

The Near Now ...

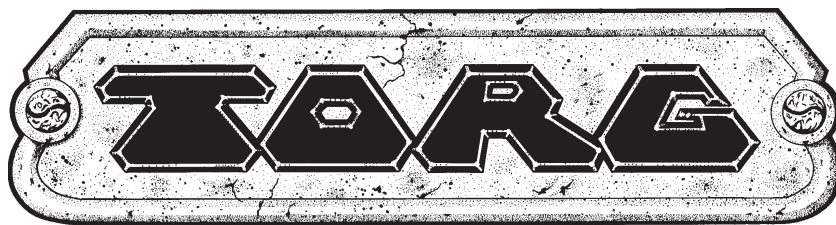
Later today, early tomorrow, sometime next week,
the world began to end.

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™

The Lizard and the Lightning

An Introduction to Roleplaying in
the Possibility Wars

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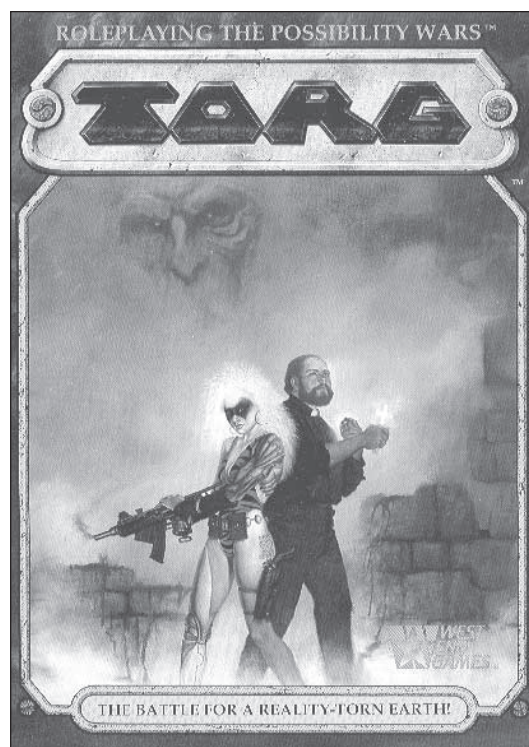
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Note to Our Readers

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This PDF requires only a 20-sided die (numbered 1 to 20) to play. For more information about *Torg* and other West End Games products, please visit our Web site, www.westendgames.com.

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Introduction



Now it is three months after the initial invasion of Earth, and the invaders' boundaries have stabilized. The Gaunt Man's

land of horror extends across Indonesia and Malaysia, though he is no longer there to maintain it. Kanawa controls Japan and parts of the Far East; Mobius holds northern Africa and the Middle East under the sway of the New Empire of the Nile. France, dark and grim, is united by the God-Net of the Cyberpapacy, and the United States and Canada struggle against the shamanistic powers of Baruk Kaah's Living Land. Only in Britain and Scandinavia is there a glimmer of hope, as the Lady Ardinay has arisen to replace the evil Lord Uthorion — though there are rumors that Uthorion still walks the Earth.

And the High Lords are in turmoil; without the Gaunt Man to lead them, they scramble for power, for the ultimate power of immortality that accompanies the title of Torg.

The rules and background for *Torg*, and the campaign you create with them, describe one of the many Earths now reflected throughout the *Infiniverse* ... what happens on your Earth, what direction the Possibility Wars take on your world, will be very different from what happens elsewhere — but what you and your players create can and will effect the entire *Infiniverse*.

What Is Roleplaying?

Roleplaying is simply another way of playing games. Most familiar board games have controlled rules. At the other end of the spectrum are games like *Cowboys and Indians*, otherwise known as "Let's Pretend." Let's Pretend can be fun, because we get to take on the *role* of a hero, and we control the

action and make the game play the way we want it to. The trouble with Let's Pretend is the "I-got-you-no-I-got-you-first" arguments — because Let's Pretend has no *rules*.

Consider roleplaying as Let's Pretend with rules. There is a referee, also called a *gamemaster*, who judges disputes. The gamemaster also sets the scenes and creates the story lines that the players experience through their *characters*. The characters are really the heart of the roleplaying game.

Each player takes the *role* of one character, a participant in the great story being woven by the gamemaster, who plays the roles of all the other characters in the story, called *gamemaster characters*. The player characters' actions will directly affect that story, often changing the course of events in significant ways. The back-and-forth storytelling aspects, the playing of new and unfamiliar roles, and the freewheeling format of the action are what make roleplaying games so challenging and exciting.

Torg: Roleplaying the Possibility Wars

Torg is a multi-genre game system that does what no other game before it has done. It combines the action of the pulps, the heroic adventure of fantasy, and the grim situations of future technology into one all-encompassing game system with one coherent, compelling story!

There are a lot of roleplaying games on the market, and most use similar mechanics to achieve interactive storytelling. In *Torg*, we introduce two brand new concepts.

The first is the *Torg* interactive drama cards (which are included with the starter set). These are more than just character cards or equipment cards — they actually help the gamemaster

and players control the flow of action, and add to the dramatic storytelling by creating plots and subplots that really fit into an adventure.

The second innovation concerns the nature of interactive storytelling itself. In other roleplaying games, the players interact with the world created by the gamemaster — and that's it. In *Torg*, West End Games created a computer-moderated *Infiniverse Interactive Campaign Game*, a newsletter that allowed gaming groups of early players of this game to interact with other gaming groups across the country, and with West End itself, influencing progress of the Possibility Wars!

Getting Started

After reading this introduction and the "To the Point" section that follows, the next thing to do is play the adventure. (You will need a 20-sided die, numbered 1 through 20, to play the game.) The adventure will help you imagine yourself as a Storm Knight in the world of *Torg*, opposed to the High Lords of the invading realms, dedicated to freeing Earth and its many reflections from tyranny.

If you like the adventure, then we highly recommend getting the starter set, which includes the Rule Book (of which this adventure is a part), the World Book, the Adventure Book, the Drama Cards, and three copies of the *Infiniverse* newsletter. You or your favorite local or Internet retailer can order the *Torg* basic set and other printed *Torg* supplements through West End Games. You can find more information about ordering directly from West End Games in the Catalog section of our Web site, www.westendgames.com. You can also learn more about the world of *Torg* and find out what other exciting lands there are to play in on our Web site.



Mechanics Overview



There are a lot of pages in the *Torg Starter Set*, but you don't need to read all of them to have fun. The mechanics of the *Torg* game are not very difficult at all.

This page explains the essential systems of *Torg*; reading it will make learning the game much easier.

Values and Measures

Torg uses a unique system of "values" and "measures" to translate back and forth between the game and the real world. A *value* is a quantity measured in a way that can be used in the game (such as a *weight value* of 11). A *measure* is a measurement from the real world (such as "160 pounds"). Measures can be translated into values and vice versa, but that is a task for the gamemaster.

Attributes and Skills

All characters have the same attributes, though not in the same quantities. All characters have skills, but types of skills vary from character to character. Skills are rated by *adds*, which is the number you add to your character's base attribute to get the value for that skill. So, a character with a base attribute of 10 and a *running* skill add of 3 would have a *running* value of 13.

The Die Roll

The die included with the *Torg* game is printed with the numbers from 1 to 20. You roll the die each time your character tries to use a skill value or attribute value to accomplish a task.

Whenever a player rolls a 10 or a 20 on the die, he may roll the die again, adding the next roll to the first 10 or 20. The player may keep rolling and adding, until a number which isn't a 10 or 20 appears. He adds in this final number to obtain the *final die roll*.

Generating a Total

Compare the final die roll to the *bonus chart* printed at the bottom of your character template. Beneath each range of final die rolls is a corresponding bonus number. The sum of your skill value and the bonus number is called the *action total*.

Some actions require you to obtain two totals, the first to determine if you succeeded at the action, the second to tell you how well you did. You get a second total by adding the **same bonus** (the die is *not* rolled again) to a different value after your action succeeds. The second total is called an *effect total*.

Beating a Difficulty Number

Some actions are harder than others. Whenever the gamemaster calls for an action total, she also sets a difficulty number for the deed. Your character succeeds **if your action total is equal to or greater than the difficulty number**. If your total is lower, you fail.

Possibility Energy

Storm Knights (player character heroes) can store possibility energy, energy which can temporarily alter the world around them in a variety of ways to allow characters to perform amazing feats.

The Axioms

Each of the invading realms has its own reality. The key to what can and cannot exist, what does and does not work, are the *axioms*. The axioms describe the levels of four basic traits of a world: magical, social, spiritual, and technological.

If an axiom is not high enough to support an activity, performing that activity creates a *contradiction* in that realm. The possibility energy of the realm is organized so as to enforce the

axiom levels, eliminating contradictions. The immediate effect of the axiom laws is that equipment, spells and certain creatures foreign to a realm will not work as well in that realm.

Combat

A combat round represents 10 seconds of "game time." In each round, one side gets to perform all its actions; then the other side performs its actions. Initiative is determined by flipping the top card of the drama deck. The side that has the initiative goes first.

Damage

Once a character is hit, a second total (the *effect total*) determines damage. The attacker's damage value is his *Strength*, possibly modified by a melee or missile weapon, or the damage value of the weapon itself (for firearms and other weapons that provide their own energy). The difficulty is the target's *Toughness* (or armor value). The more the difficulty number is exceeded, the more the target is damaged.

Stormers and Storm Knights

As a result of the Possibility Wars, certain people on Earth reach what is called a *moment of crisis*. At that moment, the person gains the ability to manipulate possibility energy, for good or for evil.

The Raiders call these beings *Stormers*. Those that oppose the Raiders prefer to call themselves *Storm Knights*.

Your character is a Storm Knight, opposed to the High Lords of the invading realms. Your goal is to free the Earth from the varying realities and stop the Raiders before they consume the living power of the planet. If they succeed, the world dies.

Those are the basics. Now you're ready to get to the details ...



Chapter One

Creating a Character

"There may be some people who are born heroes ... but the rest are just folks in a desperate situation who do what most folks wouldn't—they win."

— Colonel Robert Blanchard,
Philadelphia Defense Force



Torg: Roleplaying the Possibility Wars is a game that tells of the great struggles between the Possibility Raiders and the heroes of Earth. To take part in these stories you'll need a *character*. A character is a representation, in game terms, of a hero in the world of Torg. Here's how you create your own character.

Selecting a Template

There are 24 *character templates* printed in the Starter Set's World Book and there are many others in various supplements. The templates describe the types of characters central to the stories of the Possibility Wars. Some are from Core Earth, the portion of Earth not yet conquered by the Possibility Raiders. Others are renegades from the realms of the raiders. Each template has basic game information for the character, as well as background material about the character's motives, and what sort of world he comes from.

Choose a template that appeals to you. You should realize that a character template is only an outline, a character sketch; you provide the imagination and detail that brings the character to life. Not all Soldiers of Fortune, National Heroes, or Doubting Clerics are alike.

However, a group should be balanced. Each character has different abilities — some can fly aircraft, and others are good at medicine. Some come from the invading realms, and have skills not available to characters from Core Earth. Characters from other realms are limited, though, when it comes to Core Earth skills; your Curious Mage may be really hot with magic,

but driving a Toyota south on I-71 may be beyond her. Try to get together with the other players and choose your characters with balance in mind.

Copying Templates

The templates are bound in the books; photocopying them is a good idea. Each page is divided into two templates, and they are printed front and back. The front of each template has all of the numbers and data necessary for playing the game, while the back has the character's background. Cut the photocopies apart, making sure you have both the front and back parts of your template. If you don't have access to a photocopier, write down the necessary information on a blank sheet of paper. You can refer back to the book to jog your memory about the background; you don't have to copy all of it onto your sheet.

Your character template is your playing piece for Torg. You'll want to have your template in front of you when you play, penciling in changes as the game progresses.

Customizing Templates

Next you customize your template, making the character more like what you want him to be. To do this, you'll need to know something about attributes, skills and action values.

Attributes and Skills

All characters have *attributes*. An attribute is defined as an ability that all living beings have. One character may have more of an attribute, such as strength, than another, but all characters have a *Strength* attribute.

There are seven attributes in the game—*Dexterity*, *Strength*, *Toughness*, *Perception*, *Mind*, *Charisma* and *Spirit*. We sometimes abbreviate them as

DEX, STR, TOU, PER, MIN, CHA, and SPI. The first three are broad measures of physical ability, the next two gauge your character's mental prowess, while the last two measure his spiritual ability. The number listed next to each is the *attribute value*. An attribute of six is poor, eight is average, an attribute of 10 is quite good, and 13 is the normal maximum for Core Earth humans.

Skills are abilities that not every character has. They are usually abilities that can be taught, although some have to be acquired in peculiar ways — in the pulp realm, for example, some skills can be acquired only through a "freak scientific accident which altered the character forever."

Your character template lists all of the skills initially available to your character. One of the skills already has a number (3) filled in on the template. This is your character's best skill, or *character tag* skill. All characters based on the same template — the Soldier of Fortune, for instance — have the same attribute values and tag skills. But you choose the rest.

Choosing Skill Adds

You get to choose which of the available skills your character has, and how good he is at each skill. You have 13 points to distribute among the skills

Sample Character

One sample character, the Soldier of Fortune, has been provided for you. We filled in a sheet in this chapter, and we've also included the template at the end of this book, in case you want to try your hand at customizing a character.

If you want more templates, you will need to get at least the *Torg Starter Set*; the cosm sourcebooks and select other supplements have additional templates.



listed on your template. The points are called *adds* (short for ‘additions’), and you write down the number of adds allocated to each skill in the “Adds” column. Follow these rules when distributing adds:

1. You must distribute all 13 adds (and no more than 13).
2. You may not allocate more than *three* adds to any one skill. The tag skill already has three adds, so no more may be allocated.
3. You do not have to allocate adds to every skill on your template. If you do not allocate at least one add to a skill, your character does not have that skill. Skills printed in **boldface** cannot be used at all if you don’t allocate at least one add.
4. All characters must allocate at least one add to the *reality* skill.
5. Give adds only to skills, not attributes.

Figuring Skill Values

Next to each skill on your template is a column labeled “attribute.” In this column is an abbreviation for the attribute on which the skill is based.

Example: On the Soldier of Fortune template are listed *dodge* and *fire combat*, both of which have “DEX” listed in the attribute column next to them. Both skills are based on *Dexterity*. The template also lists *first aid* with “PER” listed in the next column. *Perception* is the base attribute for *first aid*.

The rightmost column is labeled “Value.” Here is where you record your character’s value for that skill. A *skill value* is equal to your character’s **skill add plus the base attribute value**. If your character has not taken an add in a particular skill, do not record a value for that skill.

Example: Quin has a *dodge* add of 2 and a *Dexterity* value of 11, for a *dodge* value of 13. Quin has no *running* skill so he records no value for *running*.

A Brief Look at Action Values

In the stories you play in *Torg*, your character will be confronted with ob-

Enter a Soldier

Suppose you choose to be a Soldier of Fortune. An example of what the character template looks like is on the facing page.

At the top of the template enter your name, your character’s name, “10” in the “Possibilities” box, an age, a height, a weight, and a sex. Decide how you want your character to look, and write a brief description in the “Appearance” section. Other details, such as clothing, posture, and mannerisms, are yours to make up. The more detail you put into a character, the more interesting he will be to play.

For the introductory adventure, we’ve decided to give you a Soldier of Fortune to play, who we’ve named Quin.

The numbers in the attribute boxes are Quin’s attribute values, while the skill adds are written next to the skill names. The 3 next to *fire combat* was already printed on the template: *fire combat* is Quin’s tag skill. After thinking about Quin for a bit, we decided not to take *climbing* or *running* as skills. Then we distributed his 13 adds as shown on the sheet.

stacles of all kinds, from primitive tribesmen with shamanistic powers to rickety rope-bridges suspended over dizzying chasms, to pulp gangsters with ruthless henchmen. The outcome of the story often hinges on how, or whether or not, your character overcomes such obstacles.

Whenever your character is confronted by an obstacle, her action value will help determine success or failure. *Action value* is the collective term for both skill value (when you use a skill) and attribute value (when you use no skill, just your raw attribute). However, as we know, life is very variable, and what you can do easily one time may be much more difficult the next time you try. If this weren’t true, for example, bowlers would always bowl perfect games!

So, in *Torg*, when your character faces an obstacle, you roll the 20-sided die and consult the *bonus chart* on your character sheet, adding the bonus number there to the action value to get an *action total*. Obviously, the higher your character’s values are, the better he is at performing certain tasks, and the better his chance for success.

money, although the currency is not always what Core Earth locals would consider cold hard cash. Your character is considered to have had time to equip from his home realm as well as from Core Earth. If you want to purchase equipment for your character, see the equipment section on page 132 of the rulebook. Equipment peculiar to each cosm are listed in their cosm books.

Character Connections

How your character fits in with the rest of the characters is important. Who you know and how you know them helps you decide how to act in a given situation. In heroic fiction, characters who are friends move mountains to help each other or to defeat a common enemy. Connections are possible ways you have of knowing the other characters in the group, a way of starting the heroic bond important to adventure fiction.

Try to come up with a reason your character would feel friendship toward at least one other member of the party. Talk it over with the other players and the gamemaster to come up with connections which make sense. Not all characters need to love each other, and you may even want some dramatic tension between them, but there

Equipment

Your template lists your character’s starting equipment. All characters begin with some tools of the trade, including weapons. Many begin with





SOLDIER OF FORTUNE

Player Name _____

Character Name	Quin	Home Cosm	Core Earth	Magic	7	Social	21	Spiritual	9	Tech	23
Age	Shock Damage			K	Possibilities 10						

Height	Wound Level	Wound	Heavy Wound
Weight		Mortal	Dead

Skill	Add	Attribute	Value
Reality	1	Spirit	9
Dodge	2	DEX	13
Fire Combat	3	DEX	14
Heavy Weapons	1	DEX	12
Maneuver		DEX	
Melee Weapons	1	DEX	12
Running		DEX	
Unarmed Combat	1	DEX	12
Climbing		STR	
Air Vehicles	2	PER	11
Find		PER	
First Aid	1	PER	10
Land Vehicles	1	PER	10
Tracking	1	PER	10
Survival	1	MIN	9
Persuasion	1	CHA	10
Taunt		CHA	
Faith		SPI	

Equipment	Value	Axiom Level	Range S	M	L
Armor					
Leather	+2 (13)	5			
Weapons					
Uzi	17	22	15	40	100
.357 Desert Eagle	16	22	10	25	50

Attributes		Approved Actions
Dexterity	11	Maneuver
Strength	10	
Toughness	11	
Perception	9	Trick
Mind	8	Test
Charisma	9	Taunt
Spirit	8	Intimidate
Movement Rates		Limit Values
Running	100m	10
Swimming	15m	6
Jumping	4m	3
Climbing	1.5m	2
Lifting	60k	9

Drama Card Record	
Number	Name
_____	_____
_____	_____
_____	_____
_____	_____

Bonus Chart

Die Roll	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	26	31	36	41	46
Bonus #	-12	-10	-8	-5	-2	-1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	+1					

has to be enough chemistry to bond the group together through all of the travails and troubles ahead—after all, adventuring isn't as much fun if you have to do it alone.

Here are some ideas of how characters might know each other:

Escaped Together

The characters may be from the same cosm, in which case they may have joined forces while fleeing a High Lord's minions. Characters from Core Earth might meet each other in a city while taking refuge from the invaders.

Called

If characters are from different cosms, perhaps one was called to seek the other(s). A character who is called (by a deity, a message from another cosm, or simply by "destiny") has a good reason to leave his home cosm.

Same Home Town

The characters may be from the same home town or region. The attachment to their home area gives the characters an element upon which to share a sense of loyalty.

Previous Missions

The characters may have worked together before. The players should agree on the extent and nature of their previous experience. Characters from the same cosm could have more of a shared past than characters from different cosms.

Employee

One of the characters might have employed the other. A character with status or wealth, such as the Disgruntled Corporate, may have hired the Soldier of Fortune to perform a dangerous mission, or to act as a bodyguard.

Relatives

Any characters from the same cosm can be relatives. Relatives often like

each other, but even when they don't they usually feel an obligation to each other. If another character is your relative, think about their relationship with the rest of the family. Was your family ravaged by the Possibility Raiders? If your family is still intact, do you know where they are?

Reputation

If a character is famous, or has a reputation, other characters may seek him out. In the disorganization and upheaval following the Possibility Raiders' invasion of Earth, charismatic figures could attract other characters, giving the group a focus. Perhaps a National Hero fought in a highly publicized battle, or a Doubting Cleric's parish church became a rallying point for opposition to the invasion.

Previous Institution

Characters may have spent time at the same school or university. They may have worked for the same company, or held government posts in the same agency. Maybe they served in the military together.

Current Institution

The characters may be attending or working for the same institution. This list is like that above: government agencies, the military, private corporations or foundations. Perhaps they work for the Red Cross in disaster relief; there is certainly plenty of disaster to go around.

The Rest of the Sheet

Most of the remaining sections of the *Torg* character sheet are self-explanatory. There are two things, though, that bear further explanation.

Cosm

A cosm is a reality, a dimension which is physically separate from other

worlds and other realities. Each character has a *home cosm*, which is where he is from, and which describes the sort of reality he is used to living in. Core Earth is the cosm of Earth, the Earth not under the control of a Possibility Raider—the Earth we are used to. Each of the other realms on Earth is part of a cosm under the control of a Possibility Raider, called a High Lord.

Characters not from Core Earth are presumed to have had good reason to quarrel with the High Lords or their minions; being a possibility-rated character (having the *reality* skill on your template) is reason enough for someone connected to a High Lord to take notice of you.

For a brief overview of the cosms, see the World Book.

Possibilities

All templates begin with 10 Possibilities (unless noted otherwise). Enter "10" in the Possibilities box. Possibilities help your character succeed against terrible odds, just like a hero of fiction.

Can I Play Something Else?

Twenty-four templates plus all of those in the various supplements is quite a lot, but what if the exact sort of character you want to play isn't one of them? The character templates are provided to make creating a character quick and easy, but there are other ways.

The first choice is to tinker with a template. Talk the changes over with your gamemaster to make sure your character fits into the sort of game she plans to run.

If none of the templates suit your taste, you can create a template from scratch. The rules on page 141 of the rulebook tell you how. We recommend that you take a template for your first game; creating your first character from scratch can take a good deal of time.



Chapter Two

The Basics

"Knowledge of the basics may not always save your life, but it certainly enhances your probabilities."

— Dr. Hachi Mara-Two



his chapter teaches you enough of the rules to play. The rules are covered in greater detail in the Gamemaster Section of the rulebook, but only the gamemaster really needs to read that.

Values and Measures

Because *Torg* uses a unique system to translate back and forth between the game and the real world, we've created terms to distinguish game numbers from "real" numbers. A *value* refers to a quantity measured in a way which can be used in the game, such as a *Strength* of 11. A *measure* is a measurement from the real world, such as "150 pounds." Measures can sometimes be translated into values, and vice versa, but that is a task for the gamemaster. For instance, the gamemaster has a way to find out whether a *Strength* value of 11 is enough to lift a measure of 150 pounds.

Attributes and Skills

All characters have the same attributes, though not in the same quantities. All characters have skills, but types of skills vary from character to character. Skills are rated by *adds*, which is the number you add to your character's base attribute to get the value for that skill.

Example: Quin has *land vehicles* add of 1. *Perception* is the base attribute, with a value of 9. Whenever Quin tries to drive or operate a land vehicle, his value is 9+1 or 10.

What If I Don't Have a Skill?

Sometimes your character is faced with an obstacle requiring a skill he doesn't have an add for. In this case, the character acts *unskilled*.

When performing an unskilled action, use the base attribute for that skill as the skill value; in addition, a character performing an unskilled action loses the roll again on 20 benefit (see "The Die Roll," below). This limits his chance of gaining great success or performing really difficult feats.

Example: Quin needs to pick a lock. He does not have the *lockpicking* skill, but he has a *Dexterity* of 11. His *lockpicking* value is 11, and he does not get to roll again on a 20.

Some actions may not be taken by unskilled characters. The skill descriptions in the rulebook specify which actions may not be attempted unskilled. For example, Quin would fail any attempt at surgery as *medicine* may not be used unskilled.

If a skill is printed on your character's template, your character can learn the skill. If it is not, your character may not begin the game with an add in that skill; she may be able to learn it later, after she has gained some knowledge of the world. For example, a character whose home cosm is the Living Land cannot start with *air vehicles* skill, but it is possible that the character may later learn the skill.

Limited Activities, Speed and Power

Real human beings are only capable of so much. Of course so are heroes, trolls, cyberpriests and pulp villains. The rub comes with heroes who are human, or close to human. Your players want to be heroic; at the same time they want the world to make sense, to feel real. This is a tall order, and it requires a little bit of complication. If you directly translate attribute values into game measures of time, distance or weight, you quickly run into problems with humans who can perform ridiculously powerful feats. For characters from Core Earth, use the Character Limit chart on the next page. For characters from other cosms, use this chart unless the appropriate sourcebook contradicts it.

The *limit value* is the largest value which may be directly translated on the attribute chart.

Example: Crowfire has a *Dexterity* of 9; looking for the measure of 9 we find that Crowfire can run 60 meters per round. The Yellow Crab, with a *Dexterity* of 10, can run 100 meters per round. Quin, whose *Dexterity* is 11, cannot exceed the human running limit value of 10, so he too runs 100 meters per round.

The rulebook has more information on "pushing" the limits.

Core Earth Character Limit Chart

Limited Activity	Limit Based On	Limit Value
Running	Dexterity	10
Swimming	Dexterity	6
Long Jumping	Dexterity	3
Climbing	Strength	2
Lifting	Strength	9



The Die Roll

The die included with the *Torg* game is printed with the numbers from 1 to 20. You roll the die each time your character tries to use a skill value or attribute value to accomplish a task. The higher the roll, the better your character does at the action he is trying.

There is a roll-again rule which lets some rolls get really large, allowing characters to perform the same spectacular feats as heroes in fiction. Whenever a player character rolls a 10 or a 20 on the die, the player may roll again, adding the next roll to the first 10 or 20. If the next roll is also a 10 or 20, the player may keep rolling and adding, until a number which isn't a 10 or 20 appears. He adds in this final number to obtain the *final die roll*.

Example: Paul, who is roleplaying Quin, rolls a 10, and being lucky follows it with a roll of 20; his third roll is an 8, for a final die roll of 38 (10+20+8).

Generating a Total

In *Torg*, the success of all actions is determined by an *action total*. To generate an action total, roll the die as explained above and compare the final die roll to the *bonus chart* printed at the bottom of your character template. Beneath each range of final die rolls is a corresponding bonus number. **The sum of your skill value and the bonus number is called the action total.**

Example: The gamemaster asks Paul to generate Quin's *land vehicles* total. If Paul rolled the 38 from the previous example, his bonus number would be 11. Quin's *land vehicles* value is 10; the *land vehicles* total is 21 (11 + 10).

A negative bonus number reduces the value. Adding a negative number is just like subtracting.

Example: The gamemaster calls for another *land vehicles* roll from Quin. Paul rolls a 2. The bonus is -10; Paul subtracts 10 from Quin's *land vehicles* value of 10, to generate a total of zero.

As shown on the bonus chart, if you are lucky enough to get a roll larger than 50, your bonus number increases by one for every five points (or part thereof) of the final die roll in excess of 50.

Example: A spectacular series of rolls yields a final die roll of 73! This is 23 points higher than a 50, so dividing by five and rounding up gives a bonus of five more than the maximum shown (13). The bonus number is 18 (13 + 5).

The Effect Total

Some actions require you to obtain two totals, the first to determine if you succeeded at the action, the second to tell you how well you did. You get a second total by adding the **same bonus** (the die is *not* rolled again) to a different value after your action succeeds. The second total is called an *effect total*.

The most common use of an effect total is combat. You generate the first total to hit, and the second to determine the extent of damage. The second total is usually referred to by its function; "damage total" for determining damage, "speed total" for movement in a chase, and so on.

Example: *The whine and twang of bullets hitting too close caused Quin to gun his Land Rover to top speed along the ridge, with the troops of the Nile Empire in hot pursuit. As he careened down a hill, a familiar outcropping of trees brought a lump of hope to his throat; he brought the Land Rover to a screeching halt. With a shout of glee, he pulled aside the camouflage netting at the side of the road, revealing a cache of serviceable anti-armor mis-*

Abbreviated Value Chart

Value	Measure
0	1
1	1.5
2	2.5
3	4
4	6
5	10
6	15
7	25
8	40
9	60
10	100
11	150
12	250
13	400
14	600
15	1,000
16	1,500
17	2,500
18	4,000
19	6,000
20	10,000

When trying to find the value of measures that fall in between the cracks on the Value Chart, we recommend you treat the listed measure as an upper bound for that value. For instance, a value of 10 has a measure of 100, while a value of 11 has a measure of 150. All measures greater than 100 and less than or equal to 150 have a value of 11.

This chart provides only a sample of the possible *Torg* values; the actual chart in the rulebook extends to a value of 100 and gives instructions on how to expand it even further.

Bonus Chart

Die Roll	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	25	30	35	40	45	50	+5
Bonus #	-12	-10	-8	-5	-2	-1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	+1							



siles he had previously hidden. Seconds later, as one of the enemy jeeps came over the hill, Quin opened fire.

Quin's *heavy weapons* value is 12. The missile has a damage value of 27. Paul rolls a 14 (bonus of 1) for a *heavy weapons* total of 13. The gamemaster says 13 is a hit. Quin's player then checks for damage. Adding the missile's damage value of 27 to the bonus of 1 yields a damage total of 28.

As the missile struck home, the lead jeep flipped out of control and began to burn. The other jeeps scattered and headed for cover. Grinning broadly, Quin dashed back to his Rover. That ought to slow them for awhile.

Beating a Difficulty Number

Some actions are harder than others. Whenever the gamemaster calls for a skill or attribute total, she also sets a difficulty number for the deed. Your character succeeds **if your total is equal to or greater than the difficulty number**. If your total is lower, you fail.

Example: *With a hairpin turn followed by a sharp left, Quin found himself in a narrow defile, safe for the moment. His grin was interrupted by the squeal of the Land Rover's brakes as he brought the vehicle to a stop five feet from the edge of a deep gorge. Quin could hear the sound of the remaining pursuit closing in.*

Paul decides that Quin is going to jump the Land Rover across the cliff. The gamemaster informs him that as Land Rovers do not fly, the jump is almost surely fatal; he assigns the task a difficulty of 22. Paul checks Quin's *land vehicles* value; it's a 10.

He rolls a 20, followed by a 10, followed by a 13; a final die roll of 43! The bonus number for this roll is 12. The total is 22, just enough for Quin to make it!

"Grow wings," growled Quin as he backed up, then gunned her forward. The Land Rover roared in response, throwing the soldier back against the seat as the vehicle leaped across the gorge, bouncing roughly on the other side. Quin howled in triumph.

Opposed Actions

If you are opposed by another character, his attribute or skill totals are often your difficulty number. If your total equals or exceeds your opponent's attribute or skill total, your action succeeds.

Sometimes your opponent's total will not include a bonus (i.e., no die roll). Then you must exceed his raw attribute or skill value with your total.

Example: Quin has a *dodge* value of 13. An opponent would have to get a total of 13 or better to hit Quin with a pistol shot.

Difficulty Numbers

Normally, the difficulty of a task is the opposing attribute of the character or thing acted upon (a monster's *dodge* value is the difficulty to hit it in fire combat; the wall's height value is the difficulty to scale the wall). Sometimes, however, you need a difficulty for a task that has no measurable value. The Difficulty Number scale (page 42) gives you those sorts of numbers. Make your best guess as to the difficulty of the task, and find the corresponding number under the "#" column. The numbers are scaled for a possibility-rated character with an average attribute; therefore heroes with greater-than-average values will succeed more often than the odds suggest, which is as it should be.

Difficulty Modifiers

The Difficulty Number scale is very handy for judging tasks that have no attribute to set a difficulty by. But what about cases where there is **both** an attribute *and* unusual circumstances? If Quin is shooting a gospog (a cross-cosm creature grown from seeds planted in fields of the dead) under normal circumstances, you would use the gospog's *dodge* score. If the fight is occurring in a textile factory in the Empire of the Nile, with all kinds of whirring machinery as additional obstruction, the difficulty for hitting the gospog (and Quin) should be higher.

Difficulty Numbers

Description	#	Modifier
Very Easy	3	-5
Easy	5	-3
Average	8	0
2:1 Against	10	+2
Difficult	12	+4
10:1	13	+5
Heroic	15	+7
100:1	18	+10
1000:1	22	+14
Never Tell		
Me the Odds	25	+17

The Difficulty Number scale can help here, too.

Decide how much more difficult than normal, or how much easier, you think the task is: very easy, twice as hard, maybe just a little bit easier than normal; maybe 10 times as hard as normal. Find your guess on the Difficulty Number scale and locate the result under the "Modifier" column. The result is *added* to the attribute difficulty of the task.

Example: Quin is firing at that pesky gospog in the textile factory. The gamemaster figures that firing through all that machinery makes it difficult, but not quite 10 times as difficult to hit the gospog. The Difficulty Scale gives a modifier value of +4. The gospog's *dodge* is increased by 4 to account for the machinery.

Possibility Energy and Storm Knights

Storm Knights can store possibility energy, energy which can temporarily alter the world around them. This is the energy the Possibility Raiders seek, and is perhaps the heroes' most powerful tool for defeating the schemes of the High Lords. It can be used in a variety of ways to allow characters to perform amazing feats.



Possibilities and the Die Roll

When attempting an action, you may spend one Possibility and roll the die again, adding the number rolled to the final die roll. No more than one Possibility may be spent on any one action. You may spend a Possibility **after** seeing your first roll. As possibility energy is so potent, any extra roll that is less than 10 counts as a 10 (but, of course, does not grant further rolls unless the extra roll is actually a 10 or 20).

Example: In the gorge-jumping example above, Quin got very lucky. What if he had been a little less lucky, rolling a 20 followed by a 9 (die roll of 29, giving a bonus of 9) for an action total of 19? Since the difficulty was 22, the first answer is that the Land Rover crashes in flames at the bottom of the gorge, as the jump fails. For Quin's player the better answer is to spend a Possibility and roll the die a third time, adding the number to his final die roll; if Paul gets a 12 on the third roll, the final die roll is 41, giving him a bonus number of 12 for a total of 22. Quin safely makes the jump.

Countering Possibilities

Whenever an enemy spends a Possibility to alter a die roll, your character may cancel the extra die roll by spending a Possibility himself. You must counter at the moment the enemy spends a Possibility, **before** the die is rolled. Both points are spent, and there is no extra roll. This works both ways — the gamemaster characters can spend Possibilities to counter your extra rolls as well.

Example: Count Von Starker is firing a pistol at Quin with a skill of 13. He needs a total of 13 to hit Quin.

The gamemaster rolls a 7, for a bonus of -2; the shot will miss. The gamemaster announces that Von Starker is spending a Possibility on the shot; Paul says he will counter. Both Quin and

Starker cross off one Possibility, and the roll stands.

Countering Effects

Characters may spend a Possibility to rid themselves of the effects of damage. No more than one Possibility may be spent to rid your character of damage (see "Combat" later in this chapter) from a single blow. Possibilities spent to avoid damage may not be countered.

Example: Quin is hit by a shot from a .38! The gamemaster tells Paul that Quin has suffered a wound, and a knockout. Paul grimly spends a Possibility; Quin is only shaken by the shot.

The crack of the pistol was followed by a searing pain as the bullet struck Quin in the shoulder. "Just a flesh wound," he muttered, as his Uzi spat death into the night.

Possibilities and Reality

Reality works differently between one cosm and another (see "The Axioms" later in this chapter), and possibility energy constantly flows to maintain the reality — meaning that equipment, magic, and even skills from your home cosm might not work so well in an alien cosm.

A character in a foreign cosm may spend a Possibility and cocoon himself in a "reality bubble" for 15 minutes. During that time, everything — technology, magic, etc. — works for that character as it would work in his home cosm. There are restrictions, but leave those to the gamemaster.

Example: Quin is in a "pure zone" of the New Empire of the Nile. In the pure zone of a lower tech level, his Uzi simply does not work. If he wished, Quin could spend a Possibility to make the automatic weapon work for 15 minutes. During this time, Quin's other equipment (his night scope, his anti-septic spray, his tear gas grenades) would also work.

Possibilities are a powerful tool for getting your character out of a jam. But once you spend them they are gone, so spend them wisely.

Non-Combat Interaction

In *Torg*, interaction between characters is very important. Your abilities with these skills can be as useful, if not more so, than your ability in combat. The interaction skills are: *charm*, *persuasion*, *intimidation*, *taunt*, *trick* and *test of wills*.

Charm

Charm is used to change the attitudes of characters you meet. The base difficulty for *charm* is the target character's *willpower*; if the target has no *willpower* skill, use his *Mind* instead. A successful *charm* improves the target character's attitude toward your character. There are five possible attitudes: *enemy*, *hostile*, *neutral*, *friendly*, and *loyal*. To make a *charm* attempt you must tell the gamemaster what you are saying or doing that would improve the target's attitude toward you.

Each successful *charm* **temporarily** improves the target character's attitude by one step — from *hostile* to *neutral*, for example. After a time (at the gamemaster's discretion), charmed characters return to their *base attitude*, which was the character's attitude toward you before the *charm* attempt began.

Charming characters who like you is easier than charming characters who hate you. The gamemaster will let you know how well you've done in a *charm* attempt.

An unsuccessful or minimally successful *charm* prohibits your character from any further *charm* attempts on his target (for a while, anyway), although you may "press the issue". If you roll better than you need to *charm* a character, you can continue to *charm*.

Pressing the Issue

If you fail a *charm*, or if your *charm* is only minimally successful, you must stop the *charm* attempt, unless you want to risk *pressing the issue*. This simply means that you ignore your first failure and try again.



If you press the issue, you are allowed one more attempt, regardless of how successful you are. As usual, a successful result improves the target's temporary attitude one step.

However, if you press the issue and *fail*, the target character's attitude is immediately **worsened**, as he is now aware that you have been putting on the charm.

Example: *Crowfire sat herself down by the campfire. She had long ago noticed the tension in the other seated warriors, but chose to ignore it. The shaman, Iwesaka, emerged from the Stone Meeting.*

"We have disturbing news, my people," the shaman intoned. He whirled to stare at Crowfire. "We have a traitor among us, a traitor who has betrayed us to the Walking Dead!"

Crowfire stood up to face the shaman. "It saddens me to see that you misunderstand me and my actions. I thought we were friends, Iwesaka. Do you not remember the times that we hunted together? Was I not honorable, always?"

Crowfire has a *charm* value of 14. Her player tries to *charm*, rolling a 10 followed by a 14 for a final roll of 24 (bonus of 8). Crowfire's *charm* total is 22. The gamemaster says that is enough to temporarily bump the shaman from *hostile* (his base attitude) to *neutral*, and that Crowfire may continue to *charm*.

Crowfire tries again, getting a *charm* total of 18. The gamemaster announces another, minimal success, saying the shaman seems to have undergone a real change of heart and is now *friendly* toward Crowfire. Does she want to press the issue? The player stops right there; she doesn't want to take a chance on losing what she's already gained.

The shaman looked down, shame and memory playing across his face. "Perhaps you have been misjudged," he said with relief, "but the time to decide right and wrong is during the light hours. We shall talk on this in the morning."

After a successful *charm*, a character's **base attitude** toward your character might improve by one step. Your gamemaster will let you know.

Persuasion

The base difficulty for *persuasion* is the target's *willpower* value; if the target does not have the *willpower* skill, use his *Mind*.

Persuasion is used to persuade a character to take a suggested course of action. You can *persuade* a character to see things your way even if you do not *charm* him (but it's usually easier if you do). When you *persuade* a character, you have to tell the gamemaster exactly what you are trying to get him to agree to, such as "Crowfire wants the MP to agree to let her past the checkpoint." If you fail your *persuasion* attempt, you may not try to *persuade* the target character any further on any subject. *Persuasion* is made against the current attitude of the target, including any improvement due to *charm* (obviously, the *persuasion* attempt must be made soon after the *charm*, or the target will return to his base attitude).

The extent to which a character agrees to your suggestion depends on his current attitude toward your character. Even if you successfully *persuade* a hostile character, he is unlikely to do as much for you as would a friendly character.

Example: "Hold on a minute, Starker," Quin said boldly as he desperately cast about for a way to stay his execution. "I have information you might wish to hear. I suggest you put down the gun."

Paul is trying a desperate *persuasion* on an enemy character. In typical fashion he gets a huge roll and actually succeeds at *persuading* Starker. This does not mean he can have Quin order his deadly enemy to jump out a window — but Starker will stop and listen to what Quin has to say.

The villain considered for a moment, then smiled. "Certainly," he said. "But no tricks, now, or I'll gun you down like a dog."

Intimidation

Intimidation is used to prevent another character from taking action

against your character, or at least to reduce his bonus against you. It can also be used to gain information from a character. The target of an *intimidation* is the other character's *intimidation* or *Spirit*.

If your *intimidation* is successful enough, the intimidated character's actions are reduced in effectiveness. A really successful use of *intimidation* (called an attempt to *awe* a character) prevents the character from acting against you as long as you do not attack him. He might even give up, or give in.

Example: *Quin arched his head over the hedgerow, taking in the sight of five guards near the factory fence. He and The Yellow Crab, a pulp-inspired hero from the New Empire of the Nile, were here to investigate rumors that Kanawa Ltd. was linked to the Possibility Raiders. They had to get inside.*

The Crab grabbed Quin's arm. "Let me take care of them, Quin."

The Crab tries to *intimidate* the guards. His *intimidate* value is 12. The *Spirit* of the guards is 8. Chris, the Crab's player, generates a total of 14. The result is good, but not great.

"I suggest you do nothing foolish, for I ... I am the Yellow Crab!" The guards hesitated for a second, then drew their weapons and blazed away wildly. The Crab dove for cover as the frightened guards' shots went wide.

Intimidation can also be used to interrogate a captive. In this case, the target's attitude toward the person or thing you want information about helps determine your chance for success.

Example: "So tell me," Quin said, smacking the club into his hand with a steady, dangerous sound. "When is the raid planned?"

Quin is using *intimidation* to gain information from a captured Nile Empire shocktrooper with a *Spirit* of 9. The shocktrooper is loyal to his master, and will not reveal any information unless Quin gets a very high level of success. If the subject was a Nile Empire stoolie who was neutral about



Dr. Mobius (High Lord of the Nile Empire), a smaller roll would suffice.

A failed interrogation roll means that no further information may be gained by that questioner from that target.

Test of Wills

Test of Wills (short form: *test*) is used to slow your opponent's reactions. With spectacular success, you can actually get an opponent to flee or surrender with a *test*. The target of a *test* is the other character's *test* skill or *Mind*.

Taunt

Taunt is used in a manner similar to *persuasion*, but is most often used to **force** a character to act rather than **preventing** her from acting. The target of a *taunt* is the other character's *taunt* or *Charisma*.

When you *taunt* an opponent, you should tell the gamemaster what effect you'd like the *taunt* to have. If your total is high enough and the gamemaster allows the effect, the opposing character will do what you want.

Example: *The Crab stared at the shopkeeper in mock disbelief. "You want me to pay what for the horse? Have you forgotten all the teachings of your parents, just because you're too fat to go to worship on Holy Days? That price is usury!"*

As you can see, the Yellow Crab is *taunting* his opponent. Chris says he would like the *taunt* to make the shopkeeper ashamed so that she will **give** the Crab the horse. Chris then generates a *taunt* total of 18. The shopkeeper's *taunt* value is just a little too high for Chris to get full effect; however, the gamemaster rules that the *taunt* has caused the shopkeeper to lower her price by 20 percent.

Trick

Trick is also similar to *persuasion*, in that it can be used to force an opponent to act in a specific way.

The use of a *trick* allows a check against the target's *trick* or *Percep-*

tion with the object of slowing him down or negating his action. You should announce a desired effect before rolling for the *trick*. If your total is high enough, the opponent acts as you desire.

Combat

"The object of life is the death of your enemies."

— *Kurst of Orrorsh*

In a roleplaying game, combat isn't often fought on a board. Usually, the combat situation is described to you by the gamemaster; she describes your surroundings, your opponents and what actions your enemies are taking. Then she goes around the table asking each player what his character is doing this round. When she comes to you, tell her what your character is doing, and what skills he is using. **If you have a defensive skill, you are always assumed to be using that skill passively unless you state you are taking an active defense** (see "Defensive Skills" on this page).

How Long Does It Take?

A combat round represents 10 seconds of "game time." Resolving a combat round takes longer than 10 seconds of real time, but for your character only 10 seconds have passed.

Who Goes First?

In each round, one side gets to perform all its actions; then the other side performs all its actions. Actions are *not* simultaneous. Initiative is determined by flipping the top card of the drama deck (see Player Chapter Three in the rulebook for how to use the drama deck).

The side that has the initiative goes first. Of the characters on a side, the one with the highest *Dexterity* value goes first; the other characters act in descending order of *Dexterity*.

How Many Things Can I Do?

While there are many different types of action your character can take, you may only roll the die for one of them in any round.

The possible actions are: *attack*, *defend*, *maneuver*, *movement*, *simple action*, *intimidation*, *taunt*, *test of will*, and *trick*.

Action Descriptions

An *attack* action is the action your character takes to damage a target. An attack action always requires a die roll.

A *defend* action is the use of a defensive skill such as *dodge* or *melee defense* (see below). You do not have to roll a die, but if you do your defense will be increased.

Maneuver gets your character to a better position than before.

A *movement* action allows your character to move faster than his base movement rate. You may roll for a movement total to try to increase your character's speed.

A *simple action* is one such as shouting commands, flipping a switch, or similar easy tasks which require no die roll to perform.

An *intimidation* is a check against your opponent's *intimidation* or *Spirit* value. A successful *intimidation* gives you a tactical advantage.

A *taunt* is a check against your opponent's *taunt* or *Charisma* value.

A *test of will* is a check against your opponent's *test* or *Mind*.

A *trick* is a check against your opponent's *trick* or *Perception*. A successful result on *taunt*, *test*, or *trick* wins you a tactical advantage.

Note: A simple action and/or a passive defense may be combined with any other action.

Defensive Skills

Some skills can make your character harder to hit. If your character has the *dodge* skill, his *dodge* value is the difficulty number for an opponent's fire combat or missile attack. This is



called a *passive* use of the skill because no die roll is involved.

Your *melee* skill may also be used as a defensive skill, if you have a melee weapon; your *melee* value is the difficulty number for an opponent's unarmed or melee attack. Your *unarmed combat* skill value is the difficulty number for an opponent's unarmed attack if you do not have the *melee* skill or a *melee* weapon.

Active Use

A defensive skill may be used *actively*, if you announce your action as the use of a defensive skill (such as *dodge*). You may generate a defensive skill total for all attacks against your character in the round in which you announce active defense.

When rolling a bonus for an active defense, **treat all bonus numbers of less than one as one**. This makes sure your character does better by taking an active defense instead of passive.

Example: Quin decides to evade P-slug fire from the Karawa guards (he takes an active *dodge*). His *dodge* value is 13. The guards open fire, generating attack totals of 13 and 16. Paul's *dodge* total cannot be lower than 14 against the first attack, so the first guard misses. Against the second guard, Paul rolls and generates a total of 17. Quin just barely evades the second shot.

Declare whether or not you are rolling for your defensive skill prior to the rolls of your attackers. If you use an active defense, you may not roll for any other action that round. This is true even if the attackers roll so poorly that an active defense is not needed; your character is still focused on avoiding attack that round.

Attack Skills

Attack skills include *energy weapons*, *fire combat*, *heavy weapons*, *unarmed*, *melee*, and *missile*. Magic and spiritual skills can sometimes be used as attack skills. When using an attack skill, if your skill total is equal to or higher than the difficulty number of the attack, your character hits his opponent. The difficulty number is either an opponent's defensive skill, or his *Dexterity* if he has no skill.

Damage

"Hitting an adversary is necessary but not sufficient."

— Dr. Hachi Mara-Two

Once a character is hit, a second total (the *effect total*) determines damage. The attacker's damage value is his *Strength*, possibly modified by a melee or missile weapon, or the damage value of the weapon itself (for firearms and other weapons that provide their own energy). The difficulty is the target's *Toughness* (or armor value). The more the difficulty number is exceeded, the more the target is damaged. Your gamemaster will tell you the specific effects.

Remember that to get an effect total, you use the same bonus number that generated the first total.

Example: Quin's Uzi has a damage value of 17. His roll to hit was 15 for a bonus of 2; this gives a second total of 19 (17+2). The guard has a lined vest with an armor value of only 12, so Quin did damage.

Types of Damage

A character can suffer up to three types of damage when he takes a blow: *shock*, *knockout condition* and *wounds*. An additional, temporary effect called a *knockdown* is also possible. When your character is hit, the gamemaster will tell you what kind or kinds of damage the character takes.

Shock damage is expressed as a number. Record shock damage in the "Damage" section of your character template. When the total number of shock points taken equals or exceeds your character's *Toughness*, he falls unconscious.

Knockout conditions represent blows to vulnerable areas. Knockout conditions are marked by the letters "K" and "O." The gamemaster will tell you if you take a K blow; record this on your template. If a character with a K-condition takes another K blow, two additional shock points are taken. If a character with a K later gets an O, he is knocked unconscious.

Wound damage is damage that lingers. There are four levels of wound

severity: *wounded*, *heavily wounded*, *mortally wounded*, and *dead*. When your character takes a wound, record this on your template. Wounds are cumulative: a *heavily wounded* character who takes another *wound* is now *mortally wounded*, and so forth. When a character reaches the *mortally wounded* level, he will soon die unless he receives medical attention.

Another possible result is a knockdown. This represents the force of the blow physically knocking a character off his feet. A character who has been knocked down may only defend for his next action.

Possibilities and Damage Reduction

A player may spend a Possibility to reduce the damage his character takes from the current blow. Each Possibility may do three of the following:

1. Remove three points of shock damage from the blow.
2. Remove a knockout condition from the blow.
3. Remove a knockdown result.
4. Remove one level of wound.

A player may spend one Possibility to reduce damage from a single blow. The Possibility is spent **after** the blow is taken. Cards (which are explained in the rulebook) that act as Possibilities may be spent **in excess** of one.

Example: A guard gets off a good shot at the Yellow Crab, resulting in a *wound*, a K, and four shock points. Chris spends a Possibility to rid the Crab of the *wound*, the K-condition, and three shock. The Crab takes one shock point.

Example: In a hail of gunfire, Quin takes a *mortal wound*, a "KO" and five points of shock. Quin needs to stay conscious, but he has already taken some shock damage. One Possibility gets rid of three points of the shock damage, and the K, leaving Quin with the ability to remove only one wound level; he ends up with a *heavy wound*. If he had a "hero" or "drama" card, he could eliminate all the remaining damage.



Healing

Each type of damage takes a different amount of time from which to recover.

Shock damage is removed at a rate of one point per minute. The Oportion of a KO is removed in one minute. A character regains consciousness when her total shock damage taken is less than her *Toughness*, and she is not KOed. A K requires a half an hour to go away.

Once a day, beginning with the day after the wound was taken, a wounded character is entitled to a healing roll. The "skill value" is the character's *Toughness* (a measure of his or her vitality as well as resistance to damage) and the difficulty number is the character's *Toughness* as modified by the wound level. If the healing check is successful, the wound improves one level. An attending physician can help your character make a healing check (your gamemaster will explain how).

Example: Quin has taken a *heavy wound* in combat. The next day Quin makes a healing roll. The skill value is his *Toughness*, an 11. The difficulty number is his *Toughness* plus 3, a 14. He rolls a total of 12. The wound does not improve. Quin should probably seek medical attention, a fact that the Yellow Crab helpfully points out.

First Aid

A successful *first aid* check stabilizes a mortally wounded character, preventing him from dying. In addition, *first aid* removes all shock and knockout conditions, and lets the treated character regain consciousness. A character cannot be permanently healed by *first aid*.

Movement in Combat

On your template, to the right of the skill section, is a section for your movement rates and values; the movement rate given is in meters per round. The rate assumes you are running (or otherwise moving) full tilt.

You may announce a movement action and generate a movement total

to try to go faster than your movement rate. Movement is like a defensive skill in that any bonus less than one is treated as one when you make an active movement roll. Ask your gamemaster for advice.

If you are walking, you can walk 10 meters per round. Any movement at a rate greater than 10 meters per round is considered running.

The Axioms

Each cosm has its own reality; dragons which are real in fantasy are not physically possible in the Living Land of the primitives, and would have a miserable existence in Core Earth. The key to what can and cannot exist, what does and does not work, are the *axioms*. The axioms describe the levels of four basic traits of a world: magic, social, spiritual, and technological.

Example: Quin comes from Core Earth. Core Earth's magic axiom is rated at 7, the social at 21, the spiritual at 9 and the tech at 23. Core Earth is a lot more advanced technologically than spiritually or magically.

If an axiom is not high enough to support an activity, performing that activity creates a *contradiction* in that cosm. For example, using an automatic pistol in the fantasy realm of Aysle would cause a contradiction.

The possibility energy of the cosm is organized so as to enforce the axiom levels, eliminating contradictions. If a creature needs a certain level of magic to survive, and a cosm does not provide that level, the creature will soon die. If a piece of equipment needs a certain tech level to function, it can fail if used in a cosm of lower tech. Certain social inventions, such as credit, democracy, or even money, are not possible at very low social levels, and would not be understood by denizens of those cosms.

The immediate effect of the axiom laws is that equipment, spells and certain creatures foreign to a cosm will not work as well in that cosm. Your gamemaster has more details.

The Reality Skill

Characters with the *reality* skill are called *possibility-rated characters*, because they can store possibility energy using this skill. Possibility-rated characters are better connected to the possibility energy of their cosm, giving them several advantages over non-rated characters. For example, non-rated characters, or Ords, roll the die again only on a 10, giving them far less of a chance of performing a spectacular feat.

Uses of the Skill

If your equipment or abilities fail because of the difference in realities, your *reality* skill may get them to function once again. You may try once per round to get your equipment or abilities working.

The *reality* skill may be used to invoke a *reality storm*, a contest between two possibility-rated characters from different cosms. The contest is fierce and quite dangerous, ending with one opponent stripped of all his Possibilities. A storm can drain you of Possibilities, cause increasing physical damage to the area, transform you over to the reality of your attacker, even lock you into a swirling maelstrom of primal possibility energy, a cycle of creation and destruction which may never end. Reality storms are therefore to be used only with extreme caution. They can destroy your character.

Ords

The Possibility Raiders coined the term "Ords" as a derogatory contraction of "ordinaries" when referring to beings without the *reality* skill. The usage has become common in all the cosms. While Ords are more restricted than possibility-rated characters, they can be quite powerful, as the only criterion for being an Ord is the lack of a *reality* skill. The largest giant in the fantasy realm, with strength enough to lift buildings, would still be considered an Ord if he did not have the *reality* skill.



Stormers and Storm Knights

When the Possibility Raiders invade a cosm, one consequence is the huge reality storms caused by the intermingling of two separate axiom sets. These storms, filled with possibility energy that wrack and warp reality, often create the conditions by which heroes reach their potential and become possibility-rated characters. As the Raiders observed that these heroes were found most frequently in the wake of a storm, they called them "stormers."

One hero, a Tolwyn Tancred of the Aysle cosm, decided to use the truth in the Possibility Raiders name, but to coin a more noble title. She created the term *Storm Knights* to refer to those heroes who oppose the High Lords and the other Possibility Raiders.

Story Structure in the Game

The game of *Torg* consists of placing your character in stories which the gamemaster has plotted. Your choices for your character, combined with the rules of the game, determine the outcome of the story. You 'win' the game by achieving a favorable outcome for your character. Since *Torg* is a game structured around storytelling, the rules reflect the structure of stories. The following definitions are referred to throughout the rules.

An *adventure* is a complete story. The player characters confront the main problem or conflict in the story, and achieve a final success or failure.

An *act* is a large portion of the story in which the characters solve a problem or obtain a goal necessary to go on to the next step in the story. A *Torg* adventure usually has from two to five acts.

A *scene* is a portion of an act. The action in a scene is continuous. If the story makes a jump in time or place, then the scene has changed. If the characters are still dealing with a character or situation introduced in a scene, then that scene has not yet ended.

An *event* is an action or situation confronting the characters in a scene. A scene may have more than one event. Events introduced in a scene are resolved in a scene, but may trigger other events in other scenes.

Awards

"Guys who do a tough job are good; guys who do a tough job and learn something from it are heroes."

— Rick Alder, NYPD

Your character can be awarded from zero to three Possibilities per act. The more heroic your character is, the more great deeds performed and opponents defeated, the greater the number of Possibilities awarded at the end of the act. To be awarded three would require an exceptional effort on the part of your character.

At the end of a successful adventure, the gamemaster may reward your character by giving him additional Possibilities, usually from six to 12.

You can save these points and use them to alter die rolls and lessen damage in the next adventure, or spend them to improve your character's attributes and skills.

Improving Attributes and Skills

Improving a skill costs a variable number of Possibilities depending on how skilled you already are. The better you are, the more difficult it is to improve your skills. You improve a

skill one add at a time, i.e. if you want to improve a skill from four to seven you would have to buy skill five, then six, and finally seven. You may not skip steps, although you may improve more than one level at a time if you have enough Possibilities.

To increase a skill costs a number of Possibilities equal to the skill add purchased. Increasing a skill add from three to four would cost four Possibilities. To gain the first add of a new skill costs two Possibilities if your character can find a teacher, five Possibilities if self-taught. Gaining a skill that cannot be used unskilled costs five Possibilities if taught, 10 if untaught. If a skill requires knowledge not native to your character's cosm the cost of learning the skill is doubled.

Example: Yellow Crab picks up *test of wills* for two Possibilities, and ups his *science* add to three for three Possibilities. He's interested in learning *divination magic*, but that would cost him 10 Possibilities, since he cannot find a teacher and the skill cannot be used unskilled.

Improving Attributes

Attributes may also be improved, but at a far greater cost. An attribute may never be improved beyond the racial maximum.

Improving an attribute costs Possibilities in the same manner as improving a skill, but the cost is *tripled*.

Example: If the Crab wanted to improve his *Dexterity* attribute from 10 to 11, it would cost him 33 Possibilities.



Chapter Three

The Lizard and the Lightning



By now you should understand enough about the rules to begin playing — but there are important non-rules elements of the *Torg* game that you have yet to encounter.

What makes a good play session is really the *story*. The players each take the *role* of a single character in this story, while the gamemaster acts as the *storyteller* by crafting the basic plot, keeping the events flowing smoothly, and acting the parts of the minor characters in the tale.

As a player, you will be called upon to speak, act, and make decisions for your character. In short, you *become* the character. We recommend that you play through the following short solitaire adventure in order to familiarize yourself with the concept of “playing” a character. What distinguishes solitaire adventures from ordinary *Torg* adventures is the fact that no gamemaster is necessary for play. All of the gamemaster’s functions are handled by the paragraphs below, as you will see.

The Lizard and the Lightning

Mission Accomplished! You pat yourself on the back for a job well done as you swing your twin-engine aircraft through the cloudy skies over Minneapolis, Minnesota, just on the fringe of the realm known as the Living Land. You’ve successfully delivered a planeload of perishable drugs to the resistance fighters based in the Twin Cities, and now you’re heading back to your home base near Springfield.

Ahead, the blue skies are slowly melting into an ugly shade of gray as a thick mist begins to swell over the ground, obscuring your view of the plains below. Something definitely seems wrong. Perhaps this adventure isn’t over after all.

To play this solo adventure, you’ll need a pencil, paper, a 20-sided die, and a copy of the sample character found on page 8 of this book.

Begin the adventure by reading the section labeled “1.” Each section describes a situation and asks you to make a choice or test your character’s abilities. The results of these choices and tests will then lead you to another section (“go to section 12”). The adventure will tell you when you’re finished.

The drama deck is not used while playing this adventure.

After you finish, try the adventure again. This time, make different choices and notice how they affect the outcome.

In this adventure, you will take on the role of Quin, a fearless member of the resistance movement that is trying to prevent Baruk Kaah (the High Lord of the Living Land) and his minions from overrunning the sector of Core Earth that borders the Living Land. For a greater challenge, Quin only has three Possibility points available for this adventure.

1

You fly on for another half hour before you find what’s causing the darkening skies: a fierce reality storm is brewing up ahead. As you approach, you hear a deafening roar and catch sight of fickle lightning bolts dancing near the storm’s heart.

It’s decision time. You can either continue on your present course, which will take you right into the heart of the storm, or you can turn back to avoid the storm completely.

You figure the odds are about a thousand to one of making it through the storm unscathed. One small benefit, though: if you do have to land, it’s unlikely any hostiles on the ground will see you.

On the other hand, if you turn back over the Living Land, the alien axioms might prevent your plane from functioning. Even if you keep it working, you have limited fuel — if you fly around for too long, you will certainly have to land before you reach Springfield.

- If you want to head into the storm, go to section 45.

- If you want to try to avoid the storm, go to section 51.

2

DO NOT MAKE A TICK MARK FOR THIS PARAGRAPH. The Edeinos warrior attacks you with his war stick. His *melee weapons* value is 13.

Roll the die for a bonus, and add it to the warrior’s *melee weapons* value as discussed on pages 12-14 (don’t forget, the warrior rolls again on 10s). If the total exceeds 12 (your *melee weapons* value, used defensively), you have been hit. (This means that you are hit on a roll of nine or higher — check to see for yourself).

- If he misses you, go to section 19.

- If you are hit, the stick strikes a painful blow! Add the same bonus to 11 (this is the warrior’s damage value with his club). Since you don’t know all the rules for assessing damage, use the following:

Effect total = 10 or less: no damage.

Effect total = 11-14: one shock point.

Effect total = 15-17: two shock.

Effect total = 18+: three shock.

Record your shock damage on your scrap paper. If the total shock damage you’ve taken so far equals or exceeds your *Toughness* (11), you are knocked out. After each blow, you can spend one Possibility to avoid taking the shock damage from that blow.

- If you’re still up, go to section 19.

- If you’re knocked unconscious, go to section 13.



3

The engine sputters once, then resumes its steady roar. Unfortunately, all this flying around has depleted your fuel to the point where it's no longer safe to stay aloft. With no other choice available, you quickly bring the plane in for a gentle landing at the very edge of an open field. Hopping out quickly, you take a look at your surroundings.

Go to section 46.

4

The first order of business is to get away from the plane: someone might have seen you come down. You gather the necessary items from your vehicle and set off into the nearby forest, wondering which way to go from here. Your musings are interrupted by a low, menacing hiss.

An Edeinos warrior, bearing an oddly shaped war club, stands before you on the forest path. Moving with amazing speed, the lizard man rushes at you!

Go to section 2.

5

The storm is fierce and your plane is badly damaged, but you're an experienced pilot. Skillfully avoiding the worst of the turbulence, you manage to glide in amid rain and lightning for a semi-powered landing at the very edge of an open field. At least you're sure that no one could have seen you come down! The plane lurches to a stop as the sky begins to clear above you.

Go to section 38.

6

The forest trail ends ahead of you. Time to backtrack.

Go to section 37.

7

Having made it across the gorge, you continue on your way. After a time, you emerge from the forest path into a clearing, only to find yourself face-to-face with six Edeinos warriors, each armed with a spear — and a menacing stare.

Thinking furiously, you remember that there are two Edeinos tribes in this area; unfortunately, they are quite different.

If these Edeinos are of the Furrek-Dah tribe, then they are fanatic followers of Baruk Kaah and will slay you out of hand. Your only chance is to take advantage of the Furrek tradition of single combat: if you quickly issue a challenge, you'll only have to fight one of them for your freedom. They look big and strong, but it's better than fighting all six.

On the other hand, if these are members of the Ahh-Keht, then they are one of the renegade Edeinos tribes working against Baruk Kaah. Challenging them would be a mistake, but a quiet parley might get you through alive. Just as you come to a decision, you notice an X pattern painted on the backs of the warriors' hands.

• If you want to issue a challenge, go to section 41.

• If you want to persuade them to let you pass, go to section 25.

8

You fight the controls as you descend, but the plane is too badly damaged. The pounding rain and the desperately rough air don't make things any easier, and with a gut-wrenching sensation the plane skips off a stand of trees and plunges nose-first to the ground!

As you pull yourself, groaning, from the wreckage of the plane, the storm begins to clear around you. You've taken a *heavy wound* (see page 18) in the crash. If you spend one Possibility, you are only *wounded*. If you spend two Possibilities, you are not wounded at all. Mark your wound status on your character template now.

Go to section 38.

9

Quietly, calling upon every ounce of woodcraft you possess, you advance into the forest. Because of your amazing stealth, the Edeinos warrior doesn't seem to be aware of your presence. Of course, the distant rumbles of thunder covering the sounds of your passage didn't hurt your cause.

You peer cautiously through the brush at the lizard man. The warrior looks nervous, as though waiting for something. You wonder if it would be better to wait and observe, or simply to attack.

• If you continue to wait and watch, go to section 31.

• If you attack, go to section 19.

10

The warrior you are examining has something painted on his hand that catches your eye, and you remember that the Edeinos use such markings to distinguish between tribes. The faint spiral-shaped markings place this warrior as a member of the Furrek-Dah, a malevolent band of Baruk Kaah's followers. The Furrek are bad news; they are numerous, fanatical, and powerful. You definitely want to avoid them.

In fact, the odds are that there are more of them nearby — time to skedaddle!

• Go to section 14.

11

An examination of the animal trails and types of foliage in the area leads you to believe that you can best escape the Living Land by heading northwest. You could be wrong, though....

• If you want to head northwest, go to section 21.

• If you want to head southeast, go to section 37.

• If you want to go through the hills, go to section 36.



12

You finally emerge from the forest and cross over the border, out of the Living Land. You immediately spot a band of Core Earth resistance fighters from the Twin Cities area who were sent out to look for you after the local command realized that your plane went down. You should be in Springfield in less than a day!

Congratulations! You have successfully completed the adventure.

Turn to section 54.

13

The Edeinos' mammoth blow sends you crashing to the ground. Unfortunately, the Edeinos don't usually take prisoners.

Things look pretty bad for Quin — perhaps if you were playing a regular adventure you could think of some way to save him. For now, the adventure is over. Turn to section 54.

14

Okay, you're out of danger for the moment: time to begin your journey out of the Living Land. To the west is the forest, to the south are the hills. It also occurs to you that it might be useful to know where the Edeinos warrior came from, but searching around for tracks will use up more of your time.

- If you head west, go to section 39.
- If you head south, go to section 36.
- If you want to track down the Edeinos' point of origin, go to section 42.

15

The reality storm begins to flare up overhead! Booming thunder shakes the trees, fierce winds whip across the landscape, and powerful lightning bolts arc groundward.

You have too little protection to weather this storm in the open! A bolt of lightning smashes the ground

nearby, and an electric tingle suffuses your body. With a sigh of regret, you sink to the ground, unconscious.

We don't know if Quin will survive this terrible ordeal, but now it's time for you to get back to the rules. First, go to section 54.

16

You hear footsteps approaching your downed plane! Thinking quickly, you duck into the cargo compartment and look out a small window into the clearing outside.

Suddenly a fierce Edeinos warrior, one of the shamanistic lizard men inhabiting the Living Land, steps out of the underbrush and begins stalking around the wreckage. He is quite obviously an enemy (his strange warclub is held at the ready) and looks as though he is about to enter the plane to search. Your only chance is to ambush him before he spots you and attacks. You spring into battle as the Edeinos approaches.

Go to section 19.

17

You plummet into the gorge and strike rock after a short fall. You're injured, taking a *heavy wound* in the fall. You can spend a Possibility to take no damage. If you are already wounded, remember the wound accumulation rules on page 18.

• If you now have three or more wounds, the adventure is over for you. Perhaps if you were playing Quin in a real adventure, you'd be able to continue somehow. For now, go to section 54.

• If you are now heavily wounded or unwounded, go to section 7.

18

You fight the controls as best you can, but the plane is all but dead in your hands: the primitive axioms of the Living Land can't sustain sophisticated machinery for long.

One last heave on the stick, and with a gut-wrenching sensation, the plane skips off a stand of trees and plunges nose-first to the ground!

You pull yourself from the wreckage of the plane, checking for broken bones. You're woozy: you've taken a *wound* (see page 18) in the crash. If you wish, you may spend one Possibility to avoid taking the *wound*. Mark your wound status on your character template now.

Go to section 46.

19

DO NOT MAKE A TICK MARK FOR THIS PARAGRAPH. You strike at the warrior. Roll the die to generate a bonus number and add it to your *melee weapons* value of 12 (remember, you roll again on 10s and 20s and you can spend a Possibility to get another roll). You need a total of 13 or more to hit the Edeinos (this means that you hit on a roll of 13 or higher — check to see for yourself).

• If you miss, go to section 2.

• If you hit, you slam your knife into the Edeinos' thick hide! Add the same bonus to 12 (your damage value for the knife) to get a total. Since you don't know all the damage rules, use the following to calculate damage on the Edeinos:

Total = 10 or less: no damage.

Total = 11-12: one point of shock.

Total = 13: two shock.

Total = 14-15: three shock.

Total = 16-18: five shock.

Total = 19+: 11 shock.

Record shock damage to the Edeinos on your scrap paper. If the total equals or exceeds 11 points, you have defeated him.

• If the warrior is still standing, go to section 2.

• If you defeat the warrior, erase all shock damage and go to section 47.

20

The Edeinos appear to consider your request, muttering heatedly among themselves. They keep an eye



on you, though; escape would be impossible. After a while, the leader speaks:

"You are not our enemy," he says, "but we have no way of knowing if you tell the truth or not. Your uniform could have been stolen from a true friend. You could be a renegade, working with the Furrek-Dah. We have no choice but to take you back to our village. Come, do not resist or we will kill you."

For Quin, the adventure has just begun, as he must now escape from the gentle prison of the Ahh-Keht. For you, the adventure has ended. Go to section 54.

21

You continue along the forest path. The trail veers to the west, and suddenly you find a deep gorge blocking your progress. You walk to the edge and kick down a few pebbles to gauge its depth. At least 30 meters! The only way to cross the gorge is to climb a tree on one side and jump over to a limb on the other side. It's either that or wander aimlessly in the forest until the storm takes you.

This is a *jumping* skill check, but you do not have *jumping* skill. Generate a bonus number and add it to your *Dexterity* value of 11 — you do not get to roll again on 20s.

- If your total is 10 or less, go to section 17.

- If your total is 11 or more, go to section 7.

22

One warrior smiles, or seems to smile — it's hard to tell with Edeinos. At any rate, they appear a bit more friendly; now might be a good time to put your request. Or you could try to press your advantage and really win them over. If you do press, though, you run the risk of saying something foolish and losing what advantage you already have.

- If you put your request now, go to section 33.

- If you press your charm, go to section 53.

23

You summon all of your will and overcome the foreign axioms of the Living Land, creating a stable field of Core Earth axioms in a bubble around yourself. The engine, silent until now, begins to sputter back to life, and your wilting plane is suddenly renewed with energy as you climb back into the clouds.

You fly gracefully ahead of the storm, searching for an opening in the dark and roiling clouds. It doesn't look good, and time is running out.

Go to section 3.

24

You know from experience that it's best to tell someone *why* they should help you even before you ask for their help. Clearing your throat, you step forward and speak:

"Friend Edeinos, I am Captain Quin of Springfield in Core Earth —"

As soon as you say 'Core Earth,' the six warriors are swarming over you, spears thrusting toward you.

Oops.

Quin is in bad shape. If you were playing a real adventure, perhaps a well-played escape card could save you. For now, the adventure is over. Go to section 54.

25

You know from experience that it's best to tell someone *why* they should help you even before you ask for their help. Clearing your throat, you step forward and speak:

"Friend Edeinos, I am Captain Quin of Springfield in Core Earth." They stare at you stonily. "We fight for the

same goals, you and I." Still no response.

This is a *charm* skill check. You do not have the *charm* skill. Roll a bonus and add it to your *Charisma* value of 9, but don't roll again on 20s.

- If your total is 11 or less, go to section 35.

- If your total is 12-15, go to section 22.

- If your total is 16 or more, go to section 40.

26

You stand, gasping, over the fallen body of the defeated Edeinos warrior. The others mutter among themselves, looking at you with the Edeinos equivalent of frightened eyes. One steps forward and says, "We honor our promises ... you are free to go."

Weary from battle, you continue on. After a long journey, the storm brewing at your back, you finally emerge from the forest and cross over the border and out of the Living Land. You immediately spot a band of Core Earth resistance fighters from the Twin Cities area who were sent out to look for you after the local command realized your plane went down. You should be in Springfield in less than a day!

Congratulations! You have successfully completed the adventure.

Turn to section 54.

27

The challenge hangs in the air for several seconds, and the Edeinos look at one another as if trying to decide what to do. Then one (the biggest, burliest one, as far as you can see) steps forward.

"I am Gon-Tin," he says in broken English, "and as challenged I strike first blow. If you defeat me, you pass unharmed. Prepare yourself, man of Earth."

- Go to section 49.



28

You examine your surroundings, but find no clues to help you decide which way to go. You'll have to trust to luck—or not go into the forest at all.

- If you want to head southeast, go to section 37.

- If you want to head northwest, go to section 21.

- If you want to go through the hills instead, go to section 36.

29

With a deep breath and a prayer, you continue.

"My people are willing to see the Living Land continue to exist on Earth; we only wish to halt the advances of the evil Baruk Kaah. I hope that one day we may come to share mutual trust and friendship."

Roll a bonus number for your *Charisma* value of 9. Don't roll again on 20s.

- If your total is 11 or less, go to section 53.

- If your total is 12 or more, go to section 30.

30

Trying to sense the moods of Edeinos is difficult at the best of times, but you feel this might be the right moment to request safe passage: they're looking positively friendly!

After a slight dramatic pause, during which they lean forward eagerly, you put your request:

"And now, warrior-friends, I must hurry away to avoid the brewing storm. Please let me pass unharmed, and perhaps we will meet again one day."

Roll a bonus number for your *persuasion* value of 10.

- If your total is 7 or less, go to section 20.

- If your total is 8 or more, go to section 12.

31

This is a test of the *find* skill. You do not have *find*. Roll a bonus number for your *Perception* value of 9, but don't roll again on 20s.

- If your total is 7 or less, go to section 43.

- If your total is 8 or higher, go to section 10.

32

DO NOT MAKE A TICK MARK FOR THIS PARAGRAPH. You strike at the warrior. Roll a bonus number for your *melee weapons* value of 12 (remember, you roll again on 10s and 20s and you can spend a Possibility to get another roll). You need a total of 12 or higher to hit the Edeinos.

- If you miss, go to section 49.

- If you hit, you slam your knife into the Edeinos' thick hide! Add the same bonus number to 12 (your damage value for the knife) to get a total. Since you don't know all the damage rules, use the following to calculate damage on the Edeinos:

Total = 11 or less: no damage.

Total = 12-13: one point of shock.

Total = 14: two shock.

Total = 15-16: three shock.

Total = 17-19: five shock.

Total = 20+: 13 shock.

Record shock damage to the Edeinos on your scrap paper. If the total equals or exceeds 13 points, you have defeated him.

- If the warrior is still standing, go to section 49.

- If you defeat the warrior, erase all your shock damage and go to section 26.

33

After a slight dramatic pause, during which the Edeinos warriors lean forward curiously, you put your request:

"And now, warrior-friends, I must hurry away to avoid the brewing storm. Please let me pass unharmed,

and perhaps we will meet again one day."

Roll a bonus number for your *persuasion* value of 10.

- If your total is 8 or less, go to section 20.

- If your total is 9 or more, go to section 12.

34

You spend several minutes examining the trail and the forest nearby, looking for signs of where the warrior came from, but you find no evidence of the lizard man's passage—he seems to have appeared out of thin air. Okay, time to get going.

- If you want to head into the forest, go to section 39.

- If you want to head into the hills, go to section 36.

35

The Edeinos look at you as though you are from another planet—come to think of it, you are. It might be wise to simply put your request now, before you make things worse with your chatter. Or, you could try one more time to soften them up.

- If you put your request now, go to section 48.

- If you continue trying to be charming, roll a bonus and add it to your *Charisma* value of 9, but don't roll again on 20s.

- If your total is 11 or less, go to section 52.

- If your total is 12 or more, go to section 33.

36

You walk down into the series of low hills, trying to keep out of sight as much as possible. The skies overhead are still darkening and you catch sight of a flock of pteradon-like Lakten fleeing the area. In fact, the lack of local wildlife in the region seems quite dis-



turbing, even considering the storm conditions.

Something is definitely wrong and it doesn't take you very long to find out what it is: you emerge from the forest path into a clearing, only to find yourself face-to-face with six Edeinos warriors, each armed with a spear — and each shooting you a menacing stare.

Thinking furiously, you remember that there are two Edeinos tribes in this area; unfortunately, they are quite different.

If these Edeinos are of the Furrek-Dah tribe, then they are fanatic followers of Baruk Kaah and will slay you out of hand. Your only chance is to take advantage of the Furrek tradition of single combat: if you quickly issue a challenge, you'll only have to fight one of them for your freedom. They look big and strong, but it's better than fighting all six.

On the other hand, if these are members of the Ahh-Keht, then they are one of the renegade Edeinos tribes working against Baruk Kaah. Challenging them would be a mistake, but a quiet parley might get you through alive. Just as you come to a decision, you notice a spiral pattern painted on the backs of the warriors' hands.

• If you want to issue a challenge, go to section 27.

• If you want to attempt to persuade them to let you pass, go to section 24.

37

The forest paths continue on. Trails lead to the east and west.

• If you want to go east, go to section 6.

• If you want to go west, go to section 21.

38

Judging from what little terrain you recognized as you were descending, you would guess that your landing approach carried you a couple of miles past the border and into the Living Land after all. This can be a dangerous place; you'd best get back to the Core

as quickly as possible. The border lies to both the west and the south. Obscuring the passage to the west is a thick forest, while a series of low hills obscures the passage to the south.

Before you begin plotting your strategy, you should also consider one other factor: reality storms like the one that brought down your plane are rarely isolated phenomena; they come in bursts. You can expect the next storm to hit in approximately two hours. Unless you are out of the realm by that time, things will get very dangerous.

Starting with the next paragraph, put a tick mark on your character sheet each time you finish reading a paragraph. Once you have made a total of 12 such marks, go to section 15. Jot down that paragraph number so you don't forget.

Standing outside the plane, you check over your remaining equipment and contemplate your next move. While you're thinking, you hear a faint crunch of footsteps in the woods nearby.

You're sure no one could have seen the crash, but you move quietly into the woods to see what's up. In the distance, obscured by trees, you see a lizard-man inhabitant of the Living Land — an Edeinos warrior! It might be worth sneaking up on this potential enemy, or it might be best to just let him move along.

• If you want to investigate the warrior, go to section 9.

• If you wait for him to pass and then continue your journey, go to section 14.

39

You stand at the entrance to the thick forest. The trees form a dense green canopy that shoots up overhead. A heavily wooded trail leads to the northwest and to the southeast. You have no idea which way to go.

Roll a bonus number for your survival value of 9.

• If your total is 9 or less, go to section 28.

• If your total is 10 or more, go to section 11.

40

There is a sudden stir of interest among the Edeinos; something you said must have caught their fancy. Is now the best time to ask for safe passage? Or should you warm up to it a little more before coming right out and asking for favors?

If you ask now, they might still say no (they don't look *that* friendly), but time appears to be running out — neither of you can afford to stand out here all day.

• If you ask for safe passage now, go to section 33.

• If you keep trying to be charming, go to section 29.

41

The warriors seem disturbed by your challenge. All their spears rise up to point at you. They advance *en masse*, crackling with spiritual power.

Just before they overwhelm you, one says "The enemy of one Ahh-Keht is the enemy of all Ahh-Keht. You must die!"

Quin is in quite a fix — perhaps if you were playing this character in a real adventure, you could figure out a way to save him. But for now, it's over. Go to section 54.

42

Searching for signs of the Edeinos' passage will take time, but could be well worth it.

Roll a bonus number for your tracking value of 10.

• If your total is 11 or less, go to section 34.

• If your total is 12 or more, go to section 50.

43

The warrior raises his head, sniffing at the breeze. He looks fearful and



mutters "Hossraf," which you believe is the Edeinos word for "storm."

Before you can contemplate another course of action, the warrior races off to the northeast. You're alone again.

Go to section 14.

44

Rather than drain yourself of precious Possibilities, you allow the axioms of the Living Land to flow around you, through you. You can feel the energy rapidly ebbing out of the aircraft, until the engine sputters twice, and dies. Now you'll have to glide the plane down to an emergency landing.

Bringing the plane down under these conditions will be difficult, but not terribly so. Roll a bonus number for your *air vehicles* value of 11.

- If your total is 9 or less, go to section 18.
- If your total is 10 or more, go to section 3.

45

Fearing the worst over the Living Land, you grit your teeth and head straight into the heart of the storm. As your plane lurches forward, the winds and lightning intensify. You have a bad feeling about this.

The sky soon grows so dark that you can't see more than three feet ahead, and the howling of the wind becomes deafening. Suddenly, your plane jolts and you hear a metallic tearing sound: a lightning bolt caught your tail! You're going down! You'll have to try to dead stick it to the ground.

Bringing the plane down under these conditions will be difficult. Roll a bonus number for your *air vehicles* value of 11.

- If your total is 11 or less, go to section 8.
- If your total is 12 or more, go to section 5.

46

Judging from what little terrain you recognized as you were descending, you would guess that your landing approach carried you a couple of miles past the border and into the Living Land. This can be a dangerous place; you'd best get back to the Core as quickly as possible. The border lies to both the west and the south. Obscuring the passage to the west is a thick forest, while a series of low hills obscures the passage to the south.

Before you begin plotting your strategy, you should also consider one other factor: reality storms like the one that forced your landing are rarely isolated phenomena; they often come in bursts. You can expect the next storm to hit in approximately two hours. Unless you are out of the realm by that time, things will get very dangerous.

Starting with the next paragraph, put a tick mark on your character sheet each time you finish reading a paragraph. Once you have made a total of 12 such marks, go to section 15. Jot down that paragraph number so you don't forget.

Now roll a bonus number for your *Perception* value of 9. This is an unskilled use of *find*, so don't roll again on 20s.

- If your total is 9 or less, go to section 4.
- If your total is 10 or more, go to section 16.

47

The Edeinos warrior lies before you, dead or unconscious. You don't have time to worry about him now.

The body might yield clues about tribe of origin, or other valuable items, but time is of the essence. You can already see signs of the approaching storm.

- If you want to search the body, go to section 10.
- If you want to get going and not waste valuable time, go to section 14.

48

The warriors' faces are stonelike. They stare at you blankly, not a glimmer of recognition in their eyes, not a hint of friendliness in their mien. You must have said something wrong....

You have no choice now but to ask for passage and hope your innate abilities as a salesman are enough to carry you through. Clearing your throat, you say, "And now, warriors, I must be moving on — the storm threatens us all. Will you let me pass?"

Roll a bonus number for your *persuasion* value of 10.

- If your total is 11 or less, go to section 20.
- If your total is 12 or more, go to section 12.

49

DO NOT MAKE A TICK MARK FOR THIS PARAGRAPH. The Edeinos warrior attacks you with his spear. His *melee weapons* value is 13.

Roll a bonus number for the warrior (don't forget, he rolls again on 10s). If the total exceeds 12 (your *melee weapons* value used defensively), you've been hit!

- If he misses you, go to section 32.
- If you are hit, the spear strikes home! Add the same bonus to 12 (this is the warrior's damage value with his spear). Since you don't know all the rules for assessing damage, use the following:

Total = 10 or less: no damage.
Total = 11-14: one shock point.
Total = 15-17: two shock.
Total = 18+: three shock.

Use your scrap paper to record the shock damage you take. If the total shock damage you've taken so far equals or exceeds your *Toughness* (11), you are knocked out. After each blow, you can spend one Possibility to avoid taking the shock damage from that blow.

- If you're still up, go to section 32.
- If you're knocked unconscious, go to section 13.



50

You spot a faint set of footprints that indicate without doubt that this Edeinos came from the south. Now it's time to begin your journey out of The Living Land.

- If you want to head west toward the thick forest, go to section 39.
- If you want to go through the rolling hills to the south, go to section 36.

51

As you cross into the Living Land, your plane begins to wilt and sputter! the Living Land is a primitive zone, and its simple technical axioms will not allow a machine as complex as your aircraft to function.

In order to fly over the Living Land, you must spend a Possibility. If you wish to preserve your Possibilities against times of greater need in the future, you could try a dead-stick landing — not supremely difficult for one with your abilities.

- If you spend the Possibility, mark it off your character sheet and go to section 23.
- If you save your points and try to land, go to section 44.

52

Suddenly the Edeinos are looking positively hostile, eyeing their spears and your midriff in alternating glances. You must have said something wrong. It's now or never.

"Friends," you say hollowly. "The storm is almost upon us. Let me pass and we shall both benefit."

Roll a bonus number for your *persuasion* value of 10.

- If your total is 13 or less, go to section 20.
- If your total is 14 or more, go to section 12.

53

You speak eloquently of the friendship between all peoples opposed to Baruk Kaah. The Edeinos appear to listen with interest.

Roll a bonus number for your *Charisma* value of 9. Don't roll again on 20s.

- If your total is 11 or less, go to section 52.
- If your total is 12 or more, go to section 30.

54

Okay, so now you see how it's done. Whenever you take an important action, like attacking, persuading, etc., you roll the die and check the bonus chart on your character template, adding that number to the value in question. Sometimes, if the action succeeds, you add that same bonus number to a different value to check the effect.

In this adventure, we provided the numbers you needed in order to succeed (the "difficulty number.") The more difficult the task, the higher the number. When you're playing with a gamemaster, she will tell you what your difficulty number is each time you attempt a difficult task (sometimes the gamemaster might not even tell you what you need — she will only let you know if your total is high enough after you roll).

One thing you should keep in mind: when you start playing the game, your character is a real hero, capable of extraordinary feats. However, he is not superhuman, nor immortal. There are some things your character cannot expect to do, and he *can* die. The world of *Torg* is violent and dangerous, so characters must always be on their toes, and never stop thinking.

Good luck!





SOLDIER OF FORTUNE

Player Name _____

Character Name	Home Cosm	Core Earth	Magic 7	Social 21	Spiritual 9	Tech 23
Age	Shock Damage	K O	Possibilities	10		

Height	Wound Level	Wound	Heavy Wound
Weight		Mortal	Dead

Skill	Add	Attribute	Value
Reality		Spirit	
Dodge		DEX	
Fire Combat	3	DEX	
Heavy Weapons		DEX	
Maneuver		DEX	
Melee Weapons		DEX	
Running		DEX	
Unarmed Combat		DEX	
Climbing		STR	
Air Vehicles		PER	
Find		PER	
First Aid		PER	
Land Vehicles		PER	
Tracking		PER	
Survival		MIN	
Persuasion		CHA	
Taunt		CHA	
Faith		SPI	

Equipment	Value	Axiom Level	Range S	M	L
Armor					
Leather	+2 (13)	5			
Weapons					
Uzi	17	22	15	40	100
.357 Desert Eagle	16	22	10	25	50

Attributes	Approved Actions
Dexterity 11	Maneuver
Strength 10	
Toughness 11	
Perception 9	Trick
Mind 8	Test
Charisma 9	Taunt
Spirit 8	Intimidate

Movement Rates	Limit Values
Running	
Swimming	
Jumping	
Climbing	
Lifting	

Drama Card Record

Number	Name
_____	_____
_____	_____
_____	_____
_____	_____

Bonus Chart

Die Roll	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	26	31	36	41	46
Bonus #	-12	-10	-8	-5	-2	-1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	+1					