> <div>61</div>	<div>62</div> <div>They regroup!</div> <div>S: H — V Fatigue</div> <div>D: V Inspiration H —</div> <div>Act: MANEUVER/TRICK</div> <div>Skill A D</div> <div>Seize Initiative</div> <div>You may either keep the current card on the action stack for another round, or flip a new one for this round.</div> <div>62</div>	<div>63</div> <div>They regroup!</div> <div>S: V Fatigue H —</div> <div>D: V Up H —</div> <div>Act: MANEUVER/TRICK</div> <div>Skill A C</div> <div>Seize Initiative</div> <div>You may either keep the current card on the action stack for another round, or flip a new one for this round.</div> <div>63</div>

<p>64 <b>They strike!</b></p> <p>S: H Fatigue V — D: H — V Up Act: DEFEND/TAUNT</p> <p>Skill A B</p> <p>Hero May be played as an additional Possibility.</p> <p>64</p>	<p>65 <b>They strike!</b></p> <p>S: H Fatigue V — D: V Up H — Act: DEFEND/TAUNT</p> <p>Skill A B C</p> <p>Hero May be played as an additional Possibility.</p> <p>65</p>	<p>66 <b>They strike!</b></p> <p>S: V — H Fatigue D: V Up H Act: DEFEND/TAUNT</p> <p>Skill A B D</p> <p>Hero May be played as an additional Possibility.</p> <p>66</p>
<p>67 <b>They strike!</b></p> <p>S: H Fatigue V — D: H — V Up Act: DEFEND/TAUNT</p> <p>Skill A B C D</p> <p>Hero May be played as an additional Possibility.</p> <p>67</p>	<p>68 <b>They strike!</b></p> <p>S: H Fatigue V — D: V Up H Act: DEFEND/TAUNT</p> <p>Critical Problem</p> <p>Hero May be played as an additional Possibility.</p> <p>68</p>	<p>69 <b>They strike!</b></p> <p>S: V — H Fatigue D: V Up H Act: DEFEND/TAUNT</p> <p>Complication</p> <p>Hero May be played as an additional Possibility.</p> <p>69</p>
<p>70 <b>They strike!</b></p> <p>S: H Fatigue V — D: H — V Up Act: DEFEND/TAUNT</p> <p>Possible Setback</p> <p>Hero May be played as an additional Possibility.</p> <p>70</p>	<p>71 <b>They strike!</b></p> <p>S: H Fatigue V — D: V Up H Act: DEFEND/TAUNT</p> <p>Skill B D</p> <p>Hero May be played as an additional Possibility.</p> <p>71</p>	<p>72 <b>Comeback!</b></p> <p>S: V — H — D: V — H Inspiration Act: MANEUVER/TEST</p> <p>Skill B C</p> <p>Hero May be played as an additional Possibility.</p> <p>72</p>

<p><b>73</b> <b>Comeback!</b></p> <p>S: H — V — D: H Inspiration V — Act: MANEUVER/TEST</p> <p><b>Skill A B C</b></p> <p>Hero May be played as an additional Possibility.</p>	<p><b>74</b> <b>Comeback!</b></p> <p>S: H — V — D: H Inspiration V — Act: MANEUVER/TEST</p> <p><b>Skill A B D</b></p> <p>Opponent Fails This card negates an opponent's successful action upon you.</p>	<p><b>75</b> <b>The going gets tough!</b></p> <p>S: V — H — D: V — H Fatigue Act: MANEUVER/TEST</p> <p><b>Skill A B C D</b></p> <p>Opponent Fails This card negates an opponent's successful action upon you.</p>
<p><b>76</b> <b>The going gets tough!</b></p> <p>S: H — V — D: H Setback V Flurry Act: MANEUVER/TEST</p> <p><b>Complication</b></p> <p>Opponent Fails This card negates an opponent's successful action upon you.</p>	<p><b>77</b> <b>The going gets tough!</b></p> <p>S: H — V — D: V — H — Act: MANEUVER/TEST</p> <p><b>Skill B D</b></p> <p>Opponent Fails This card negates an opponent's successful action upon you.</p>	<p><b>78</b> <b>The going gets tough!</b></p> <p>S: V — H Setback D: V — H Fatigue Act: MANEUVER/TEST</p> <p><b>Skill B C</b></p> <p>Rally All players may discard and immediately refill their hands.</p>
<p><b>79</b> <b>The going gets tough!</b></p> <p>S: H Setback V — D: H — V Flurry Act: MANEUVER/TEST</p> <p><b>Skill A D</b></p> <p>Second Chance You may immediately re-attempt any action at which you have just failed.</p>	<p><b>80</b> <b>You take it to them!</b></p> <p>S: H — V Breaks D: V Up H Flurry Act: MANEUVER/INTIMID.</p> <p><b>Skill A C</b></p> <p>Alertness You notice an otherwise unseen item, character, or clue. Set this card out facing the GM. Until used.</p>	<p><b>81</b> <b>You take it to them!</b></p> <p>S: V Fatigue H — D: V Up H Flurry Act: MANEUVER/INTIMID.</p> <p><b>Skill A B</b></p> <p>Connection You know someone in the area who can aid you. Until used.</p>

<p>82 <b>You take it to them!</b></p> <p>S: H — V Fatigue</p> <p>D: H Flurry V Up</p> <p>Act: MANEUVER/INTIMID.</p> <p>Skill A B C</p> <p>Connection</p> <p>82</p>	<p>83 <b>You take it to them!</b></p> <p>S: H Flurry V —</p> <p>D: V Up H Flurry</p> <p>Act: MANEUVER/INTIMID.</p> <p>Skill A B D</p> <p>Connection</p> <p>83</p>	<p>84 <b>You take it to them!</b></p> <p>S: V — H Flurry</p> <p>D: V Up H Flurry</p> <p>Act: MANEUVER/INTIMID.</p> <p>Skill A B C D</p> <p>Connection</p> <p>84</p>
<p>85 <b>You take it to them!</b></p> <p>S: H — V Breaks</p> <p>D: H Flurry V Up</p> <p>Act: MANEUVER/INTIMID.</p> <p>Skill A D</p> <p>Idea</p> <p>85</p>	<p>86 <b>You take it to them!</b></p> <p>S: H Flurry V —</p> <p>D: V Up H Flurry</p> <p>Act: MANEUVER/INTIMID.</p> <p>Skill A C</p> <p>Idea</p> <p>86</p>	<p>87 <b>You take it to them!</b></p> <p>S: V — H Flurry</p> <p>D: V Up H Flurry</p> <p>Act: MANEUVER/INTIMID.</p> <p>Skill A B</p> <p>Second Chance</p> <p>87</p>
<p>88 <b>You give up ground!</b></p> <p>S: H — V —</p> <p>D: H — V Inspiration</p> <p>Act: DEFEND/TAUNT</p> <p>Skill A B C</p> <p>Idea</p> <p>88</p>	<p>89 <b>You give up ground!</b></p> <p>S: H — V —</p> <p>D: V Inspiration H —</p> <p>Act: DEFEND/TAUNT</p> <p>Skill A B D</p> <p>Idea</p> <p>89</p>	<p>90 <b>You give up ground!</b></p> <p>S: V — H —</p> <p>D: V Inspiration H —</p> <p>Act: DEFEND/TAUNT</p> <p>Skill A B C D</p> <p>Second Chance</p> <p>90</p>

<p><b>91</b> <b>You give up ground!</b></p> <p>S: H — V —  D: H — V Inspiration  Act: DEFEND/TAUNT</p> <p><b>Complication</b></p> <p>Glory  Played after a roll of 60+. This card increases the adventure award by three possibilities.</p> <p><b>91</b></p>	<p><b>92</b> <b>You give up ground!</b></p> <p>S: H — V —  D: V Inspiration H —  Act: DEFEND/TAUNT</p> <p><b>Skill B D</b></p> <p>Glory  Played after a roll of 60+. This card increases the adventure award by three possibilities.</p> <p><b>92</b></p>	<p><b>93</b> <b>You give up ground!</b></p> <p>S: V — H —  D: V Inspiration H —  Act: DEFEND/TAUNT</p> <p><b>Skill B C</b></p> <p>Glory  Played after a roll of 60+. This card increases the adventure award by three possibilities.</p> <p><b>93</b></p>
<p><b>94</b> <b>You give up ground!</b></p> <p>S: H — V —  D: H — V Inspiration  Act: DEFEND/TAUNT</p> <p><b>Skill B C</b></p> <p>Glory  Played after a roll of 60+. This card increases the adventure award by three possibilities.</p> <p><b>94</b></p>	<p><b>95</b> <b>You give up ground!</b></p> <p>S: H — V —  D: V Up H —  Act: DEFEND/TAUNT</p> <p><b>Skill A C</b></p> <p>Monologue  All hostile actions cease while you make a dramatic speech.</p> <p><b>95</b></p>	<p><b>96</b> <b>You're driven back!</b></p> <p>S: V — H Fatigue  D: V Flurry H Confused  Act: DEFEND/TEST</p> <p><b>Skill A B</b></p> <p>Presence  Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>96</b></p>
<p><b>97</b> <b>You're driven back!</b></p> <p>S: H Fatigue V —  D: H Confused V Flurry  Act: DEFEND/TEST</p> <p><b>Critical Problem</b></p> <p>Presence  Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>97</b></p>	<p><b>98</b> <b>You're driven back!</b></p> <p>S: H Fatigue V —  D: V Flurry H Confused  Act: DEFEND/TEST</p> <p><b>Possible Setback</b></p> <p>Presence  Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>98</b></p>	<p><b>99</b> <b>You're driven back!</b></p> <p>S: V — H Fatigue  D: V Flurry H Confused  Act: DEFEND/TEST</p> <p><b>Complication</b></p> <p>Presence  Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>99</b></p>

<p><b>100</b> <b>You're driven back!</b></p> <p>S: H Fatigue V — D: H Confused V Flurry Act: DEFEND/TEST</p> <p><b>Skill B D</b></p> <p>Presence Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>100</b></p>	<p><b>101</b> <b>You're driven back!</b></p> <p>S: H Fatigue V — D: V — H Confused Act: DEFEND/TEST</p> <p><b>Skill B C</b></p> <p>Presence Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>101</b></p>	<p><b>102</b> <b>You're driven back!</b></p> <p>S: V — H Fatigue D: V — H Confused Act: DEFEND/TEST</p> <p><b>Skill A D</b></p> <p>Presence Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>102</b></p>
<p><b>103</b> <b>You're driven back!</b></p> <p>S: H Fatigue V — D: V Flurry H Confused Act: DEFEND/TEST</p> <p><b>Skill A C</b></p> <p>Presence Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>103</b></p>	<p><b>104</b> <b>Do you risk an opening?</b></p> <p>S: H Inspiration V — D: V Flurry H — Act: ATTACK/DEFEND</p> <p><b>Skill A B</b></p> <p>Presence Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>104</b></p>	<p><b>105</b> <b>Do you risk an opening?</b></p> <p>S: V Fatigue H — D: V Flurry H — Act: ATTACK/DEFEND</p> <p><b>Skill A B C</b></p> <p>Presence Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>105</b></p>
<p><b>106</b> <b>Do you risk an opening?</b></p> <p>S: H — V Stymied D: H — V Flurry Act: ATTACK/DEFEND</p> <p><b>Skill A B C D</b></p> <p>Presence Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>106</b></p>	<p><b>107</b> <b>Do you risk an opening?</b></p> <p>S: H — V Breaks D: V Flurry H — Act: ATTACK/DEFEND</p> <p><b>Skill B D</b></p> <p>Presence Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>107</b></p>	<p><b>108</b> <b>Do you risk an opening?</b></p> <p>S: V — H Inspiration D: H — V Flurry Act: ATTACK/DEFEND</p> <p><b>Skill B C</b></p> <p>Presence Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>108</b></p>

<p><b>109</b> <b>Do you risk an opening?</b></p> <p>S: H — V Stymied</p> <p>D: H — V Flurry</p> <p>Act: ATTACK/DEFEND</p> <p><b>Skill AD</b></p> <p>Presence Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>109</b></p>	<p><b>110</b> <b>Do you risk an opening?</b></p> <p>S: H — V Stymied</p> <p>D: V Flurry H —</p> <p>Act: ATTACK/DEFEND</p> <p><b>Skill AC</b></p> <p>Presence Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>110</b></p>	<p><b>111</b> <b>Do you risk an opening?</b></p> <p>S: V Stymied H —</p> <p>D: V Flurry H —</p> <p>Act: ATTACK/DEFEND</p> <p><b>Skill AB</b></p> <p>Presence Add +3 to the value of Charisma, Spirit, or a related skill.</p> <p><b>111</b></p>
<p><b>112</b> <b>“I have you now!”</b></p> <p>S: H — V Fatigue</p> <p>D: H Setback V Trick/ Taunt</p> <p>Act: INTIMIDATION/TRICK</p> <p><b>Skill ABC</b></p> <p>Campaign If a player and the GM both agree, this card makes a subplot permanent.</p> <p><b>112</b></p>	<p><b>113</b> <b>“I have you now!”</b></p> <p>S: H — V Fatigue</p> <p>D: V Trick/ H — Taunt</p> <p>Act: INTIMIDATION/TRICK</p> <p><b>Skill ABD</b></p> <p>Coup De Grace This card allows you to add +3 to your effect value.</p> <p><b>113</b></p>	<p><b>114</b> <b>“I have you now!”</b></p> <p>S: V Fatigue H —</p> <p>D: V Trick/ H — Taunt</p> <p>Act: INTIMIDATION/TRICK</p> <p><b>Skill ABCD</b></p> <p>Coup De Grace This card allows you to add +3 to your effect value.</p> <p><b>114</b></p>
<p><b>115</b> <b>“I have you now!”</b></p> <p>S: H — V Fatigue</p> <p>D: H Stymied V Trick/ Taunt</p> <p>Act: INTIMIDATION/TRICK</p> <p><b>Skill BD</b></p> <p>Coup De Grace This card allows you to add +3 to your effect value.</p> <p><b>115</b></p>	<p><b>116</b> <b>“I have you now!”</b></p> <p>S: H — V Fatigue</p> <p>D: V Trick/ H Stymied Taunt</p> <p>Act: INTIMIDATION/TRICK</p> <p><b>Skill BC</b></p> <p>Coup De Grace This card allows you to add +3 to your effect value.</p> <p><b>116</b></p>	<p><b>117</b> <b>“I have you now!”</b></p> <p>S: V Fatigue H —</p> <p>D: V Trick/ H — Intimidation</p> <p>Act: INTIMIDATION/TRICK</p> <p><b>Skill AD</b></p> <p>Coup De Grace This card allows you to add +3 to your effect value.</p> <p><b>117</b></p>

<p>118 <b>“I have you now!”</b></p> <p>S: H — V Fatigue</p> <p>D: H Stymied V Trick/ Intimidation</p> <p>Act: INTIMIDATION/TRICK</p> <p>Skill A C</p> <p>Second Chance</p> <p>You may immediately re-attempt any action at which you have just failed.</p>	<p>119 <b>“I have you now!”</b></p> <p>S: V Fatigue H —</p> <p>D: V Trick/ Intimidation H —</p> <p>Act: MANEUVER/TAUNT</p> <p>Skill A B</p> <p>Second Chance</p> <p>You may immediately re-attempt any action at which you have just failed.</p>	<p>120 <b>“The battle is mine!”</b></p> <p>S: V — H —</p> <p>D: V Trick/Test H —</p> <p>Act: MANEUVER/TEST</p> <p>Skill A B C</p> <p>Romance</p> <p>Subplot. May be turned in for Possibility, or gain one for Possibility per Act for subplot.</p>
<p>121 <b>“The battle is mine!”</b></p> <p>S: H — V —</p> <p>D: H Stymied V Trick/ Test</p> <p>Act: MANEUVER/TEST</p> <p>Skill A B D</p> <p>Romance</p> <p>Subplot. May be turned in for Possibility, or gain one for Possibility per Act for subplot.</p>	<p>122 <b>“The battle is mine!”</b></p> <p>S: H — V —</p> <p>D: V Trick/Test H —</p> <p>Act: MANEUVER/TEST</p> <p>Skill A B C D</p> <p>Martyr</p> <p>Subplot. You may defeat any opponent at the cost of your own life.</p>	<p>123 <b>“The battle is mine!”</b></p> <p>S: V — H —</p> <p>D: V Trick/Test H —</p> <p>Act: MANEUVER/TEST</p> <p>Skill B D</p> <p>Mistaken Identity</p> <p>Subplot. May be turned in for Possibility, or gain one for Possibility per Act for subplot.</p>
<p>124 <b>“The battle is mine!”</b></p> <p>S: H — V —</p> <p>D: H Stymied V Trick/ Test</p> <p>Act: MANEUVER/TEST</p> <p>Skill B C</p> <p>True Identity</p> <p>Subplot. May be turned in for Possibility, or gain one for Possibility per Act for subplot.</p>	<p>125 <b>“The battle is mine!”</b></p> <p>S: H — V —</p> <p>D: V Trick/ Intimidation H —</p> <p>Act: MANEUVER/TAUNT</p> <p>Skill A D</p> <p>Personal Stake</p> <p>Subplot. May be turned in for Possibility, or gain one for Possibility per Act for subplot.</p>	<p>126 <b>“The battle is mine!”</b></p> <p>S: H — V —</p> <p>D: V Trick/ Intimidation H —</p> <p>Act: MANEUVER/TAUNT</p> <p>Skill A C</p> <p>Nemesis</p> <p>Subplot. May be turned in for Possibility, or gain one for Possibility per Act for subplot.</p>



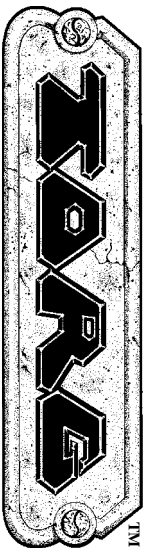
<p>127</p> <p><b>“I shall triumph!”</b></p> <p>S: H — V —</p> <p>D: H Setback V Taunt/ Intimidation</p> <p>Act: TAUNT/TEST</p> <p>Skill A B</p> <p>Suspicion</p> <p>Subplot. May be turned in for Possibility, or gain one for Possibility per Act for subplot.</p> <p>127</p>	<p>128</p> <p><b>“I shall triumph!”</b></p> <p>S: H — V —</p> <p>D: V Taunt/ H — Intimidation</p> <p>Act: TAUNT/TEST</p> <p>Skill A B C</p> <p>Drama</p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p>128</p>	<p>129</p> <p><b>“I shall triumph!”</b></p> <p>S: V — H —</p> <p>D: V Taunt/ H — Intimidation</p> <p>Act: TAUNT/TEST</p> <p>Skill A B D</p> <p>Drama</p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p>129</p>
<p>130</p> <p><b>“I shall triumph!”</b></p> <p>S: H — V —</p> <p>D: H Stymied V Test/ Taunt</p> <p>Act: TAUNT/TEST</p> <p>Skill A B C D</p> <p>Drama</p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p>130</p>	<p>131</p> <p><b>“I shall triumph!”</b></p> <p>S: H — V —</p> <p>D: V Test/ H — Taunt</p> <p>Act: TAUNT/TEST</p> <p>Skill B D</p> <p>Drama</p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p>131</p>	<p>132</p> <p><b>“I shall triumph!”</b></p> <p>S: V — H —</p> <p>D: V Test/ H — Taunt</p> <p>Act: TAUNT/TEST</p> <p>Skill B C</p> <p>Drama</p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p>132</p>
<p>133</p> <p><b>“I shall triumph!”</b></p> <p>S: H — V —</p> <p>D: H Stymied V Test/ Taunt</p> <p>Act: TAUNT/TEST</p> <p>Skill A D</p> <p>Drama</p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p>133</p>	<p>134</p> <p><b>That old chestnut?</b></p> <p>S: H — V Setback</p> <p>D: V Test/ H — Intimidation</p> <p>Act: MANEUVER/TAUNT</p> <p>Skill A C</p> <p>Drama</p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p>134</p>	<p>135</p> <p><b>That old chestnut?</b></p> <p>S: V Setback H —</p> <p>D: V Test/ H — Intimidation</p> <p>Act: MANEUVER/TAUNT</p> <p>Skill A B</p> <p>Drama</p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p>135</p>

<p><b>136</b> <b>That old chestnut?</b></p> <p>S: H — V —</p> <p>D: H Setbackd V Test/ Taunt</p> <p>Act: MANEUVER/TAUNT</p> <p><b>Skill A B C</b></p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p><b>Drama</b></p> <p><b>136</b></p>	<p><b>137</b> <b>That old chestnut?</b></p> <p>S: H — V Flurry</p> <p>D: V Test/ H — Intimidation</p> <p>Act: MANEUVER/TAUNT</p> <p><b>Skill A B D</b></p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p><b>Drama</b></p> <p><b>137</b></p>	<p><b>138</b> <b>That old chestnut?</b></p> <p>S: V Flurry H —</p> <p>D: V Test/ H — Intimidation</p> <p>Act: MANEUVER/TAUNT</p> <p><b>Skill A B C D</b></p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p><b>Drama</b></p> <p><b>138</b></p>
<p><b>139</b> <b>That old chestnut?</b></p> <p>S: H — V Flurry</p> <p>D: H Stymied V Taunt/ Intimidation</p> <p>Act: TRICK/INTIMIDATION</p> <p><b>Skill B D</b></p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p><b>Drama</b></p> <p><b>139</b></p>	<p><b>140</b> <b>That old chestnut?</b></p> <p>S: H — V Flurry</p> <p>D: V Taunt/ H — Intimidation</p> <p>Act: TRICK/INTIMIDATION</p> <p><b>Skill B C</b></p> <p>May be used as a Hero card or turned in after the adventure is over for three Possibilities.</p> <p><b>Drama</b></p> <p><b>140</b></p>	<p><b>141</b> <b>“I’m not through yet!”</b></p> <p>S: V Stymied H —</p> <p>D: V Inspiration H —</p> <p>Act: TRICK/INTIMIDATION</p> <p><b>Skill A D</b></p> <p>You may play two cards into other characters’ card pools from your hand and/or discard, immediately refilling your hand.</p> <p><b>Leadership</b></p> <p><b>141</b></p>
<p><b>142</b> <b>“I’m not through yet!”</b></p> <p>S: H — V Breaks</p> <p>D: H — V Inspiration</p> <p>Act: TRICK/INTIMIDATION</p> <p><b>Skill A C</b></p> <p>You may play two cards into other characters’ card pools from your hand and/or discard, immediately refilling your hand.</p> <p><b>Leadership</b></p> <p><b>142</b></p>	<p><b>143</b> <b>“I’m not through yet!”</b></p> <p>S: H — V Breaks</p> <p>D: V Inspiration H —</p> <p>Act: TRICK/INTIMIDATION</p> <p><b>Skill A B</b></p> <p>You may play two cards into other characters’ card pools from your hand and/or discard, immediately refilling your hand.</p> <p><b>Leadership</b></p> <p><b>143</b></p>	<p><b>144</b> <b>“I’m not through yet!”</b></p> <p>S: V Breaks H —</p> <p>D: V Inspiration H —</p> <p>Act: TRICK/INTIMIDATION</p> <p><b>Skill A B C</b></p> <p>You may play two cards into other characters’ card pools from your hand and/or discard, immediately refilling your hand.</p> <p><b>Leadership</b></p> <p><b>144</b></p>

<p><b>145</b> <b>“I’m not through yet!”</b></p> <p>S: H — V Breaks</p> <p>D: H — V Inspiration</p> <p>Act: TRICK/INTIMIDATION</p> <p><b>Skill A B D</b></p> <p>You may play two cards into other characters’ card pools from your hand and/or discard, immediately refilling your hand.</p> <p><b>Leadership</b></p> <p><b>145</b></p>	<p><b>146</b> <b>“Torg!”</b></p> <p>S: H — V Breaks</p> <p>D: V Inspiration H —</p> <p>Act: TRICK/INTIMIDATION</p> <p><b>Skill A B C D</b></p> <p>+3 to any other character’s bonus for any action.</p> <p><b>Supporter</b></p> <p><b>146</b></p>	<p><b>147</b> <b>“Oh no!”</b></p> <p>S: V Breaks H —</p> <p>D: V Setback H —</p> <p>Act: TRICK/INTIMIDATION</p> <p><b>Skill B D</b></p> <p>+3 to any other character’s bonus for any action.</p> <p><b>Supporter</b></p> <p><b>147</b></p>
<p><b>148</b> <b>“Oh no !”</b></p> <p>S: H — V Breaks</p> <p>D: H — V Setback</p> <p>Act: TRICK/INTIMIDATION</p> <p><b>Skill B C</b></p> <p>+3 to any other character’s bonus for any action.</p> <p><b>Supporter</b></p> <p><b>148</b></p>	<p><b>149</b> <b>You warily engage.</b></p> <p>S: H — V —</p> <p>D: V — H —</p> <p>Act: MANEUVER/TRICK</p> <p><b>Skill A D</b></p> <p>+3 to any other character’s bonus for any action.</p> <p><b>Supporter</b></p> <p><b>149</b></p>	<p><b>150</b> <b>You warily engage.</b></p> <p>S: V — H —</p> <p>D: V — H —</p> <p>Act: MANEUVER/TRICK</p> <p><b>Skill A C</b></p> <p>+3 to any other character’s bonus for any action.</p> <p><b>Supporter</b></p> <p><b>150</b></p>
<p><b>151</b> <b>You warily engage.</b></p> <p>S: H — V —</p> <p>D: H — V —</p> <p>Act: INTIMIDATION/TRICK</p> <p><b>Skill A B</b></p> <p>+3 to any other character’s bonus for any action.</p> <p><b>Supporter</b></p> <p><b>151</b></p>	<p><b>152</b> <b>You warily engage.</b></p> <p>S: H — V —</p> <p>D: V — H —</p> <p>Act: INTIMIDATION/TRICK</p> <p><b>Skill A B C</b></p> <p>+3 to any other character’s bonus for any action.</p> <p><b>Supporter</b></p> <p><b>152</b></p>	<p><b>153</b> <b>You warily engage.</b></p> <p>S: V — H —</p> <p>D: V — H —</p> <p>Act: INTIMIDATION/TRICK</p> <p><b>Skill A B D</b></p> <p>+3 to any other character’s bonus for any action.</p> <p><b>Supporter</b></p> <p><b>153</b></p>

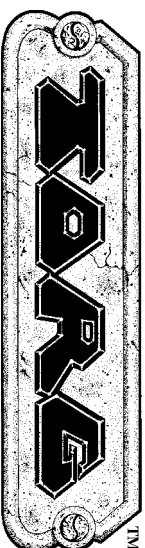
<p>154 <b>You warily engage.</b></p> <p>S: H — V — D: H — V — Act: INTIMIDATION/TRICK</p> <p>Skill A B C D</p> <p>Supporter +3 to any other character's bonus for any action.</p>	<p>155 <b>You warily engage.</b></p> <p>S: H — V — D: V — H — Act: INTIMIDATION/TRICK</p> <p>Skill A D</p> <p>Supporter +3 to any other character's bonus for any action.</p>	<p>156 <b>You warily engage.</b></p> <p>S: V — H — D: V — H — Act: INTIMIDATION/TRICK</p> <p>Skill A C</p> <p>Escape! You and your party may escape an encounter. Must be first card played into pool.</p>
<p>157 <b>The will of Lanala!</b></p> <p>S: V — H Life Rage D: H — V Life Rage Act: ATTACK/ MANEUVER</p> <p>Skill A B D</p> <p>Survival +3 bonus to any action which avoids danger or overcomes environment; plus <i>second chance</i> if played in Living Land.</p>	<p>158 <b>The pace quickens!</b></p> <p>S: H Danger V — D: V Trick/test H Danger Act: ANY MULTI-ACTION</p> <p>Complication</p> <p>Hero Fails If played, the gamemaster may negate one of your character's successful actions. If played, gain three possibilities at the end of the adventure. Set this card out facing the GM.</p>	<p>159 <b>Run Away!</b></p> <p>S: V Test H Flee D: H — V Breaks Act: MANEUVER/TRICK</p> <p>Skill A B C D</p> <p>Research The gamemaster supplies needed, but unexpected, clues to a mystery when this card has been played down.</p>
<p>160 <b>When suddenly ...</b></p> <p>S: H Setback V Setback D: V Up H Fatigued Act: ATTACK/DEFEND</p> <p>Critical Problem</p> <p>The Quest Subplot. Character is offered a chance to embark on a quest, or may turn this in for a Possibility.</p>	<p>161 <b>Feel the tension</b></p> <p>S: V — H Setback D: H Breakdown V — Act: MANEUVER/TRICK</p> <p>Skill A B</p> <p>Net Gain +3 bonus to <i>net find</i>, <i>net stealth</i>, <i>net manipulation</i> or <i>net tracking</i> while in the GodNet or Grid.</p>	<p>S: D: Act:</p>

<div></div> <div>S: _____</div> <div>D: _____</div> <div>Act: _____</div> <div>Skill A B C D</div> <div></div>	<div></div> <div>S: _____</div> <div>D: _____</div> <div>Act: _____</div> <div>Skill A B C</div> <div></div>	<div></div> <div>S: _____</div> <div>D: _____</div> <div>Act: _____</div> <div>Skill A B</div> <div></div>
<div></div> <div>S: _____</div> <div>D: _____</div> <div>Act: _____</div> <div>Skill A C</div> <div></div>	<div></div> <div>S: _____</div> <div>D: _____</div> <div>Act: _____</div> <div>Skill B C</div> <div></div>	<div></div> <div>S: _____</div> <div>D: _____</div> <div>Act: _____</div> <div>Skill C D</div> <div></div>
<div></div> <div>S: _____</div> <div>D: _____</div> <div>Act: _____</div> <div>Complication</div> <div></div>	<div></div> <div>S: _____</div> <div>D: _____</div> <div>Act: _____</div> <div>Critical Problem</div> <div></div>	<div></div> <div>S: _____</div> <div>D: _____</div> <div>Act: _____</div> <div>Possible Setback</div> <div></div>



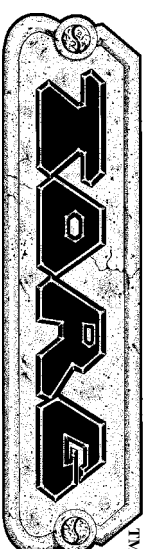
**The Possibility Wars**<sup>TM</sup>

© 2004 Purgatory Publishing Inc. All Rights Reserved.



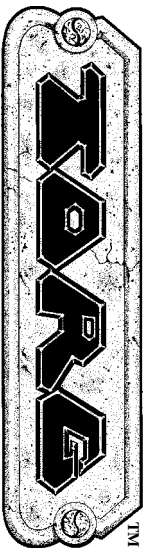
**The Possibility Wars**<sup>TM</sup>

© 2004 Purgatory Publishing Inc. All Rights Reserved.



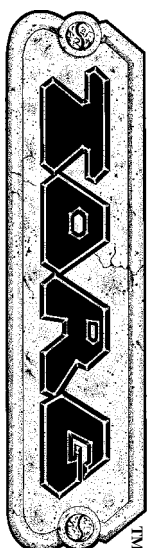
**The Possibility Wars**<sup>TM</sup>

© 2004 Purgatory Publishing Inc. All Rights Reserved.



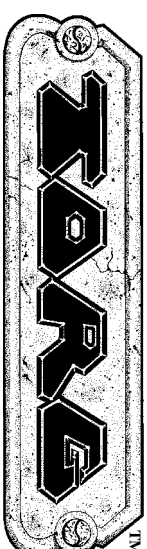
**The Possibility Wars**<sup>TM</sup>

© 2004 Purgatory Publishing Inc. All Rights Reserved.



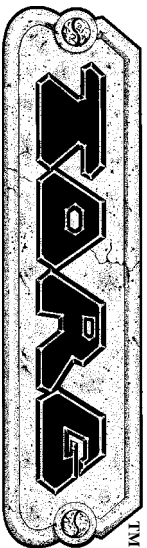
**The Possibility Wars**<sup>TM</sup>

© 2004 Purgatory Publishing Inc. All Rights Reserved.



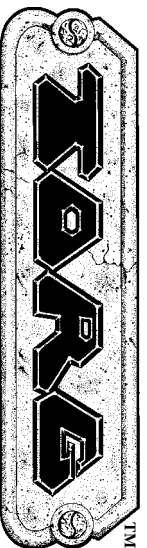
**The Possibility Wars**<sup>TM</sup>

© 2004 Purgatory Publishing Inc. All Rights Reserved.



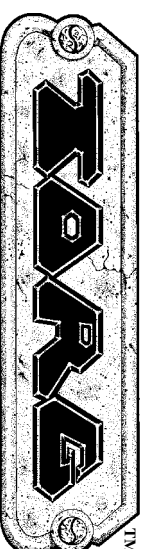
**The Possibility Wars**<sup>TM</sup>

© 2004 Purgatory Publishing Inc. All Rights Reserved.



**The Possibility Wars**<sup>TM</sup>

© 2004 Purgatory Publishing Inc. All Rights Reserved.



**The Possibility Wars**<sup>TM</sup>

© 2004 Purgatory Publishing Inc. All Rights Reserved.