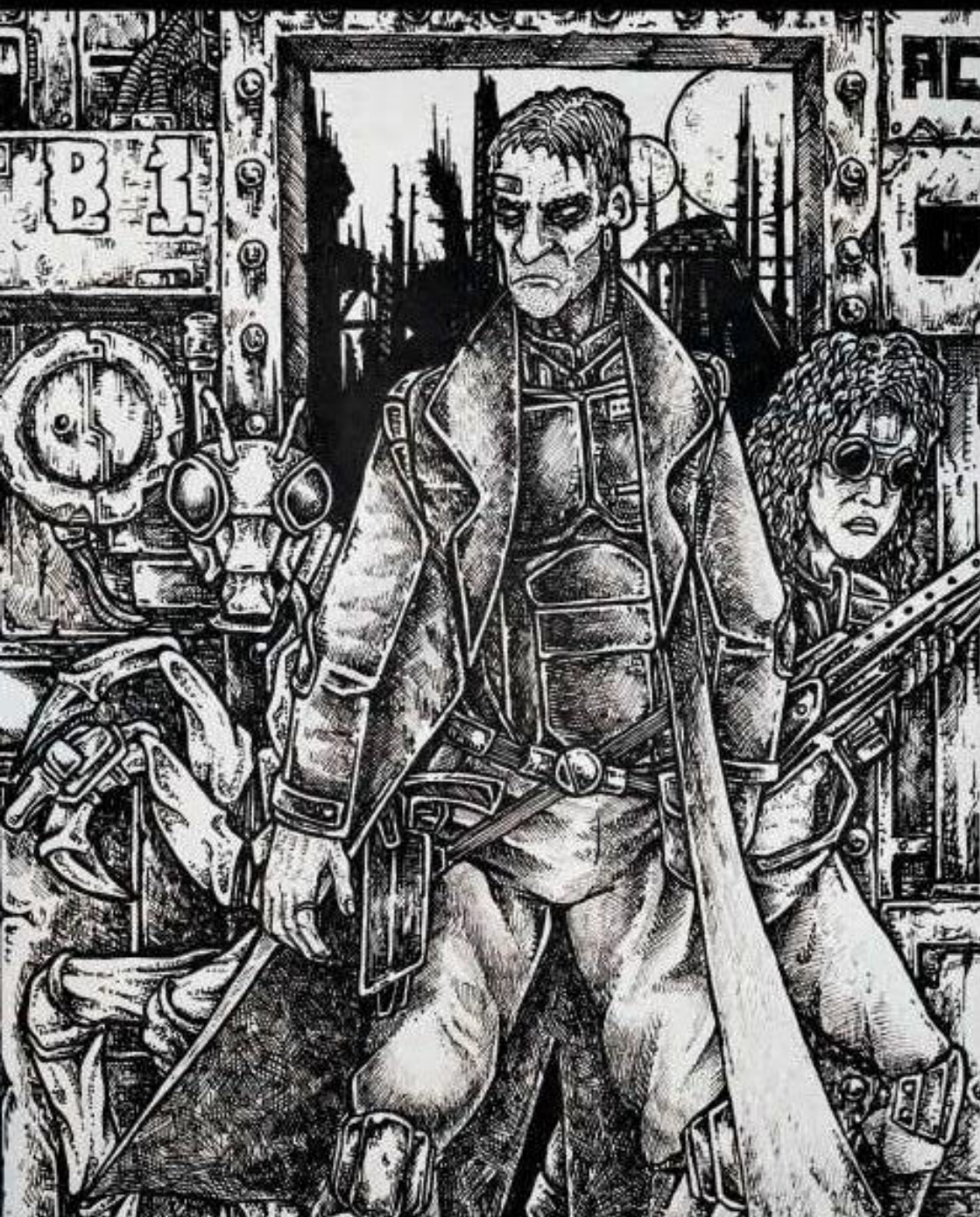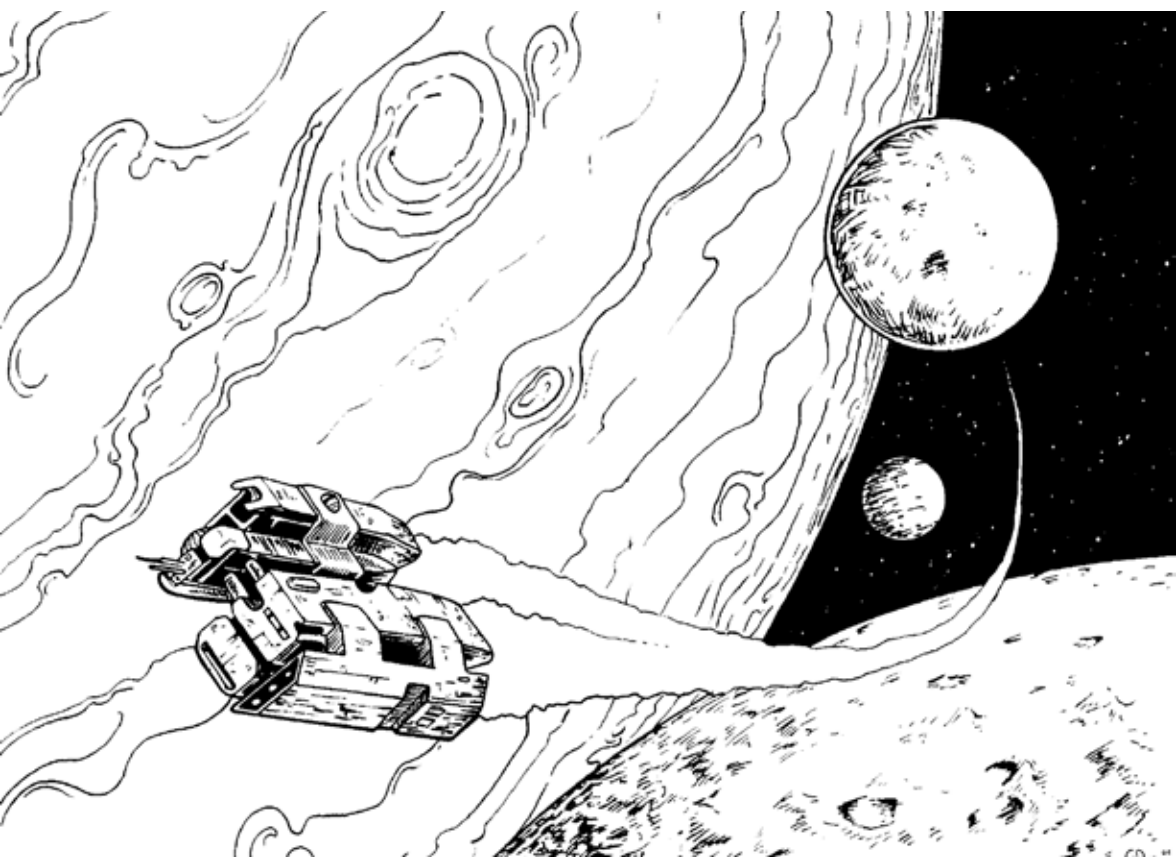# WARPSTAR!

WARPSTAR!

A SCI-FI ROLE PLAYING GAME INSPIRED BY THE EARLY DAYS OF BRITISH TABLETOP GAMING

Written by Greg Saunders with additional material from Andy Scott, Drew Gotobed, Justin Wyatt, Lee Rimmer, Mustafa Bekir, Paul 'Geist' Gallagher, Rob Barrett and Sean Wills
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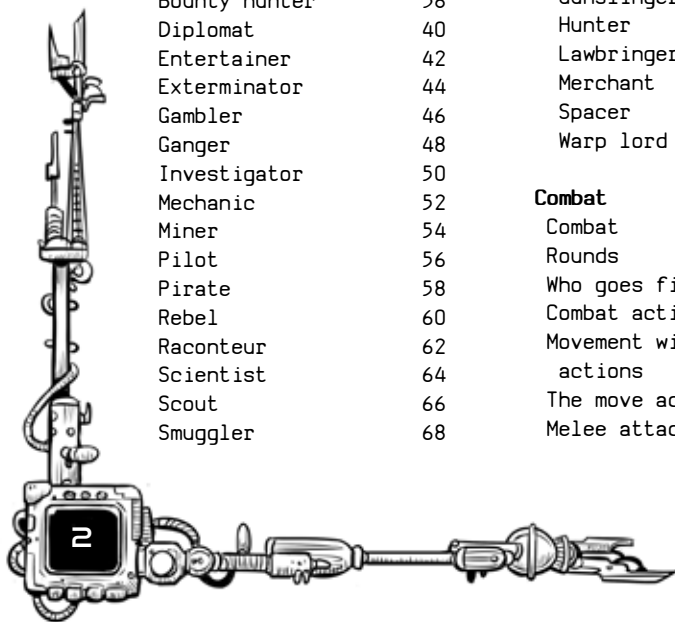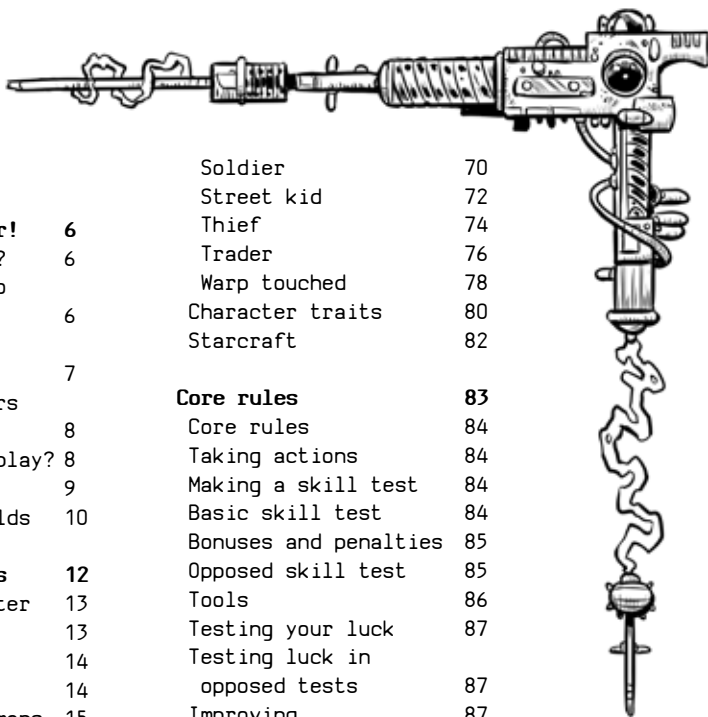Internal art by Gary Dupuis, JEShields, Justin Wyatt, Mustaka Bekir, and Peter Saga

FIRE RUBY
DESIGNS

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WELCOME TO WARPSTAR!

Warpstar is a rules-light science fiction roleplaying game that aims to emulate the feeling of old-school British tabletop games of wondrous and fantastical adventure in the depths of space. Warpstar looks to reproduce the play style of its illustrious predecessors but in a light, quick and simple manner, with a consistent set of rules that are easily 'hackable' and adaptable as desired.

WHAT IS THIS GAME?

Warpstar is a tabletop roleplaying game, played with pencils, paper and dice. The implied setting is the Chorus of a million worlds, a sprawling stellar empire that spreads across the galaxy. The players control characters struggling to survive in a wondrous melting pot of aliens, robots, worlds and factions. Thematically, Warpstar is a science fiction game of perilous adventure. However, Warpstar does not contain lots of explicit setting information, so you can use it with your favourite published or home-made adentures and settings. Instead, Warpstar aims to give you a simple and concise set of rules that you can shape as you need.

WHAT DO WE NEED TO PLAY?

There are a few things you will need before you can play a game of Warpstar. The first is a few friends, as role-playing is a shared experience. Typically, between three and six of you is ideal,
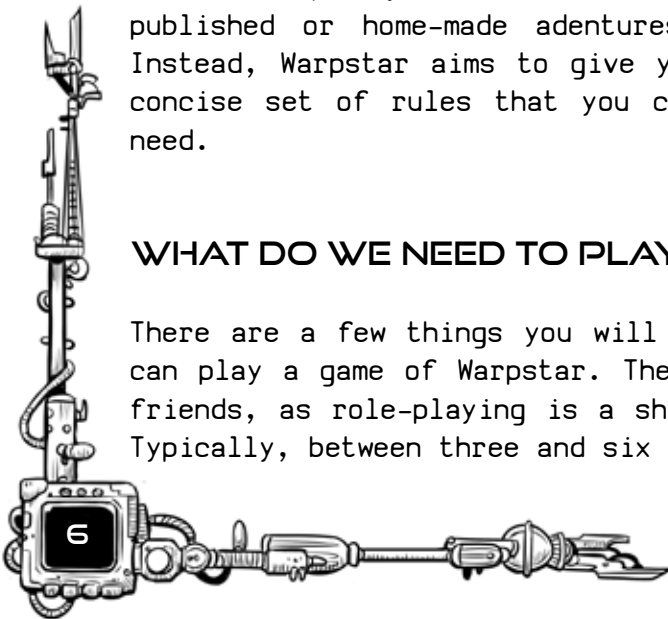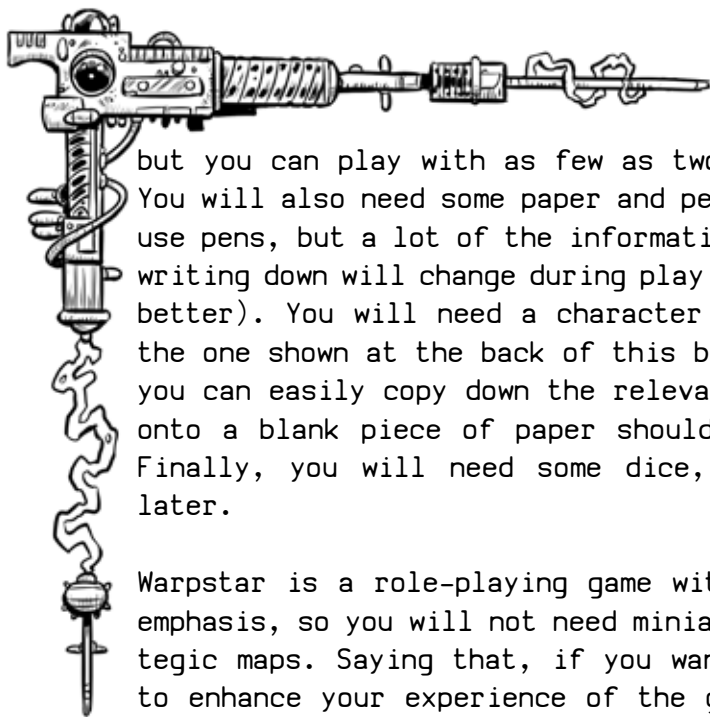
but you can play with as few as two if you want. You will also need some paper and pencils (you can use pens, but a lot of the information you will be writing down will change during play so pencils are better). You will need a character sheet such as the one shown at the back of this book - although you can easily copy down the relevant information onto a blank piece of paper should you wish to. Finally, you will need some dice, more on them later.

Warpstar is a role-playing game with a narrative emphasis, so you will not need miniatures or strategic maps. Saying that, if you want to use them to enhance your experience of the game then feel free. Finally, you will need your imagination, so ensure you bring it along.

HOW DOES WARPSTAR WORK?

A group of people sitting around a table or sharing a space online plays the game. One of those people is the games master (GM), who sets the scenes, takes the roles of non-player characters (NPCs) and presents the game world and the challenges therein. The rest of the people around the table are players who each control one or more player characters (PCs), their avatars in the game and the imaginary characters through which they interact with the game world. Like in a spontaneously created radio play, roleplaying games allow players and the games master to create a story together by imagining scenarios as a series of interconnected scenes.
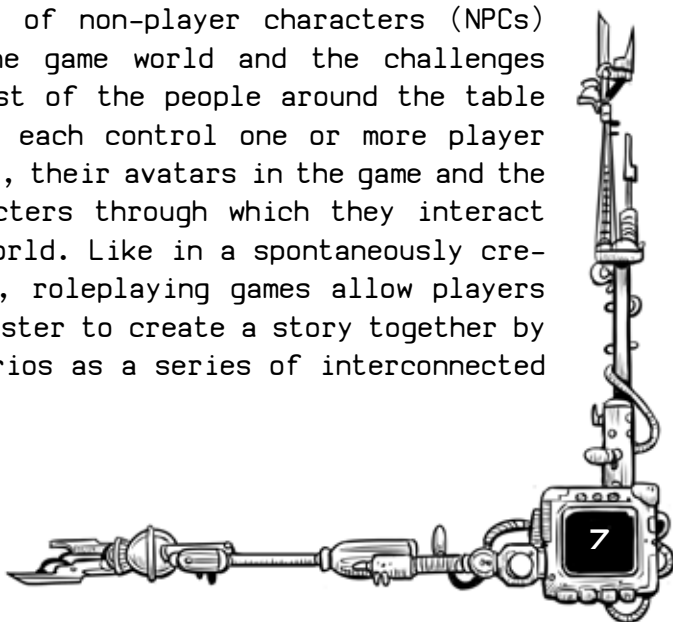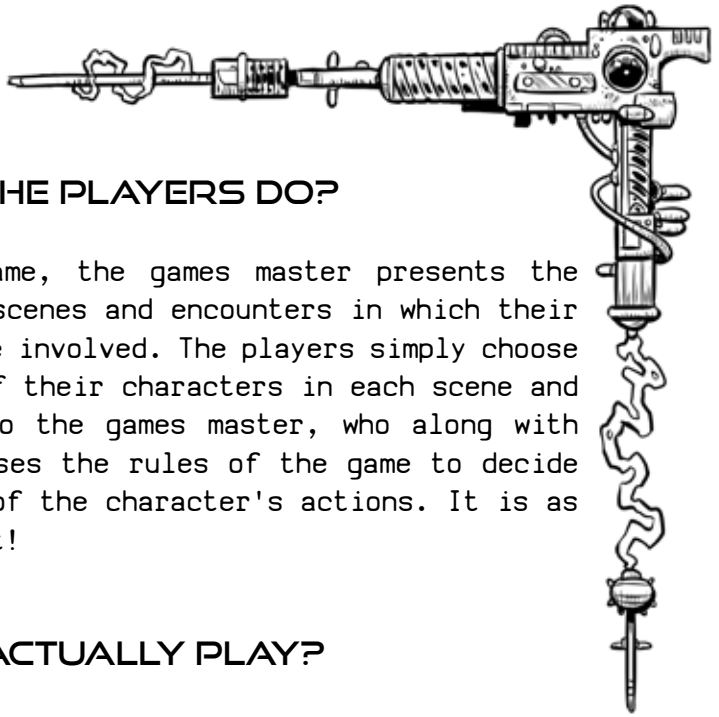
WHAT DO THE PLAYERS DO?

During the game, the games master presents the players with scenes and encounters in which their characters are involved. The players simply choose the actions of their characters in each scene and relate that to the games master, who along with the players uses the rules of the game to decide the outcomes of the character's actions. It is as simple as that!

HOW YOU ACTUALLY PLAY?

In a roleplaying game, the games master introduces the scene in which the player characters are involved to the players. They explain the surroundings and any other characters or enemies that the characters might interact with. They then typically present a challenge that the player character face, before asking the million dollar question 'what do you do?'. Based on the answer, the games master decides what occurs, and which, if any, of the mechanics of the game are invoked. The players and games master then use the mechanics to resolve the scene. Based on the outcome the games master describes a new scene, and the process repeats. It is a very simple procedure once the games master and players have 'got into character' and got used to the ebb and flow of play. Warpstar uses a twenty-sided die, a d20, to resolve actions. You'll also need some six-sided dice or d6 as they are known. You'll need these to play, and it's best if everyone has their own dice.
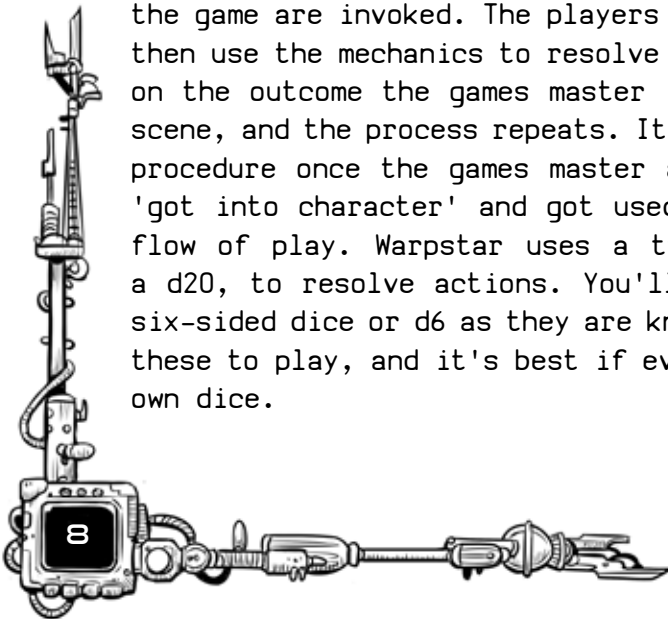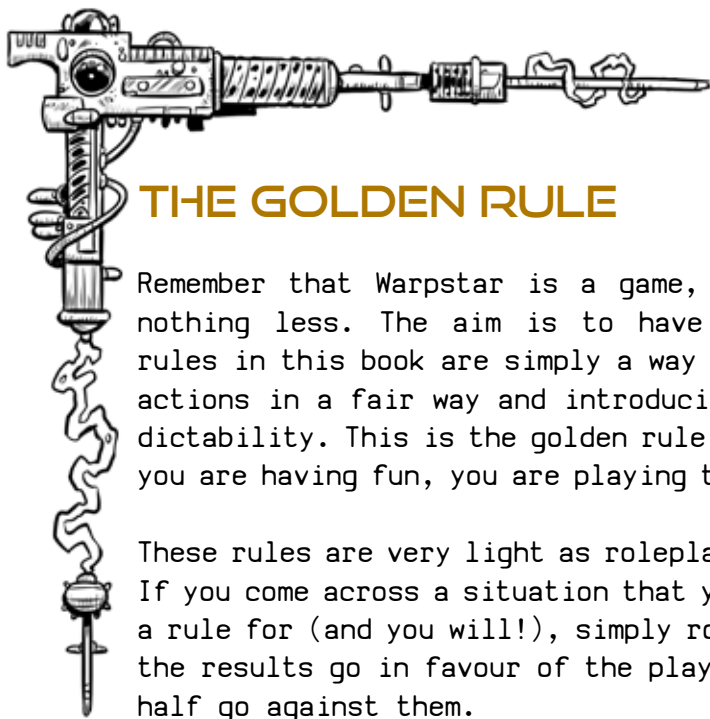
THE GOLDEN RULE

Remember that Warpstar is a game, nothing more, nothing less. The aim is to have fun, and the rules in this book are simply a way of arbitrating actions in a fair way and introducing some unpredictability. This is the golden rule - have fun! If you are having fun, you are playing the game right!

These rules are very light as roleplaying games go. If you come across a situation that you cannot find a rule for (and you will!), simply roll a die. Half the results go in favour of the players, the other half go against them.
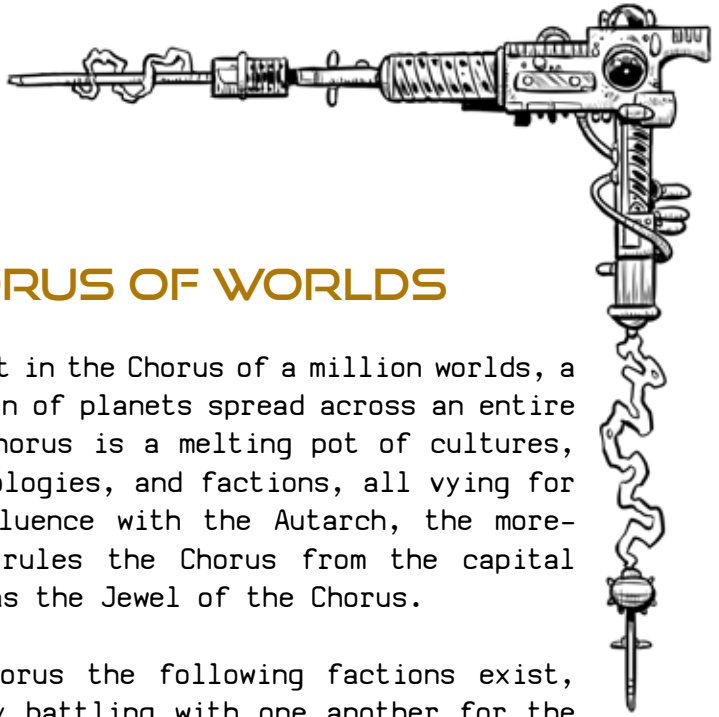
THE CHORUS OF WORLDS

Warpstar is set in the Chorus of a million worlds, a vast collection of planets spread across an entire galaxy. The Chorus is a melting pot of cultures, aliens, technologies, and factions, all vying for power and influence with the Autarch, the more-than-man who rules the Chorus from the capital world, known as the Jewel of the Chorus.

Within the Chorus the following factions exist, all constantly battling with one another for the Autarch's favour.

The Hegemony: a military organisation that answers to the Autarch, which polices and controls the worlds with their feared Nova Guard power armour troops. They are tasked with keeping order and upholding the Autarch's rule, but it is difficult in the melting pot of cultures and worlds. The Hegemony have their own space stations and fleets.

The Merchant Combine: this grand collective of merchants organises and controls the shipping of goods between the worlds of the Chorus. They are a capitalist group with feudalistic trappings, with private armies controlled by their own Lords and Ladies, and have their own vast merchant vessels that travel the space ways.
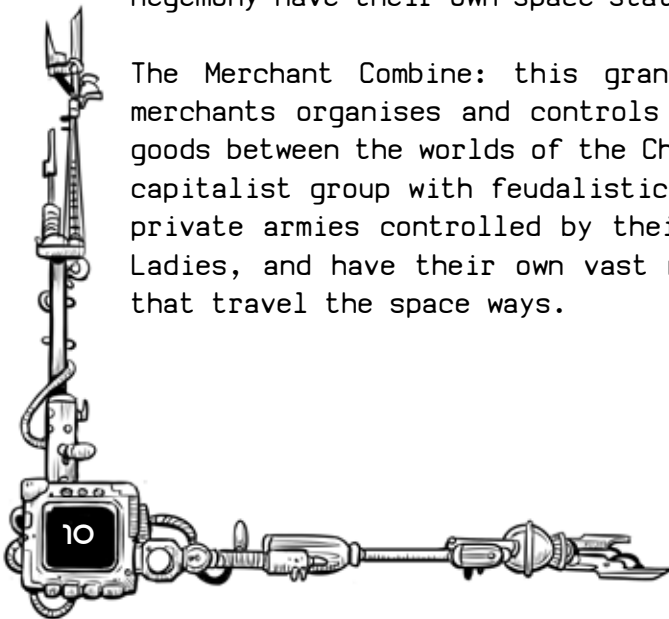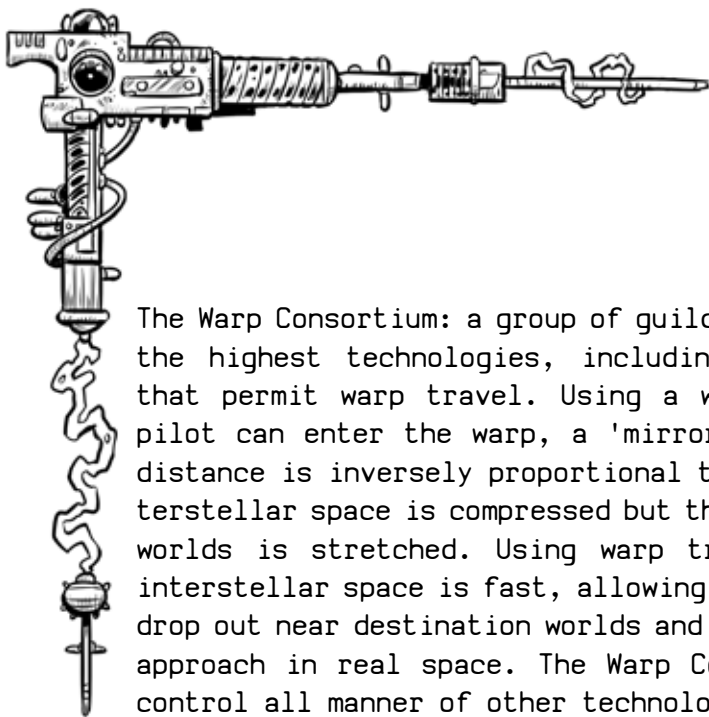
The Warp Consortium: a group of guilds that control the highest technologies, including the devices that permit warp travel. Using a warp engine, a pilot can enter the warp, a 'mirror plane' where distance is inversely proportional to mass, so interstellar space is compressed but the space around worlds is stretched. Using warp travel crossing interstellar space is fast, allowing a ship to then drop out near destination worlds and make the final approach in real space. The Warp Consortium also control all manner of other technological marvels.

Feudal houses: these individual houses are responsible for each world, and rule it as they see fit, paying the Hegemony and the Merchant Combine for protection and goods, and Warp Consortium for the right to access the warp.

Cadence: In all of the Chorus, the most valuable resource is Cadence, a technological drug controlled and distributed by the Autarch that slows aging and makes regular users immortal. All of the above groups use Cadence and trade it between them, restricting access to the most rich and powerful. It is through Cadence that the Autarch maintains control of the Chorus and keeps the vying factions in check.

Welcome to Warpstar!
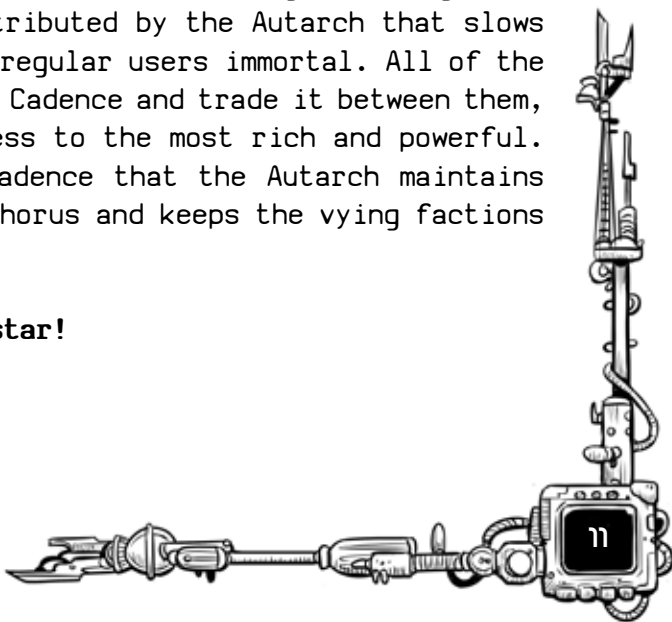
CREATING
CHARACTERS
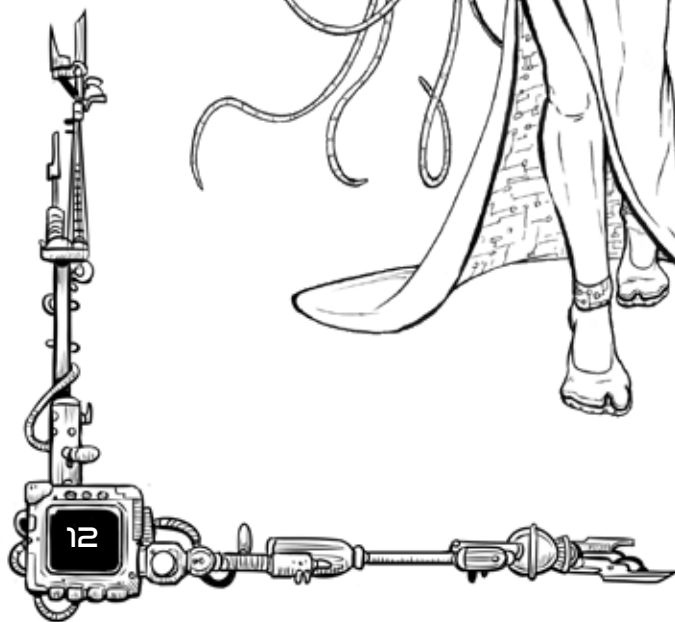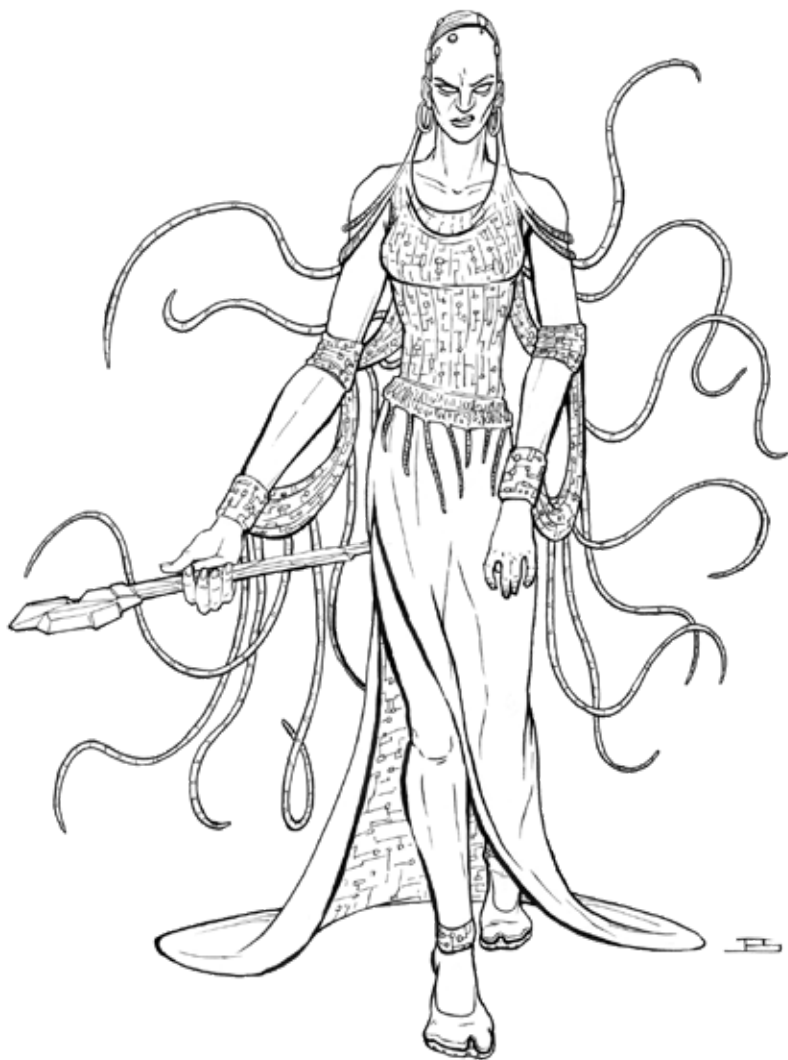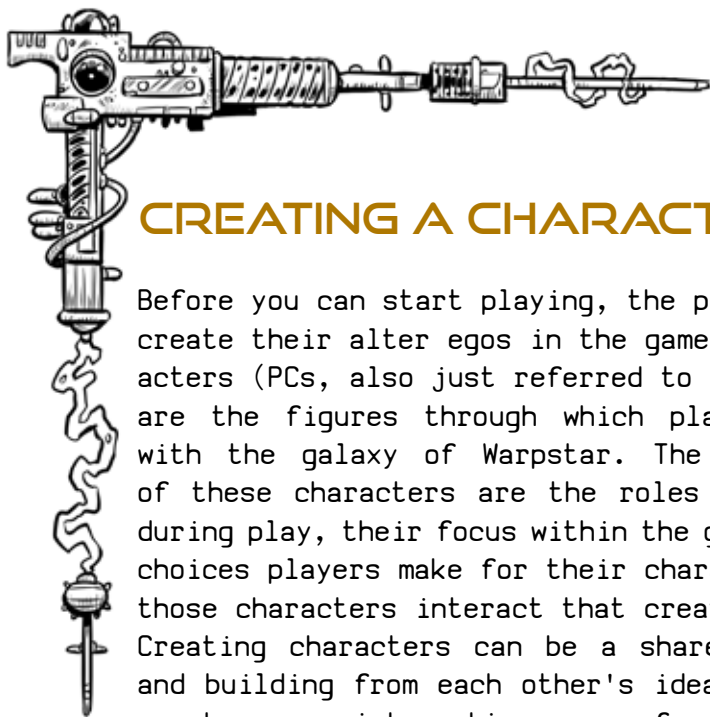
CREATING A CHARACTER

Before you can start playing, the players need to create their alter egos in the game. Player characters (PCs, also just referred to as characters) are the figures through which players interact with the galaxy of Warpstar. The personalities of these characters are the roles players adopt during play, their focus within the game. It is the choices players make for their characters and how those characters interact that creates the story. Creating characters can be a shared experience, and building from each other's ideas can help to create a more interesting group of people. Remember to include the games master in the design process, as they have an important part to play in creating the game everyone will play.

Characters are defined by their skills, their Stamina and their Luck. These are outlined below.

BEGINNING SKILLS

The skills shown on the character sheet (see the back of this book) are known as the adventuring skills. All skills have a level - the higher, the better. Characters are competent individuals, so they start with some aptitude here. Ten of the skills on the sheet you can mark as level 6. These are where the character has the most natural ability. Ten more begin at level 5, and the rest start at level 4. There's a description of each of the skills starting on page 27.
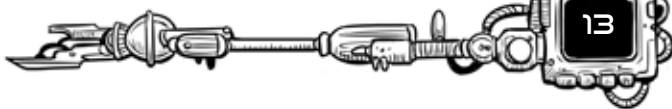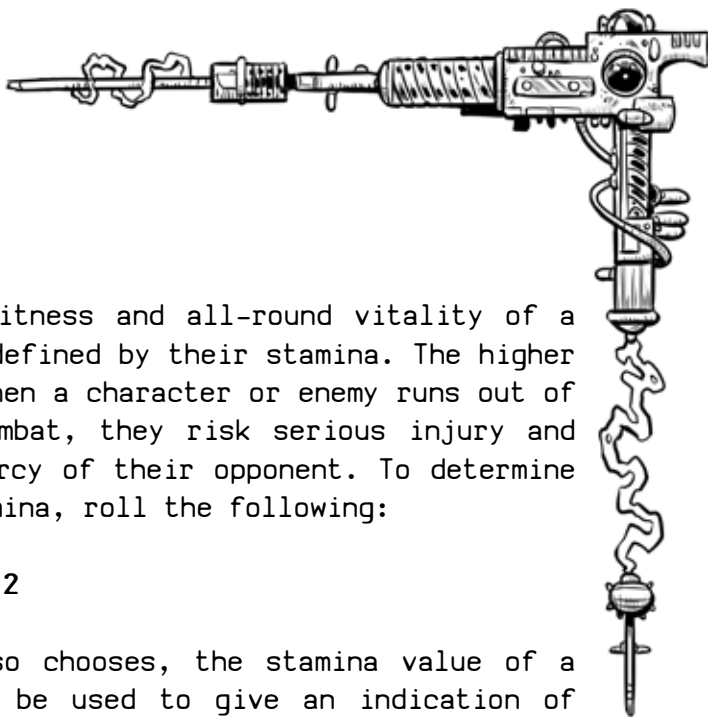
STAMINA

The health, fitness and all-round vitality of a character is defined by their stamina. The higher the better. When a character or enemy runs out of stamina in combat, they risk serious injury and are at the mercy of their opponent. To determine beginning stamina, roll the following:

Stamina: 2d6+12

If a player so chooses, the stamina value of a character can be used to give an indication of where they were born. Characters with starting stamina at the top end of the range (22-24) could be heavy worlders, born on a high gravity planet. Those with a low stamina (14 to 15) could be spacers, born in zero gravity, while those with intermediate stamina could be light worlders (16 to 17) or standard humans (18 to 21). These are only guidelines however - a character from one of those backgrounds could have any stamina value!

LUCK

A character's destiny and fate are represented by luck. At any time during a game session, the games master can ask a character to try their luck to see if things go their way. To determine luck, roll the following:

Luck: 1d6+7
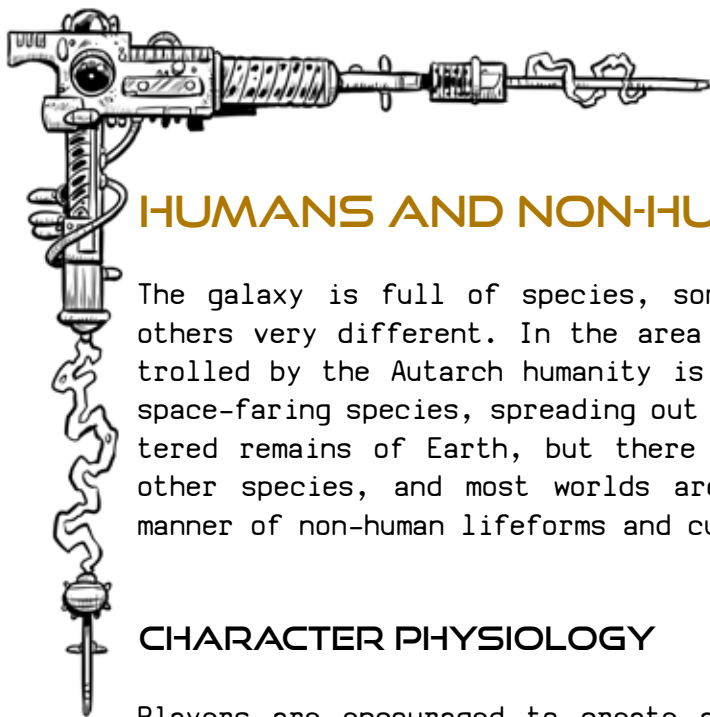
HUMANS AND NON-HUMANS

The galaxy is full of species, some human-like, others very different. In the area of space controlled by the Autarch humanity is the prevalent space-faring species, spreading out from the shattered remains of Earth, but there are plenty of other species, and most worlds are full of all manner of non-human lifeforms and cultures.

CHARACTER PHYSIOLOGY

Players are encouraged to create a physical description of their character, which may be a human or completely alien being. Mechanically it makes no difference how your character appears or what alien features they may possess, it is purely descriptive, however the physiology of your character may help describe the talents that they possess.

TALENTS

All player characters start the game with a talent, a unique ability that sets them apart from others. This could be an innate ability of a human, a feature of an non-human life-form, or a cybernetic implant – the player can decide how a character developed their talent. To generate a talent for a new player character, roll 1d20 on each of the following two talent tables and select whichever option most fits your view of the character.
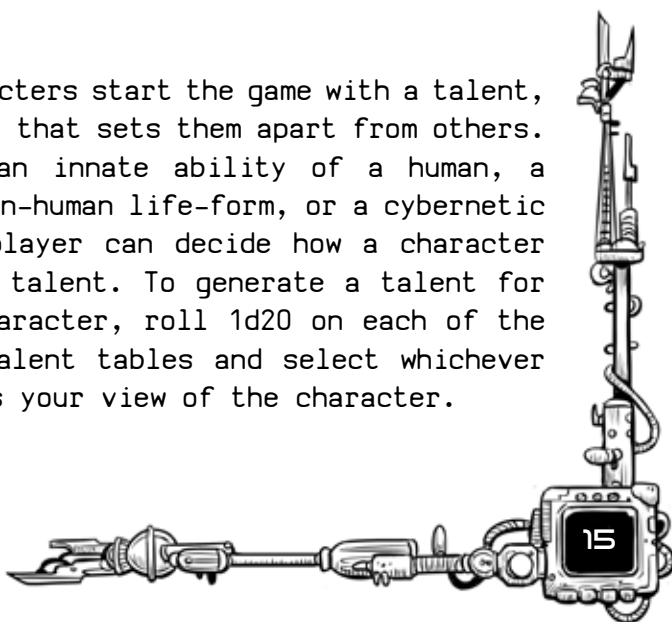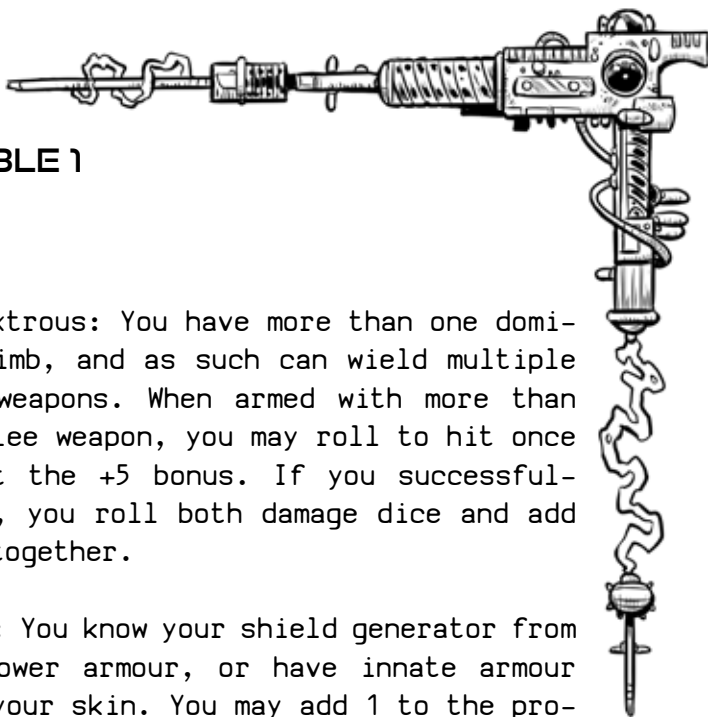
TALENT TABLE 1

Roll 1d20.

1   Ambidextrous: You have more than one dominant limb, and as such can wield multiple melee weapons. When armed with more than one melee weapon, you may roll to hit once without the +5 bonus. If you successfully hit, you roll both damage dice and add them together.

2   Armour: You know your shield generator from your power armour, or have innate armour under your skin. You may add 1 to the protective quality of any armour you wear.

3   Beast Friend: You have a rapport with normal animals, or come from a species which can telepathically communicate with beasts. Unless you or an ally attacks or provokes an animal, it will regard you as a friend and not attempt to hurt you, even if hungry or aggressive.

4   Consummate Professional: You strive to be the best at what you do, whether that is exterminating void ticks or peddling wares. You add 2 to all of your Career Skill ratings.

5   Dark Sight: Either due to implants or innate ability, you see as well by moonlight as in day, like a sker-raptor.
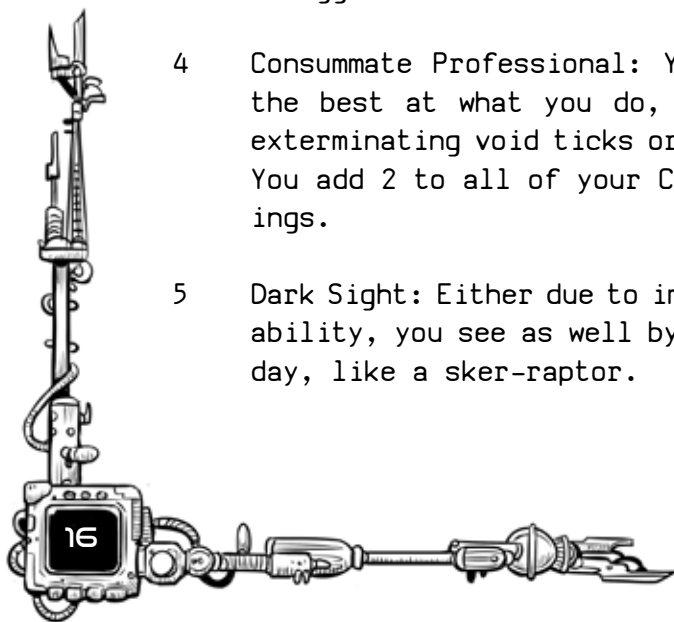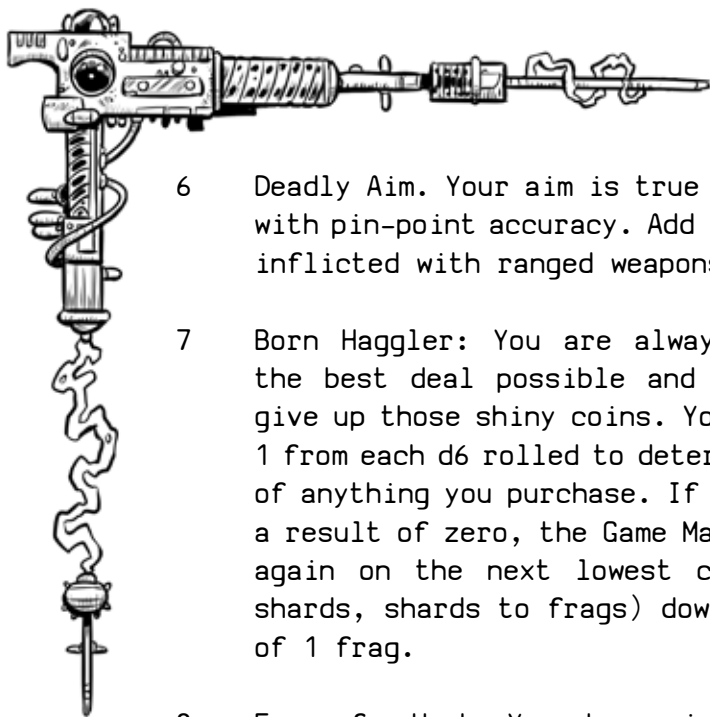
6   Deadly Aim. Your aim is true and you strike with pin-point accuracy. Add 1 to all damage inflicted with ranged weapons.

7   Born Haggler: You are always looking for the best deal possible and are loathe to give up those shiny coins. You may subtract 1 from each d6 rolled to determine the price of anything you purchase. If this generates a result of zero, the Game Master must roll again on the next lowest coin (jades to shards, shards to frags) down to a minimum of 1 frag.

8   Eyes of a Hawk: Your keen visual senses are able to spot detail from great distances. As such, you may ignore the penalty for shooting at a target far away from you.

9   Fists of Stone: Perhaps you have proto-gorgon blood coursing through your veins, or have bony protrusions on the backs of your hands. Either way, you inflict 1d6 damage with your bare hands.

10   Hard to Kill: 'Tis but a scratch!'. Owing to your hardened physique, regenerative powers or sheer force of will, you may subtract 2 from all Critical hit rolls you take. Any result of 1 or less is ignored.

11   Ill-gotten Gains: You have acquired some stolen loot. Perhaps you found it buried on a moon, won it at cards, purloined it from a Noble's spacecraft or prised it from the
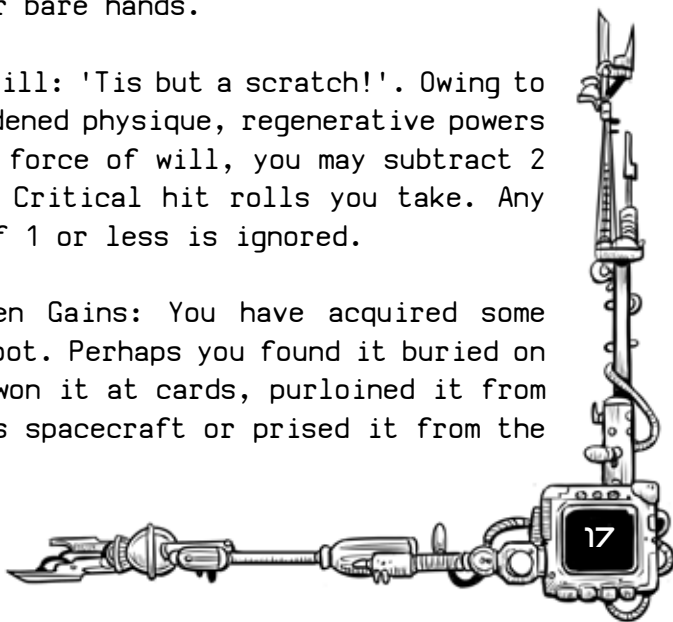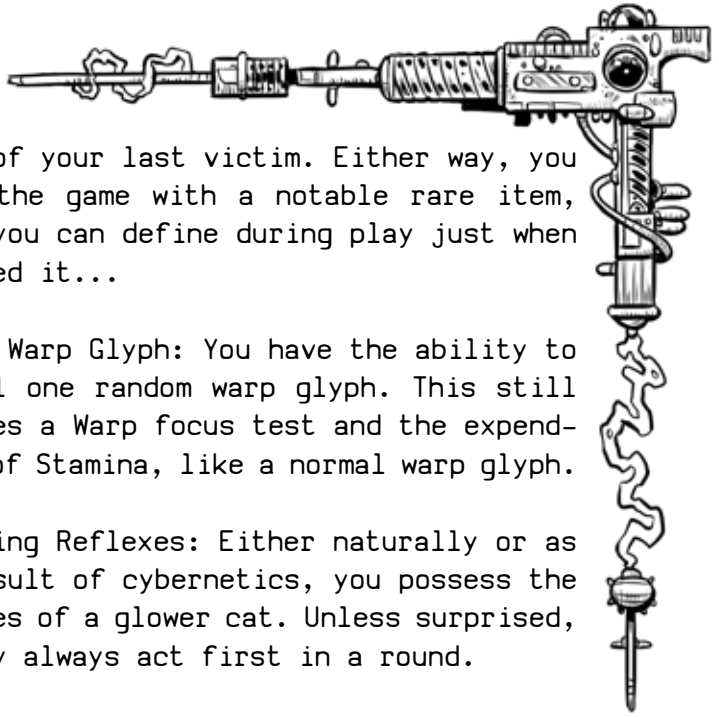
hands of your last victim. Either way, you start the game with a notable rare item, which you can define during play just when you need it...

12   Innate Warp Glyph: You have the ability to channel one random warp glyph. This still requires a Warp focus test and the expenditure of Stamina, like a normal warp glyph.

13   Lightning Reflexes: Either naturally or as the result of cybernetics, you possess the reflexes of a glower cat. Unless surprised, you may always act first in a round.

14   Luck of the universe: You are blessed with good fortune, or perhaps are destined for greater things. Increase your Luck by 2.

15   Natural Talent: Choose one adventuring skill. That skill may always be improved, no matter what career you are in, but only up to 10, if you are in a Basic Career, or 14 you are in an Advanced Career.

16   Strong Arm: You strike with powerful, savage blows. Add 1 to all damage inflicted with melee weapons,

17   Thick-skinned: You certainly know how to take a beating. Reduce the damage inflicted upon you from crushing weapons by 1.

18   Tough as Nails: You possess incredible reserves of endurance and hardiness. Increase your Stamina by 4.
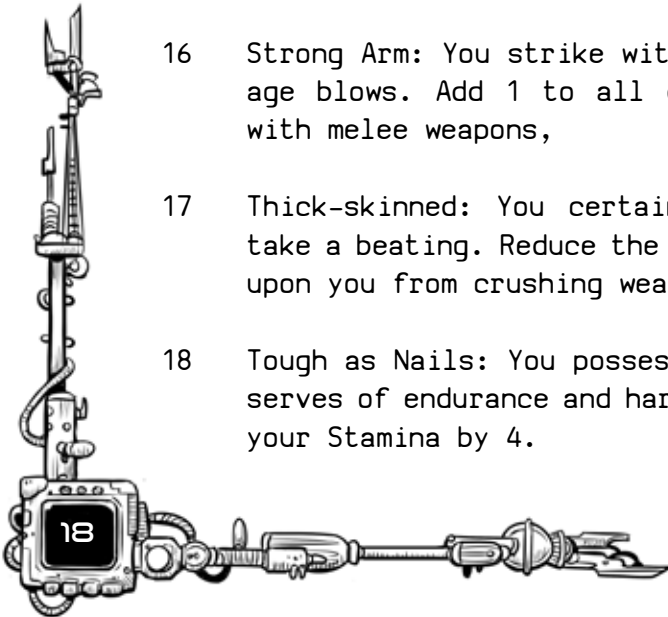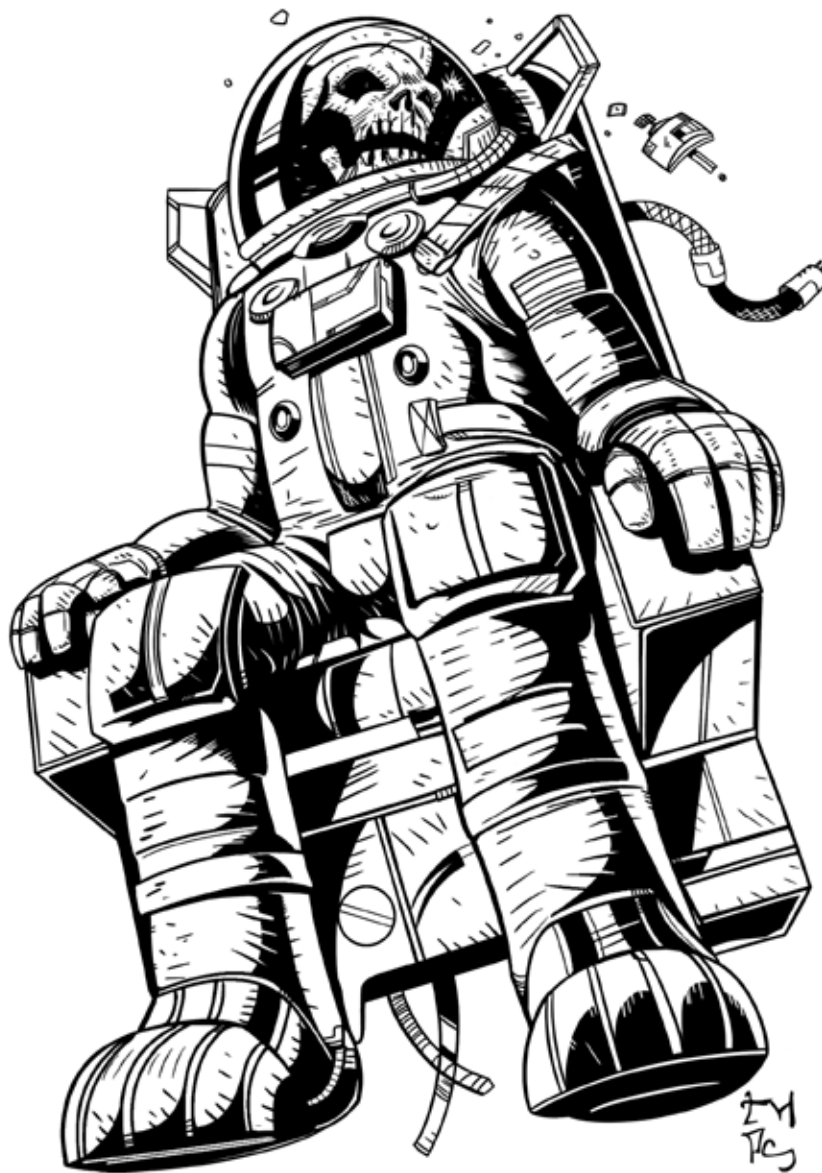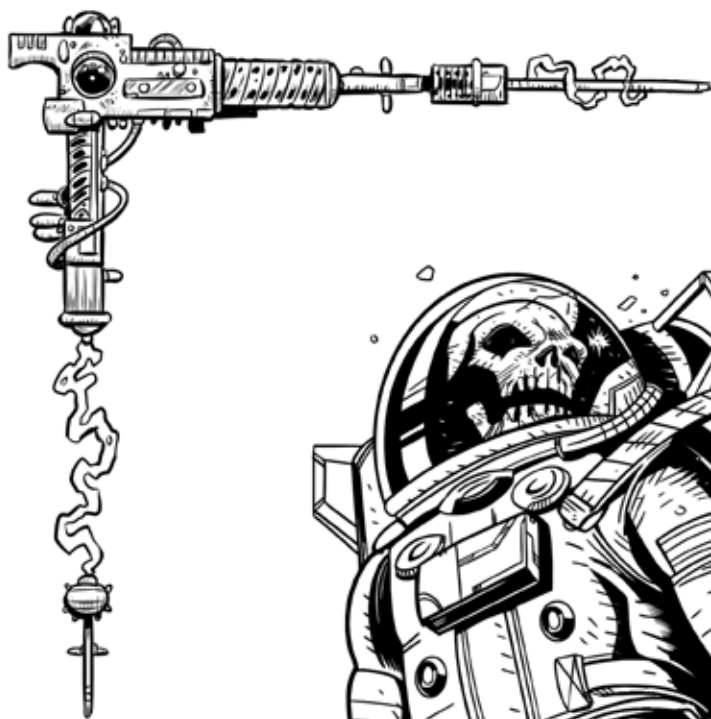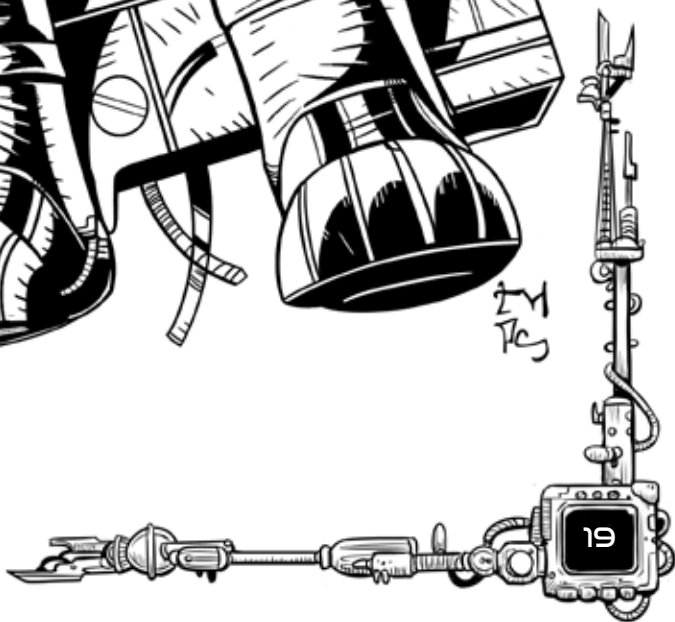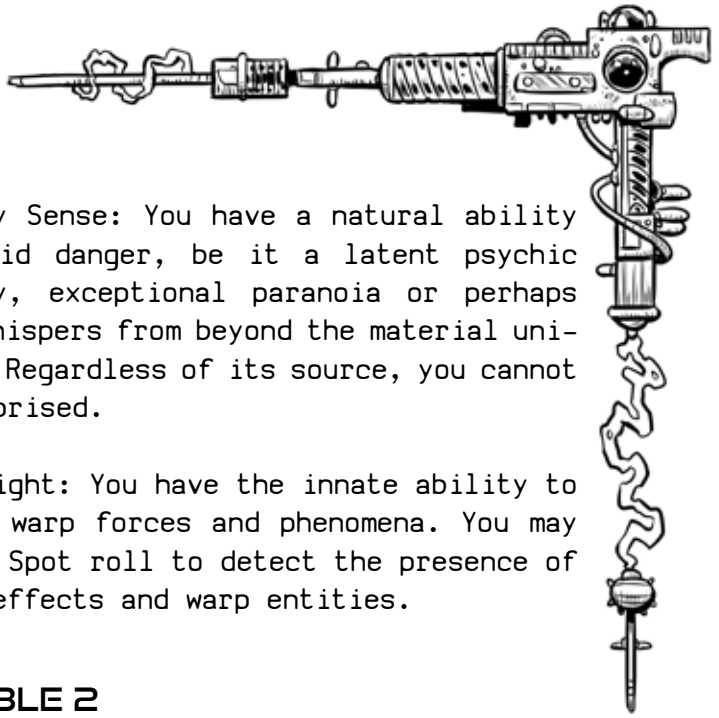
19   Uncanny Sense: You have a natural ability to avoid danger, be it a latent psychic ability, exceptional paranoia or perhaps dark whispers from beyond the material universe. Regardless of its source, you cannot be surprised.

20   Warp Sight: You have the innate ability to detect warp forces and phenomena. You may make a Spot roll to detect the presence of glyph effects and warp entities.

TALENT TABLE 2

Roll 1d20.

1   Highly Attractive: You dazzle others with your chiselled features or luscious locks. You may automatically succeed at the first Bargain or Persuasion test each session if a target would find you attractive, as adjudicated by the games master (or test your luck).

2   Cast Iron Stomach: You are immune to all ingested poisons including alcohol. You may even derive nutrition from spoiled or rotting food, much to the repulsion of your fellow adventurers.

3   Jack-of-all-Trades: You can pick up skills quickly or perhaps have had experience in a few trades before settling on your current career. You are treated as having a career
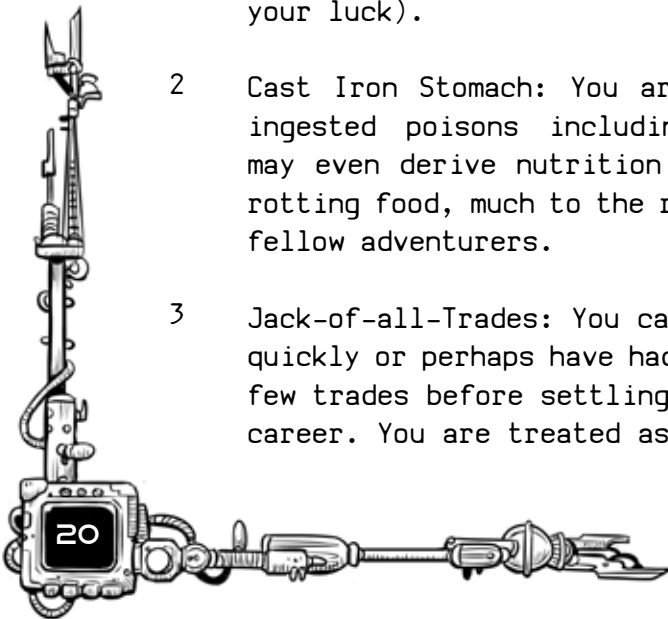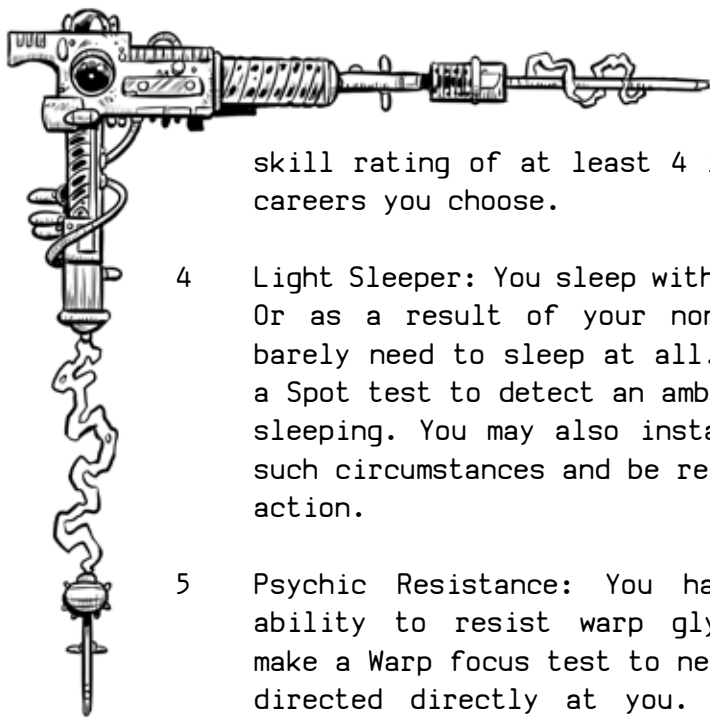
skill rating of at least 4 in three Basic careers you choose.

4   Light Sleeper: You sleep with one eye open. Or as a result of your non-human nature barely need to sleep at all. You may make a Spot test to detect an ambush, even when sleeping. You may also instantly awake in such circumstances and be ready to take an action.

5   Psychic Resistance: You have an innate ability to resist warp glyphs. You may make a Warp focus test to negate any glyph directed directly at you. However, when making a Warp focus test to manifest warp glyphs, any failed test results in bleed.

6   Acute Hearing: As a result of non-human physique or just a natural gift, you may make a Spot test to hear whispers and quiet conversations, even when several yards from you. You can also make such tests to hear normal conversations on the other side of doors.

7   Prophetic Dreams: You are plagued by strange dreams, which can warn you of things to come. Once per session, if you fail a test, you may test your luck. If successful, you succeed at the test instead. You were clearly just remembering when you failed the attempt in your dream...

8   Killer Instinct: You want to see your foes die, often in the most grisly way possible.
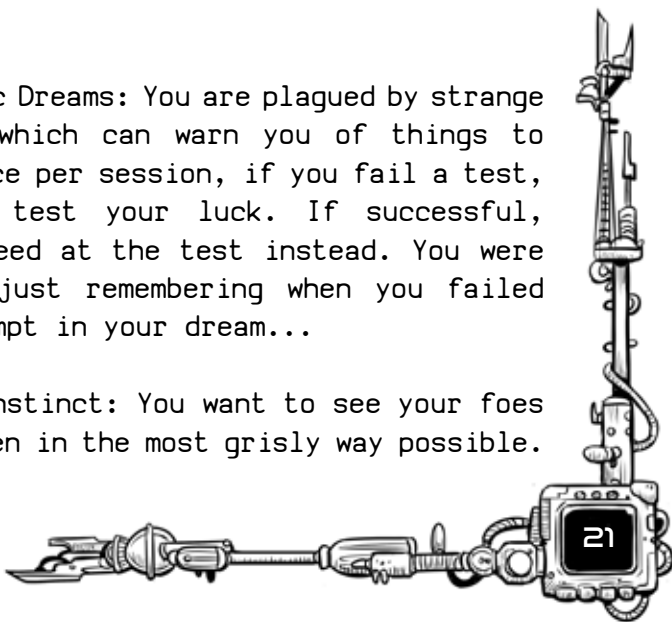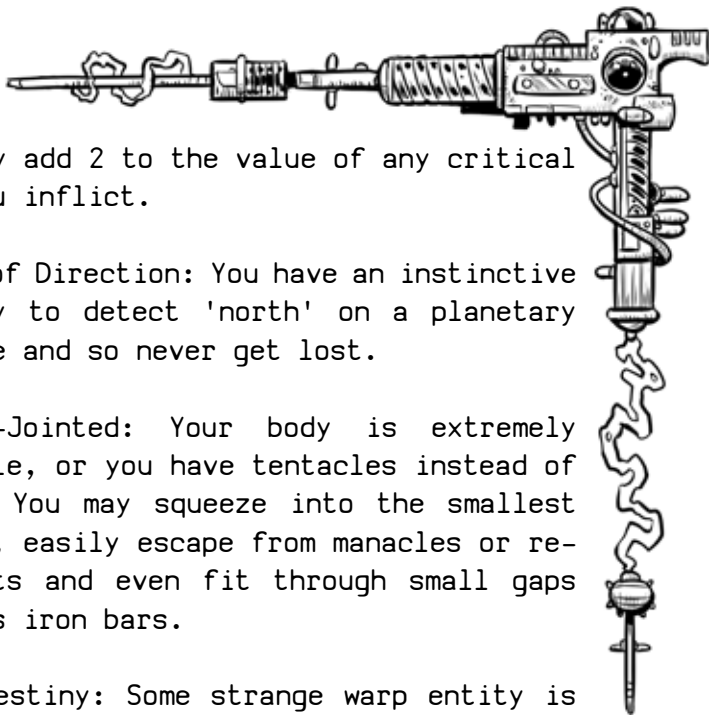
You may add 2 to the value of any critical hit you inflict.

9   Sense of Direction: You have an instinctive ability to detect 'north' on a planetary surface and so never get lost.

10 Double-Jointed: Your body is extremely flexible, or you have tentacles instead of limbs. You may squeeze into the smallest spaces, easily escape from manacles or restraints and even fit through small gaps such as iron bars.

11 Dark Destiny: Some strange warp entity is looking out for you. If you should die, for whatever reason, you miraculously survive. However, the entity will reveal its plans to you with whispers of dark desires. Should you decide to act against its wishes, you must lose 1d3 stamina permanently, unless you successfully test your luck.

12 Fleet Footed: You are exceptionally fast on your feet, or perhaps are a quadruped. In combat you may move one range category and still perform an action, although you suffer -2 penalty to tests when doing so. You may also take a move action to move two range categories, instead of one. Outside of combat, you may add 4 to your Athletics to all tests involving sprinting.

13 Natural Charm: Unless they have reasons to act differently, most people take a shine to you; people find it easy to get along
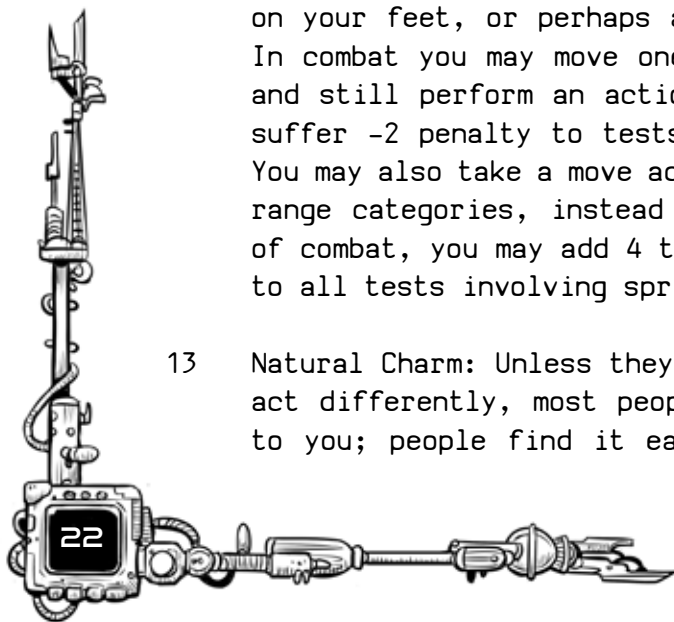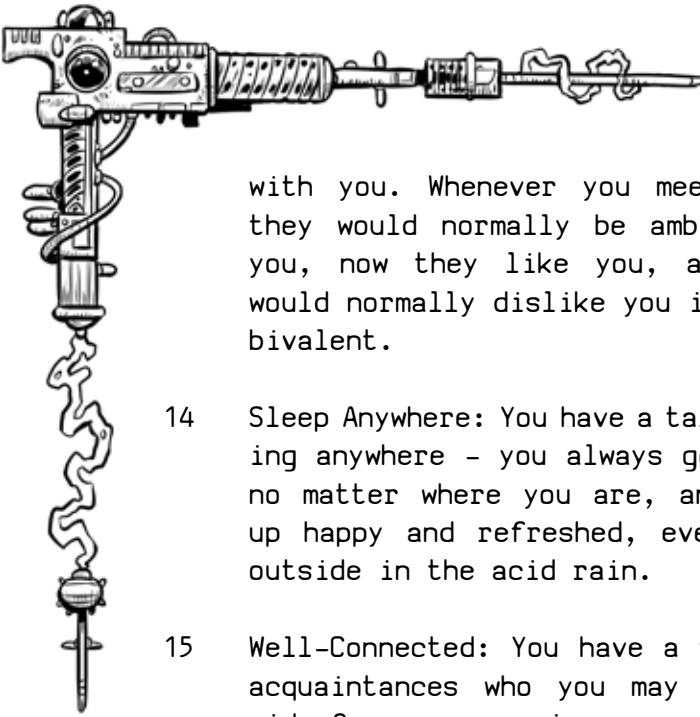
with you. Whenever you meet someone, if they would normally be ambivalent toward you, now they like you, and those that would normally dislike you instead are ambivalent.

14   Sleep Anywhere: You have a talent for sleeping anywhere - you always get a good rest no matter where you are, and always wake up happy and refreshed, even if sleeping outside in the acid rain.

15   Well-Connected: You have a wide circle of acquaintances who you may draw upon for aid. Once per session you may make a luck test. If successful, you have bumped into an old friend who owes you a favour.

16   Perfect Recall: Due to cybernetics or bizarre brain chemistry, you have an amazing memory and never forget anything you have seen or read. You never forget the contents of a datapad you quickly skimmed through, even if you saw it only for a moment.

17   Slink Away: Somehow, you always manage to slink away from danger, either because you are very small or because you are a slippery customer. Whenever you are caught in a large combat with multiple combatants and have some warning (i.e. are not surprised), test your Luck. If you succeed, you somehow escape notice...
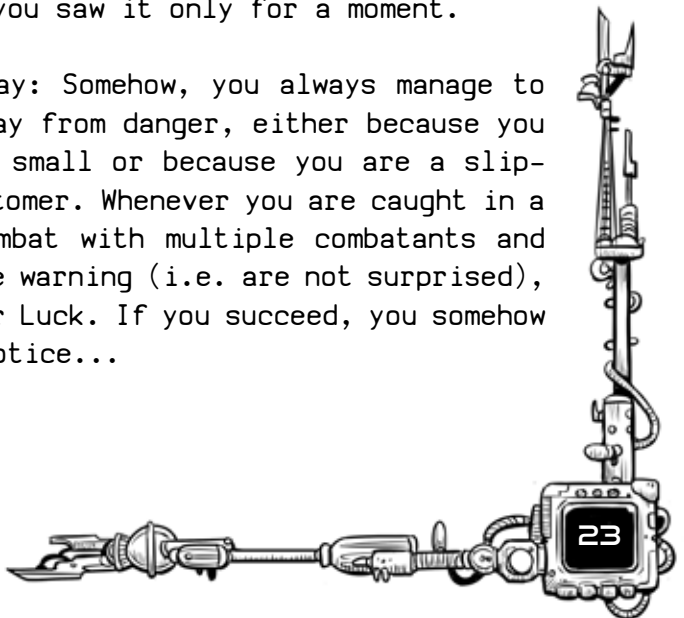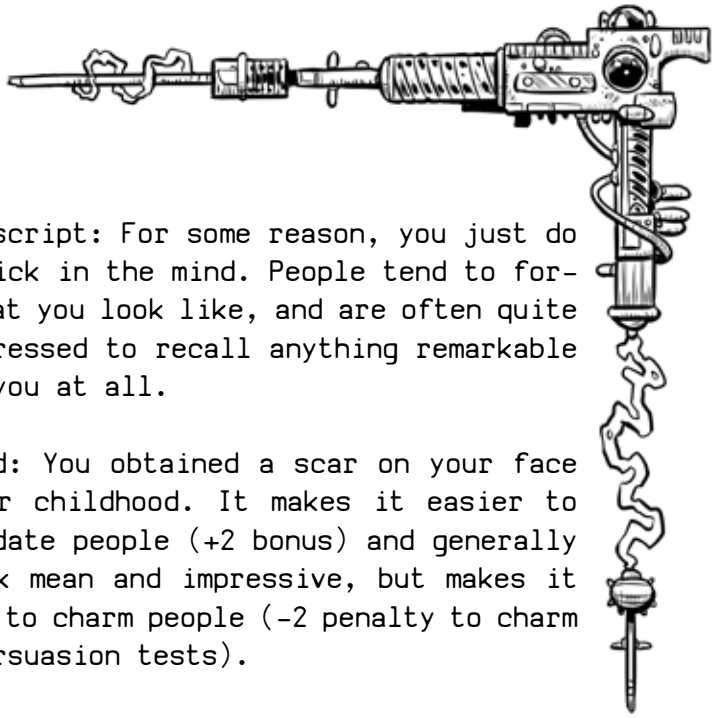
18   Non-descript: For some reason, you just do not stick in the mind. People tend to forget what you look like, and are often quite hard-pressed to recall anything remarkable about you at all.

19   Scarred: You obtained a scar on your face in your childhood. It makes it easier to intimidate people (+2 bonus) and generally to look mean and impressive, but makes it harder to charm people (-2 penalty to charm and persuasion tests).

20   Evil Eye: You have the uncanny ability to hex opponents with your gaze. Once per game session, when an opponent succeeds at a simple or opposed test, you can test your luck. If you are lucky, they failed the test or if it was opposed, you won.
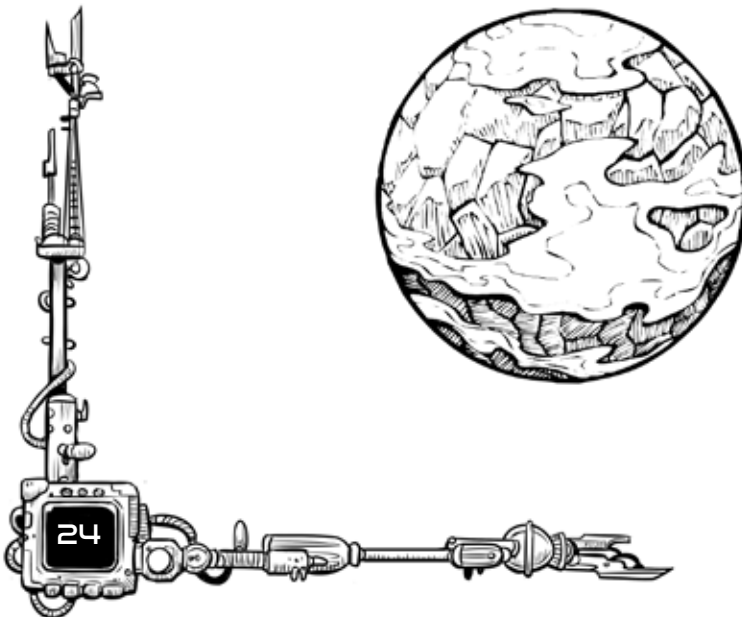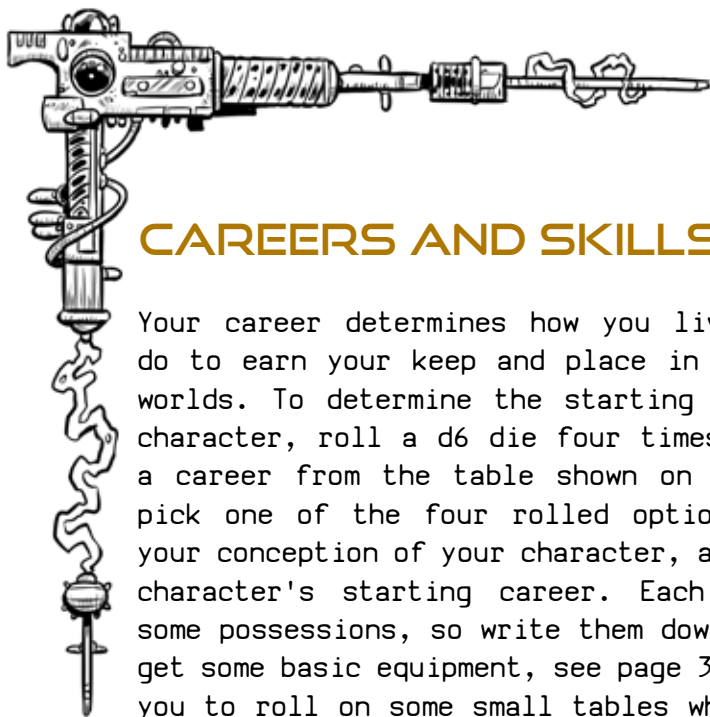
CAREERS AND SKILLS

Your career determines how you live – what you do to earn your keep and place in the Chorus of worlds. To determine the starting career of the character, roll a d6 die four times to determine a career from the table shown on page 33. Then pick one of the four rolled options that suits your conception of your character, and that's your character's starting career. Each career lists some possessions, so write them down (you'll also get some basic equipment, see page 32), and allows you to roll on some small tables which add a bit of colour and background. Finally each career has a list of adventuring skills and levels. These are the only adventuring skills that your character can advance while in the career, and the maximum values that those skills can have while in that career. Tick the boxes on your character sheet for the two different skill levels – one dash for the level 10 skills, a cross for the level 12 skills.

When you create your character, you can assign 10 levels to those skills listed in your starting career, the only restriction being that you cannot exceed the maximum skill level shown. Remember to include the skill levels you assigned earlier when determining your skill level total. You also gain a 'career skill' at a level equal to an average of all the skills the career grants (rounded up) as described on page 32 – you'll need to write this in the space on your character sheet.
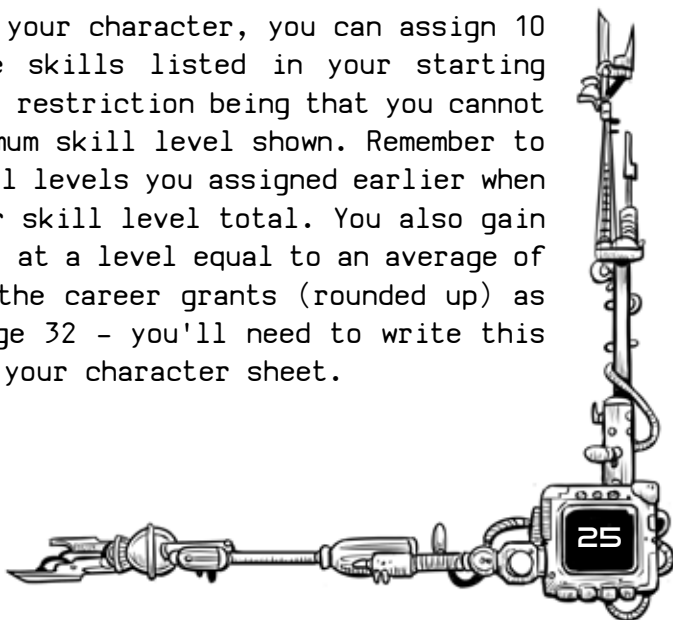
You'll see that there are way more adventuring skills available than are listed for each career – to gain others, you'll need to change career, as described on page 89.

THE ADVENTURING SKILLS

During skill tests, skill levels are used to help you succeed. Here follows a description of the various adventuring skills and their use.
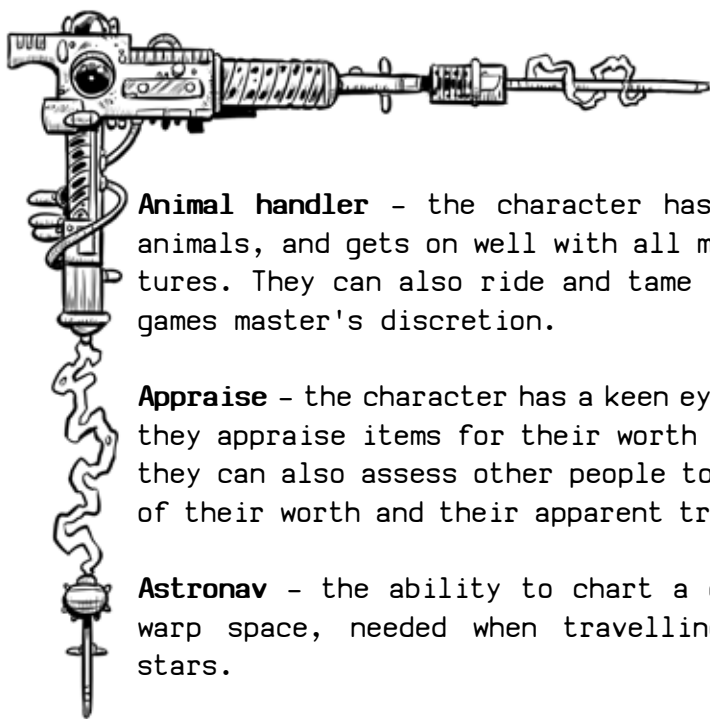
Animal handler - the character has a knack with animals, and gets on well with all manner of creatures. They can also ride and tame animals at the games master's discretion.

Appraise - the character has a keen eye. Not only can they appraise items for their worth or providence, they can also assess other people to get a measure of their worth and their apparent trustworthiness.

Astronav - the ability to chart a course through warp space, needed when travelling between the stars.

Athletics - a measure of a character's ability to use their body in feats of movement and coordination, including running, jumping, climbing etc.

Bargain - the character's ability to bargain with others for something they desire, such as a shopkeeper for their wares or an informant for a piece of information.

Blades - the character is handy with blades of all kinds from knives to vibro-swords.

Blunt - the ability to make good use of blunt weapons like clubs and stun batons.

Brawling - a knack for fighting with fist and body, knowing how to move and how to fight dirty.

Command - issuing commands and projecting the kind of confidence that gets those orders followed.
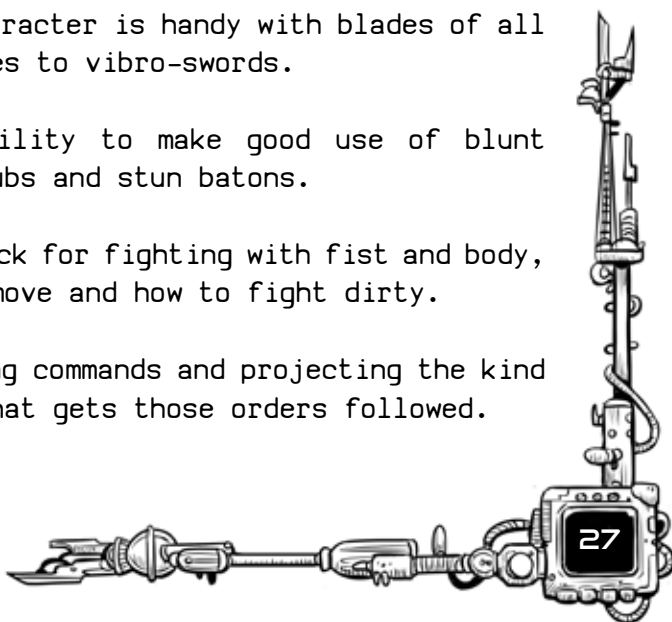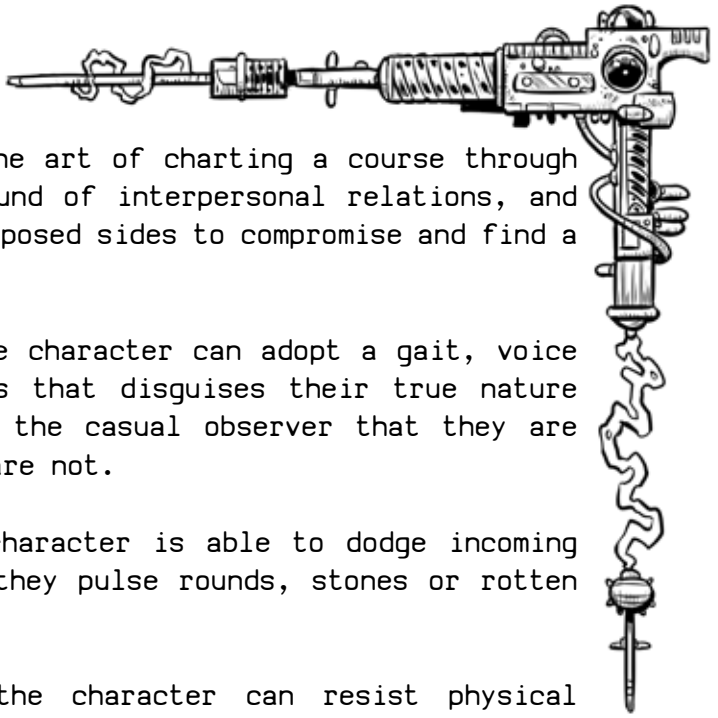
Diplomacy – the art of charting a course through the rocky ground of interpersonal relations, and getting two opposed sides to compromise and find a way forward.

Disguise – the character can adopt a gait, voice and mannerisms that disguises their true nature and convinces the casual observer that they are someone they are not.

Dodge – the character is able to dodge incoming missiles, be they pulse rounds, stones or rotten fruit.

Endurance – the character can resist physical hardship and keep going where others fail.

History – a knowledge of past events of the Chorus and the realms that surround it, and some of the major personalities that litter history databases.

Intimidate – the character is able to use their physicality and personality to intimidate others. This doesn't necessarily mean they are big and imposing, more that they are able to push others around with the strength of their character.

Language – understanding enough of a smattering of the more common languages of the Chorus, the character can figure out what people are saying, even other races.

Lie – the character is able to tell quick and easy lies, and convince others of their honesty. The use of this skill is often opposed by the appraise skill.
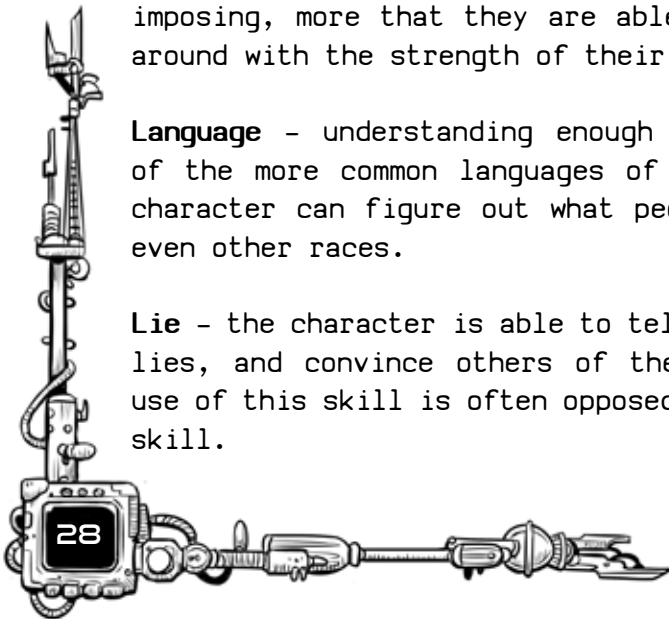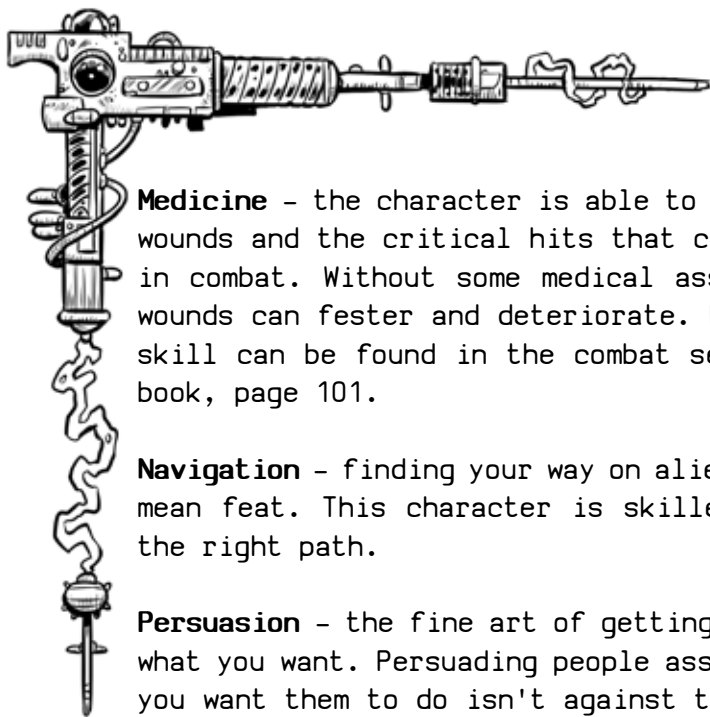
Medicine – the character is able to help stabilise wounds and the critical hits that can be suffered in combat. Without some medical assistance, many wounds can fester and deteriorate. Rules for this skill can be found in the combat section of this book, page 101.

Navigation – finding your way on alien worlds is no mean feat. This character is skilled in choosing the right path.

Persuasion – the fine art of getting someone to do what you want. Persuading people assumes that what you want them to do isn't against their interests – if it is, the games master may impose a penalty to the test.

Pilot – the character is able to pilot craft from skim bikes to spacecraft.

Repair – characters with this skill are mechanically minded, and able to perform repairs either ad-hoc or planned to keep devices and tools operating.

Ship gunner – operation of ship-board weapons, including complex targeting systems.

Small arms – a character's ability with all manner of guns from small pistols to hunting rifles and energy weapons.

Sleight-of-hand – the character is able to use distraction and manipulation to perform tricks of prestidigitation, useful in picking pockets and cheating at cards.
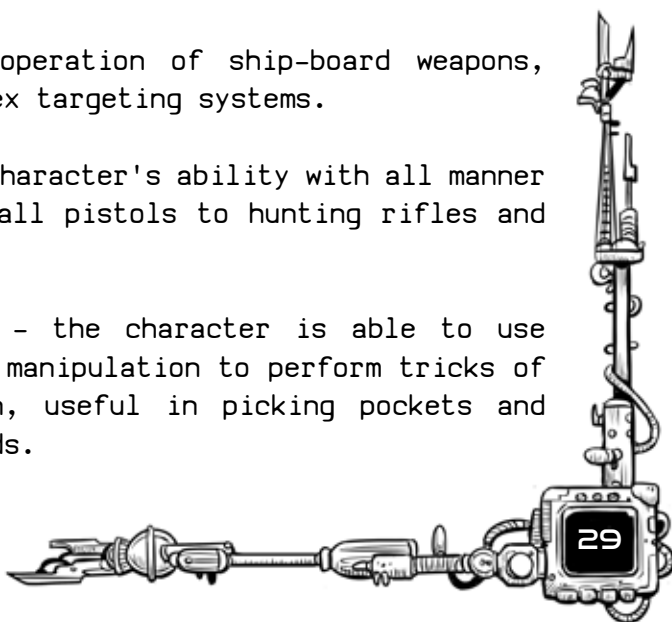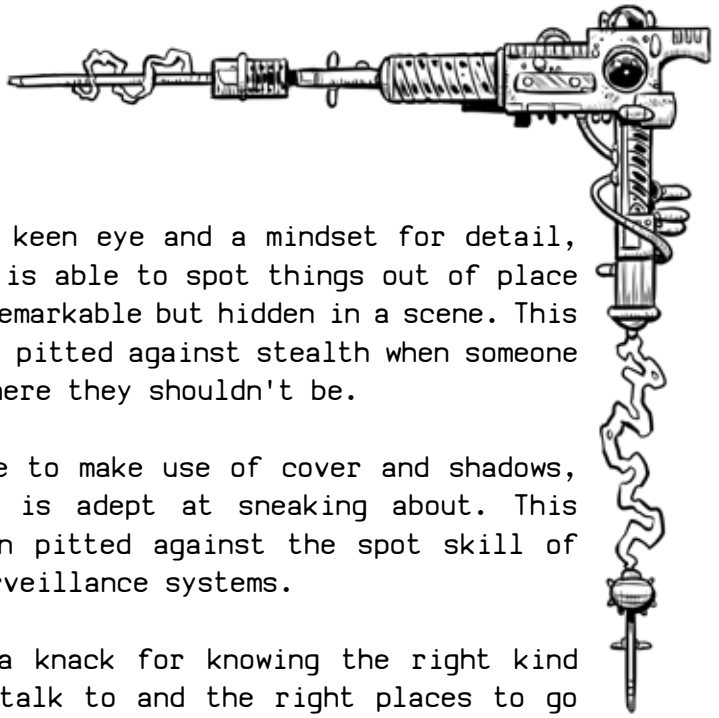
Spot – with a keen eye and a mindset for detail, the character is able to spot things out of place or otherwise remarkable but hidden in a scene. This skill is often pitted against stealth when someone is sneaking where they shouldn't be.

Stealth – able to make use of cover and shadows, the character is adept at sneaking about. This skill is often pitted against the spot skill of guards and surveillance systems.

Streetwise – a knack for knowing the right kind of people to talk to and the right places to go to meet them, this character is knowledgeable in facets of the seedier side of life.

Survival – how to find a good camp site, find water and forage for food, a character with this skill is adept at surviving in the wilds.

Thrown – there's an art to hitting something with a stone, a javelin or a grenade. A character with this skill has spent many an hour honing their aim.

Warp focus – the ability to channel warp energies, used in manifesting and resisting warp glyphs.

Zero G – the ability to move about successfully in low and zero gravity, and to brace yourself correctly when firing weapons.
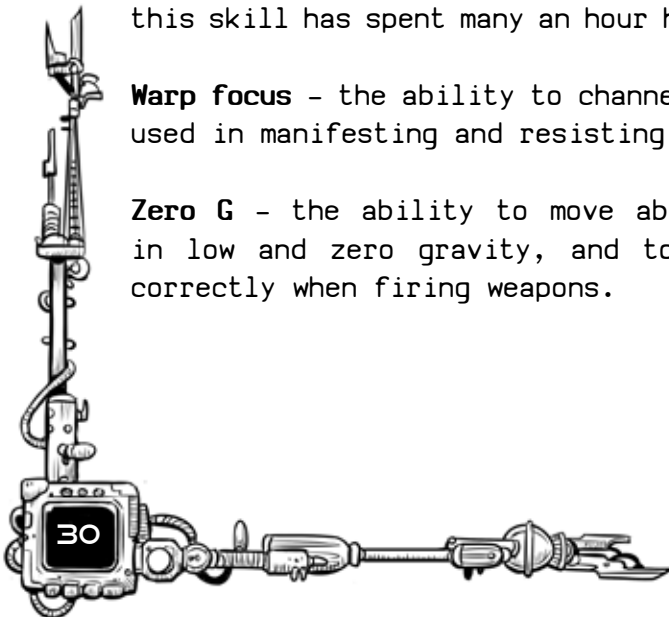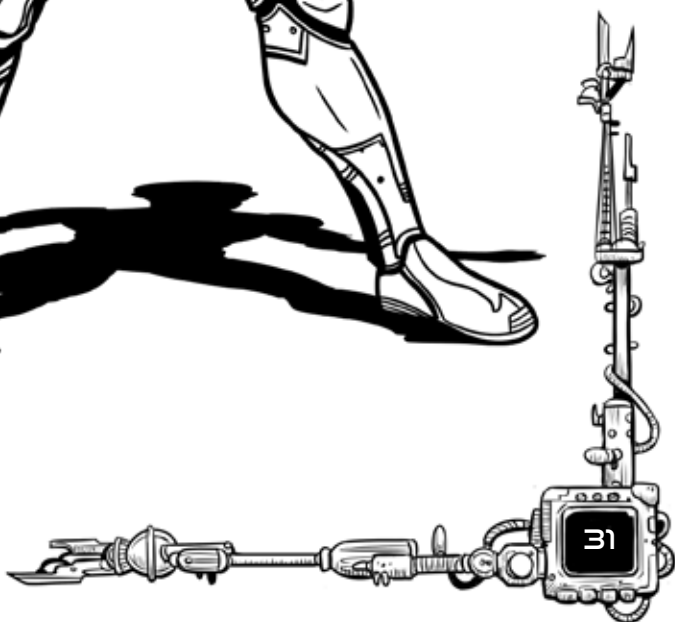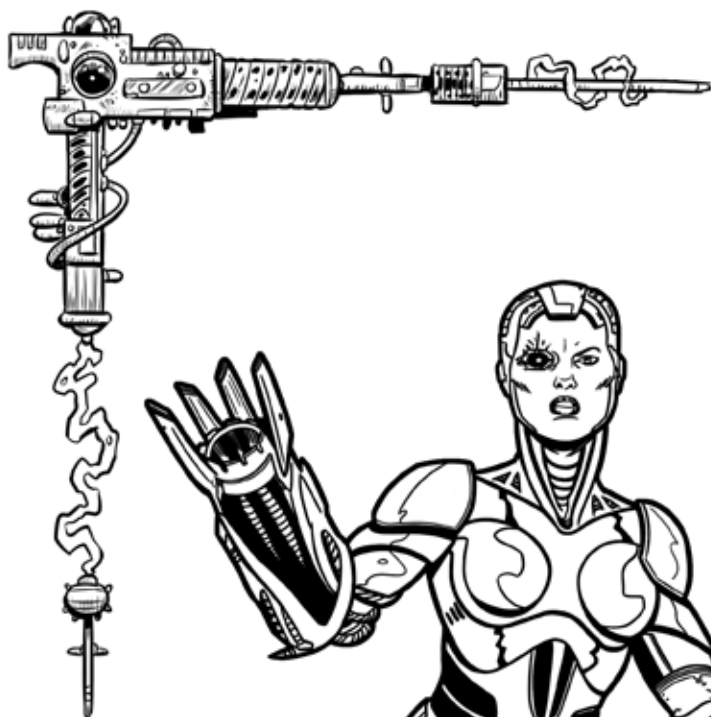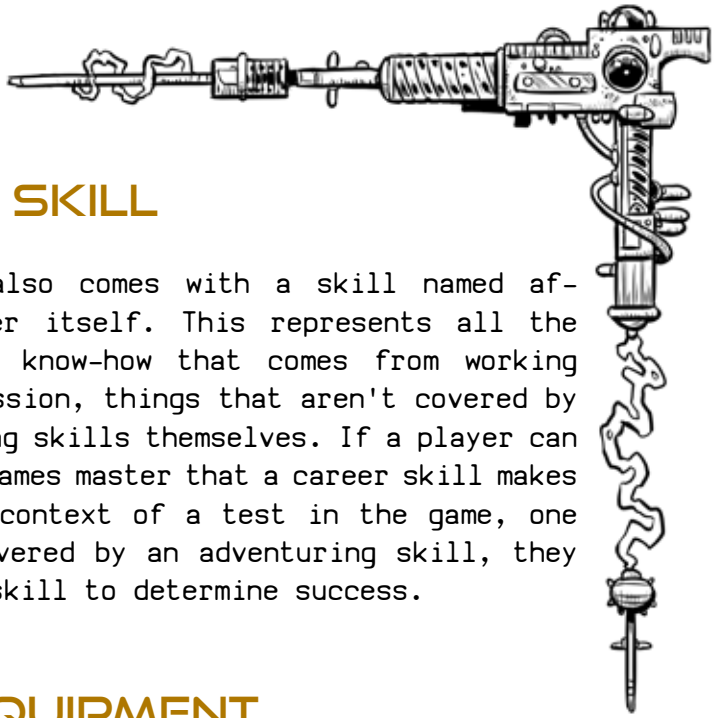
CAREER SKILL

Each career also comes with a skill named after the career itself. This represents all the knowledge and know-how that comes from working in that profession, things that aren't covered by the adventuring skills themselves. If a player can persuade the games master that a career skill makes sense in the context of a test in the game, one that's not covered by an adventuring skill, they may use this skill to determine success.

BASIC EQUIPMENT

In the Chorus the basic unit of currency is split into frags (roughly equivalent to a dollar), shards (ten frags) and jades (one hundred frags, ten shards). Player characters have careers and have been working to get where they are, so they have a basic level of liquidity to purchase the essentials of life. They do however have 2d6 shards in ready cash about them. Note that the equipment listed with each career is the iconic gear associated with that profession. For example, if a career lists a trench coat, it does not imply that the character could not purchase another coat of their choosing! It means that their old, worn coat is comfortable and suits them, and they've never had a reason to buy anything else. All characters can be assumed to have a bed, some personal possessions, clothes, boots etc.
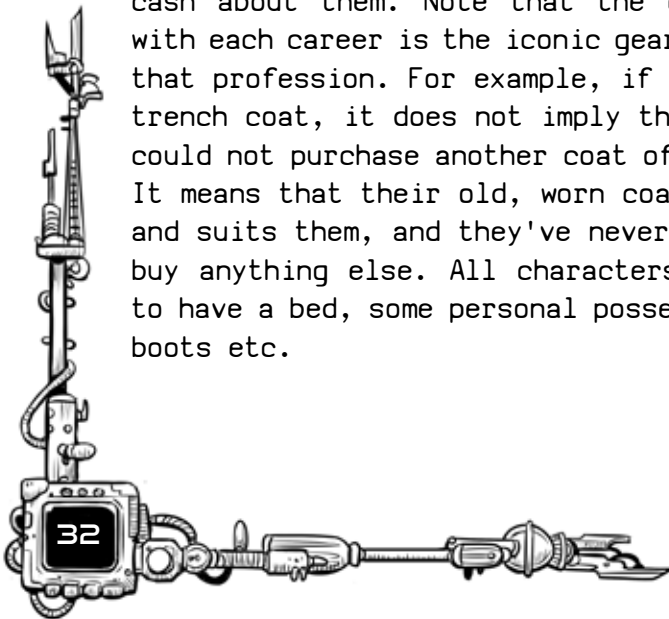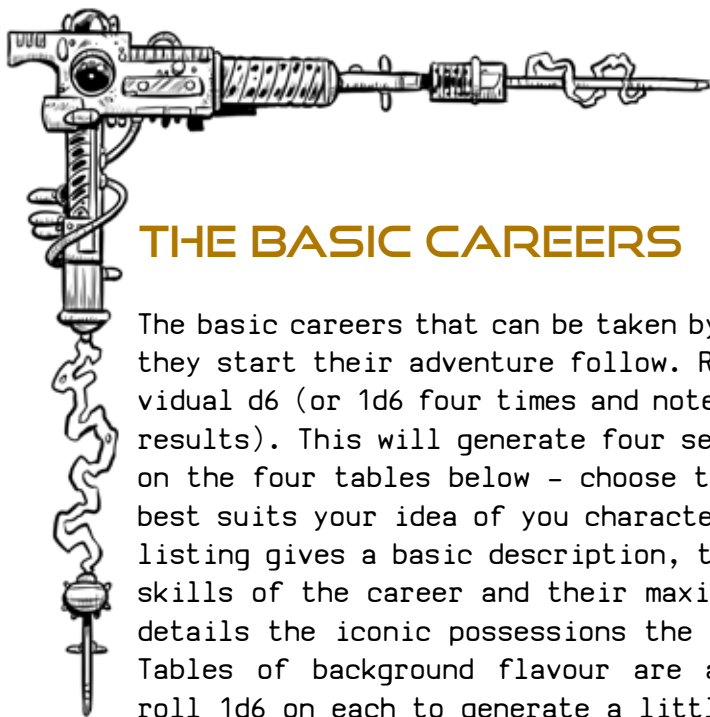
THE BASIC CAREERS

The basic careers that can be taken by characters as they start their adventure follow. Roll four individual d6 (or 1d6 four times and note the different results). This will generate four separate careers on the four tables below - choose the result that best suits your idea of you character. Each career listing gives a basic description, the adventuring skills of the career and their maximum level, and details the iconic possessions the career grants. Tables of background flavour are also included, roll 1d6 on each to generate a little back story.

	First 1d6		Second 1d6
1	Agitator	1	Gambler
2	Bodyguard	2	Ganger
3	Bounty Hunter	3	Investigator
4	Diplomat	4	Mechanic
5	Entertainer	5	Miner
6	Exterminator	6	Pilot

	Third 1d6		Forth 1d6
1	Pirate	1	Soldier
2	Raconteur	2	Street kid
3	Rebel	3	Thief
4	Scientist	4	Trader
5	Scout	5	Warp touched
6	Smuggler	6	You choose!
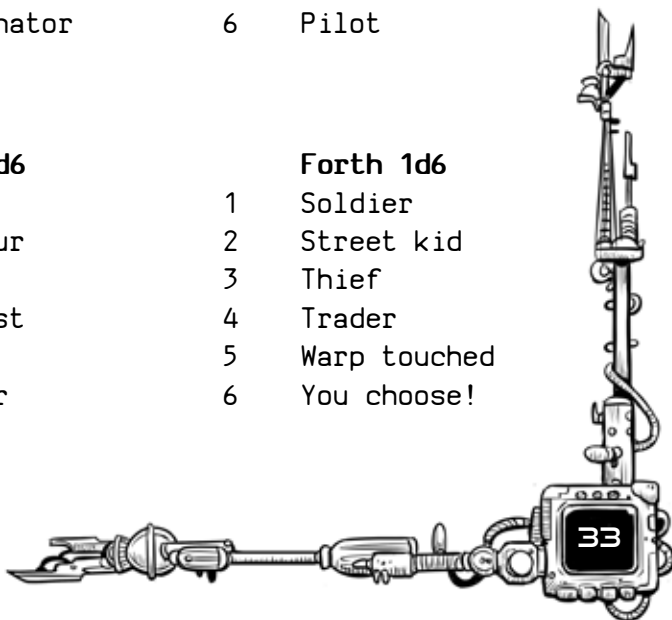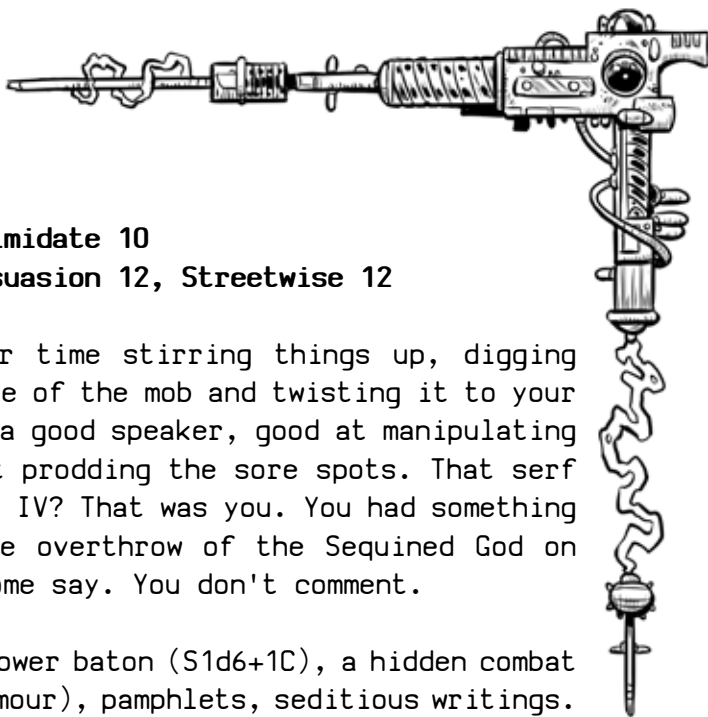
AGITATOR

Blunt 10, Intimidate 10
Dodge 12, Persuasion 12, Streetwise 12

You spend your time stirring things up, digging into the psyche of the mob and twisting it to your ends. You are a good speaker, good at manipulating people, and at prodding the sore spots. That serf riot on Geddis IV? That was you. You had something to do with the overthrow of the Sequined God on Meblus III, some say. You don't comment.

Equipment: A power baton (S1d6+1C), a hidden combat vest (light armour), pamphlets, seditious writings.

Who you've worked for (roll a d6).
1. Lord Tern of house D'leon, a psychopath.
2. The Whisper Sect - bunch of warp crazies.
3. Hafo Lux, stirring up trouble to crash prices.
4. The priesthood of Sest, in the failed Krebix revolution.
5. Lord Selext, in his mad war against the Hegemony.
6. Resurrected Clan chief Heent, on Malbaadas II.

Who's hunting you? (roll a d6).
1. The Nova Guard, oh dear...
2. The Merchant Combine, for no good reason.
3. The Church of the God Betrayed.
4. Your brother, the fool.
5. Verlenti flesh eaters. They say you'd taste good.
6. You don't know. Which is worrying.
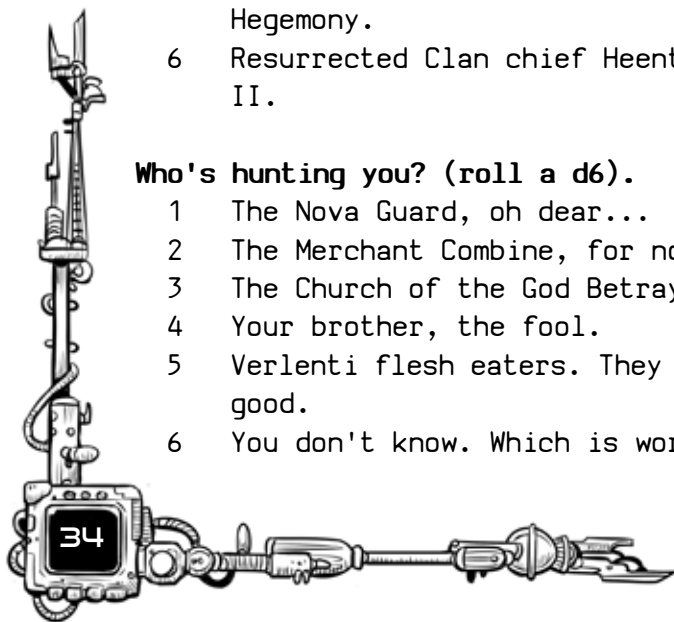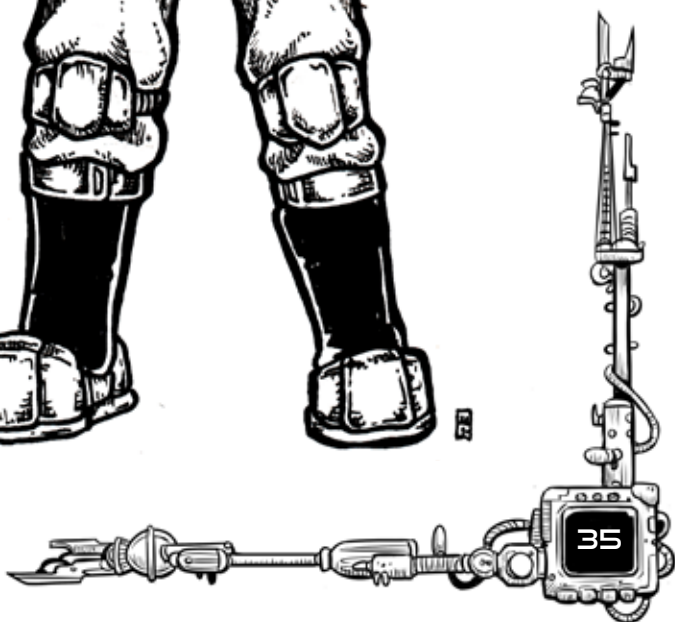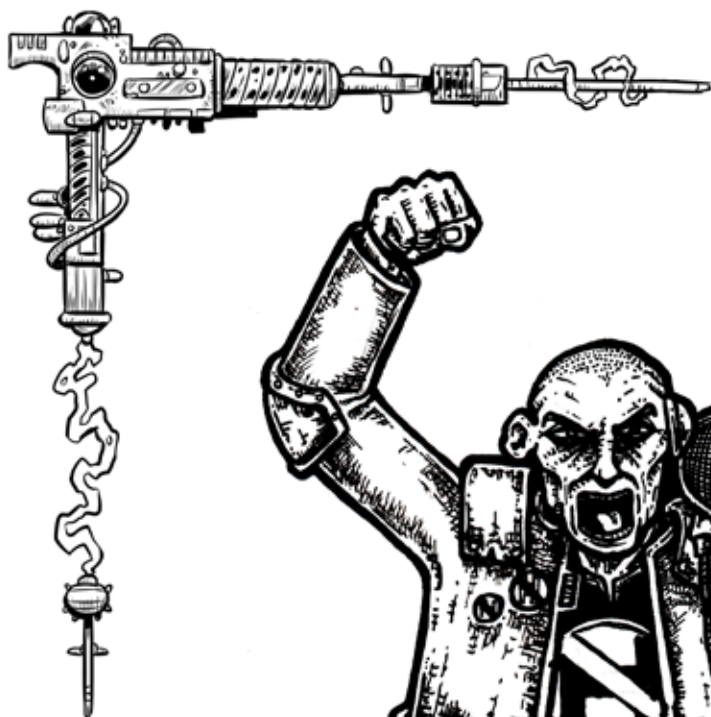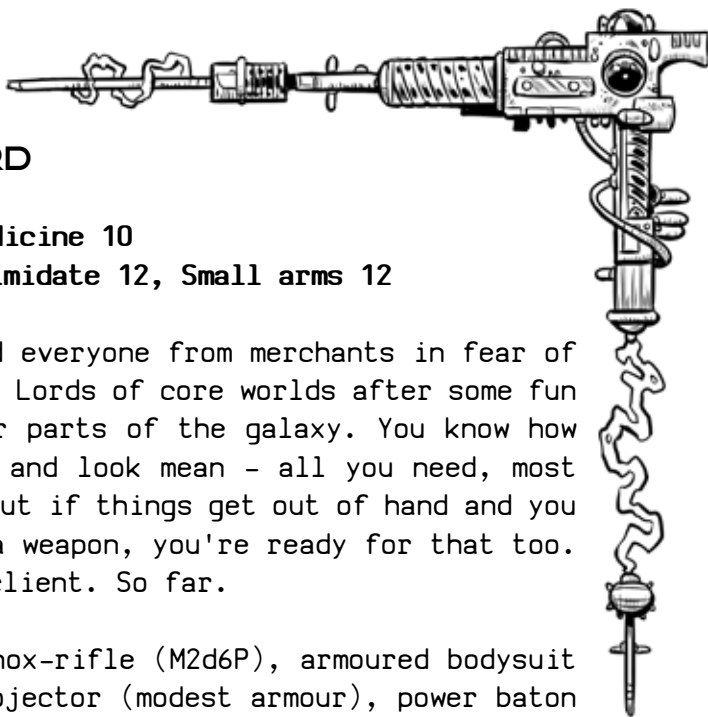
BODYGUARD

Blades 10, Medicine 10
Dodge 12, Intimidate 12, Small arms 12

You've guarded everyone from merchants in fear of rivals to rich Lords of core worlds after some fun in the rougher parts of the galaxy. You know how to keep quiet and look mean – all you need, most of the time. But if things get out of hand and you need to pull a weapon, you're ready for that too. Never lost a client. So far.

Equipment: A nox-rifle (M2d6P), armoured bodysuit and shield projector (modest armour), power baton (S1d6+1C). A video of your mother, which makes you cry.

Who you have protected? (roll a d6).
1 Lord Hastamir during the revolt on Malbaada II
2 Ariol Zee, the holostar and ace reporter.
3 The Ion Priest Tolbera Frey.
4 The Smuggler Fessus, a bloated fool.
5 The crime lord Xxenin, in the port of Sorrow.
6 The Merchant Hafo Lux, during the grain riots.

A secret you know about them (roll a d6).
1 They are actually a series of clones.
2 They don't exist, it's all a front.
3 They once killed their lover.
4 Where they keep their ship.
5 Who made them, and from what.
6 That they have no secrets. Terrifying.
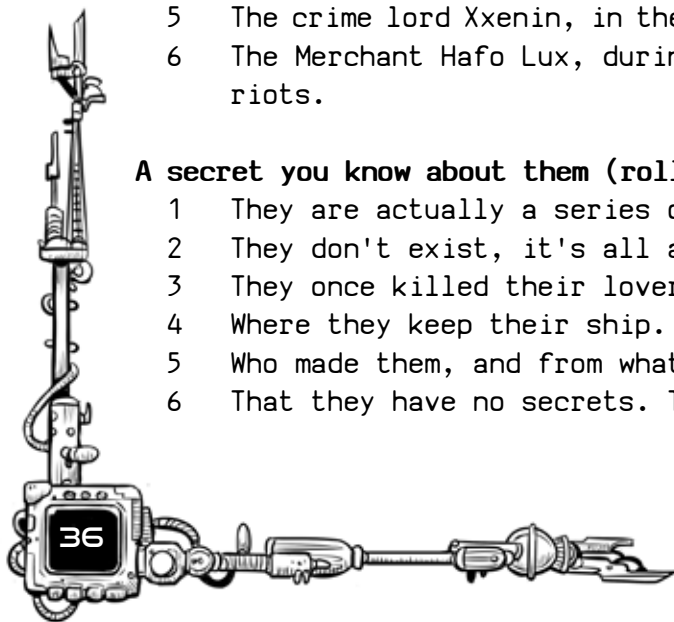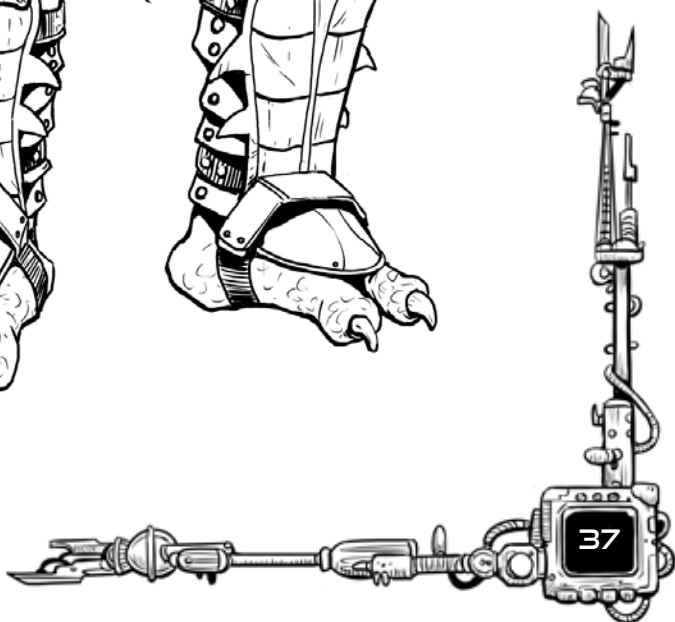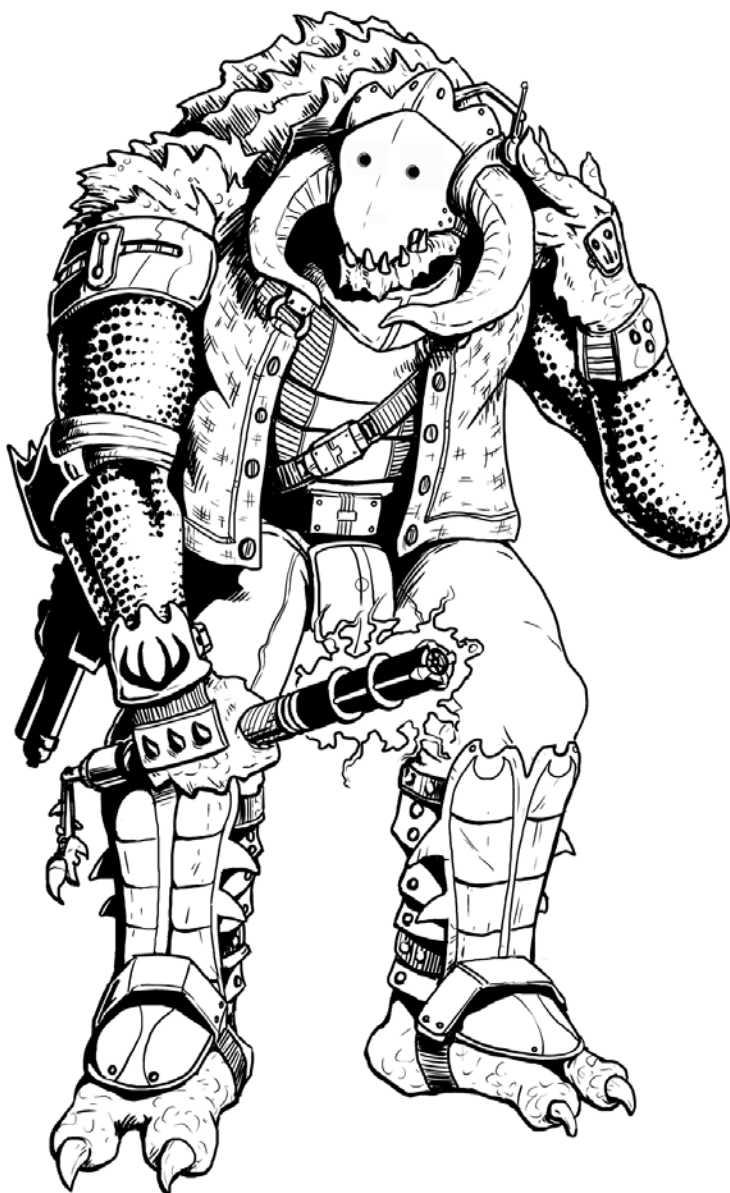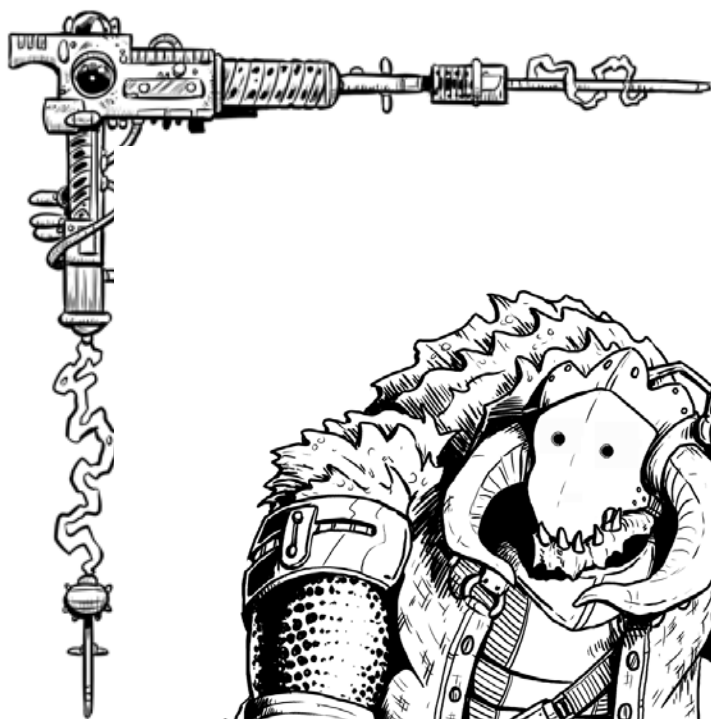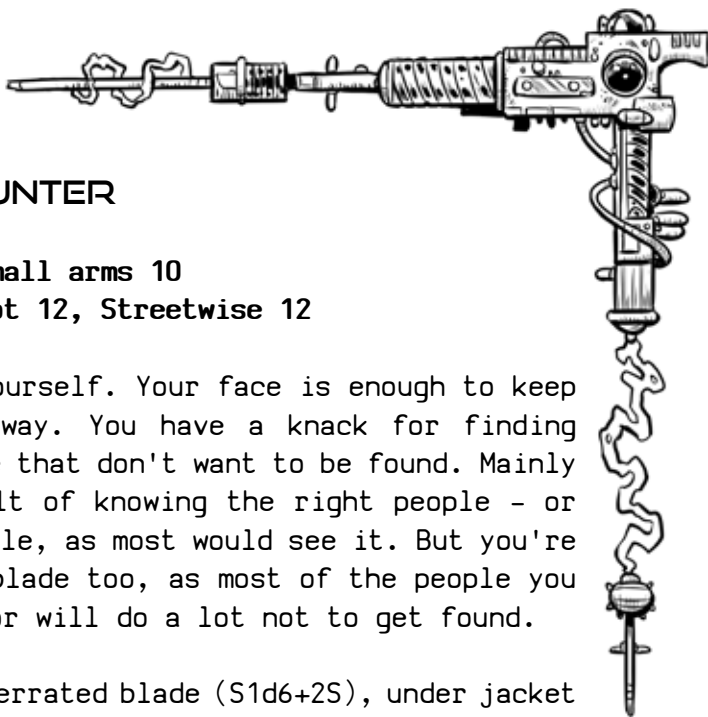
BOUNTY HUNTER

Bargain 10, Small arms 10
Blades 12, Spot 12, Streetwise 12

You keep to yourself. Your face is enough to keep most people away. You have a knack for finding people, people that don't want to be found. Mainly that's a result of knowing the right people - or the wrong people, as most would see it. But you're handy with a blade too, as most of the people you are looking for will do a lot not to get found.

Equipment: A serrated blade (S1d6+2S), under jacket body plates and shield projector (modest armour), a python pistol (S1d6+2P). A database of faces and names for you to look out for.

Who you have caught? (roll a d6).
1   The murderer of the Messiah of Krebix.
2   Deserters from the ruins of Damas IV.
3   Your sister. Don't ask.
4   Deserters from the Nova Guard.
5   The wrong person, but don't tell.
6   The agitator Hemlock, from the mines of Kex II.

Who you're searching for? (roll a d6).
1   The Rello system poisoner Kacis.
2   The machine agent FeX44.
3   The mad Ion Priest Tolbera Frey.
4   The barbarian Queen Tamulan, a revolutionary.
5   A reason to hope, in a dark galaxy.
6   A way out and into the light.
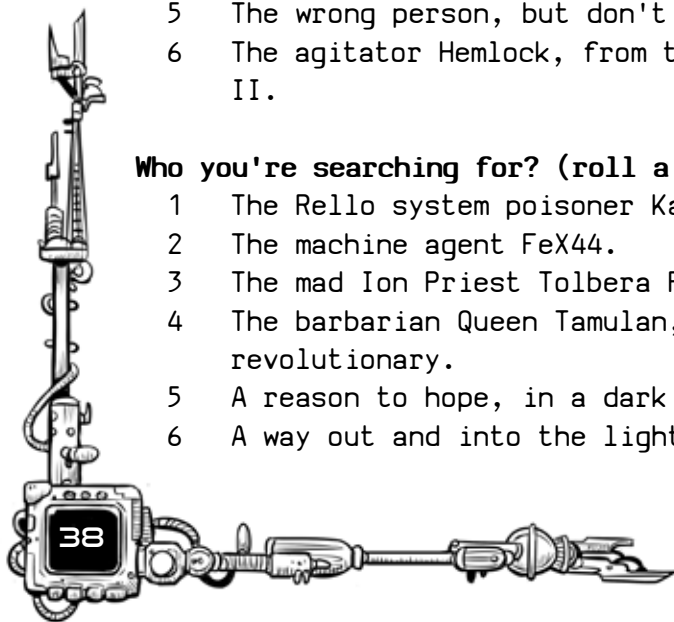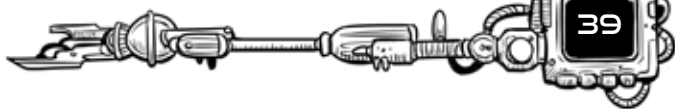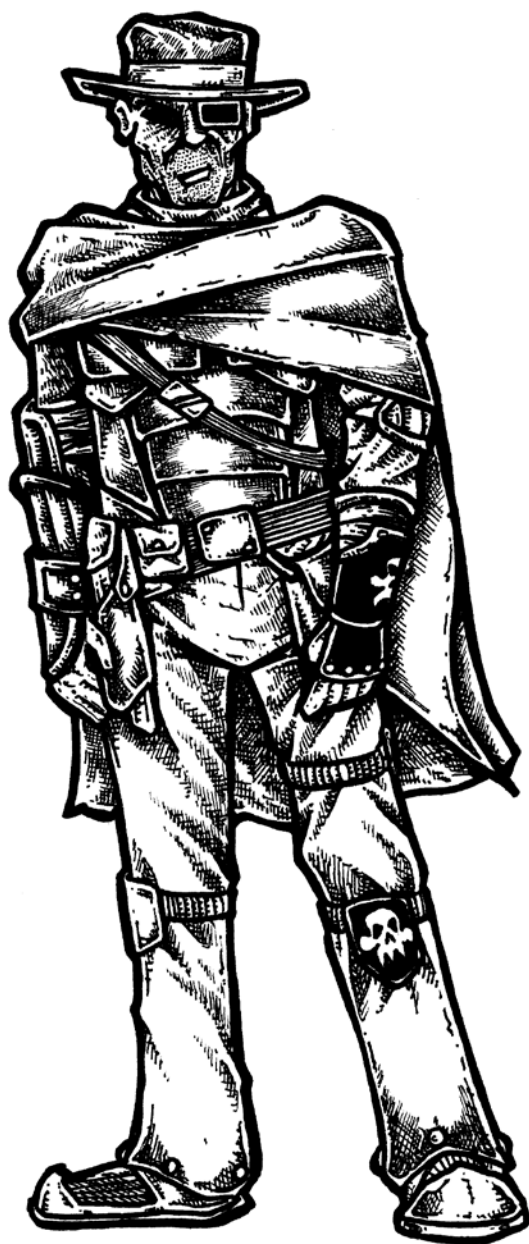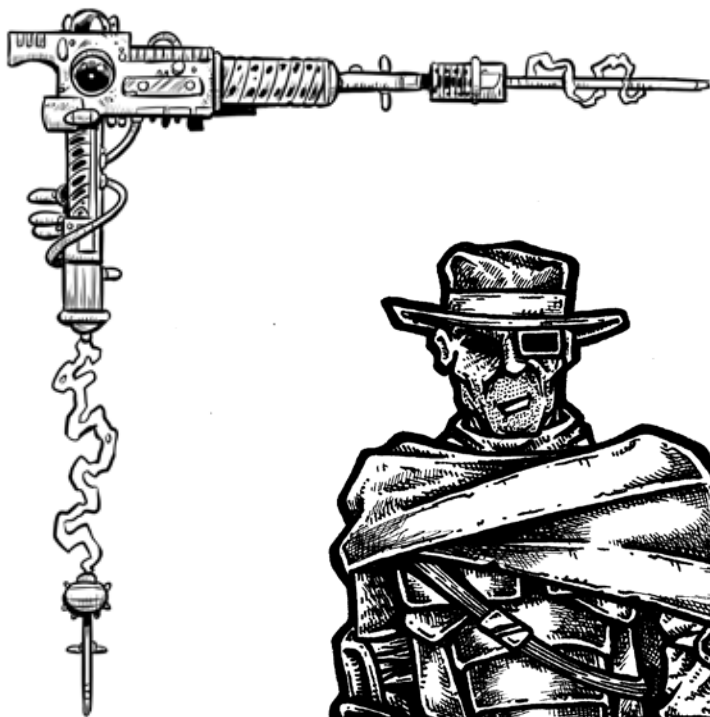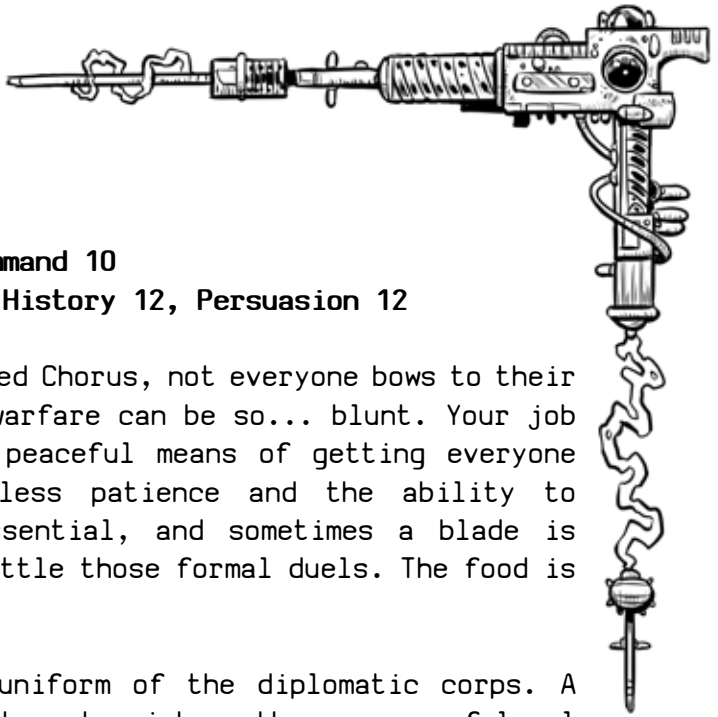
DIPLOMAT

Blades 10, Command 10
Diplomacy 12, History 12, Persuasion 12

In the fractured Chorus, not everyone bows to their betters, and warfare can be so... blunt. Your job is to find a peaceful means of getting everyone talking. Tireless patience and the ability to listen are essential, and sometimes a blade is required to settle those formal duels. The food is also good.

Equipment: A uniform of the diplomatic corps. A datapad of history to pick up the nuances of local events, a duelling sword (M2d6P). Holofilms of your favourite action heroes, something to get lost in.

Where have you worked? (roll a d6).
1. The Queen Tamulan's official surrender.
2. The aftermath of the Krebix atrocity.
3. The Nova Guard deserters' mass suicide. Messy.
4. The Lox transgression, with no blood shed.
5. Nowhere you can talk about.
6. The Jewel, corrupt heart of the Chorus.

What went wrong? (roll a d6).
1. No one ever listens. Ever.
2. You lost the duel to decide the mission.
3. You got drunk and missed the peace signing.
4. Everything. Always.
5. Nothing went wrong. Who's been talking?
6. They say I stole from the diplomatic fund. Prove it I say!
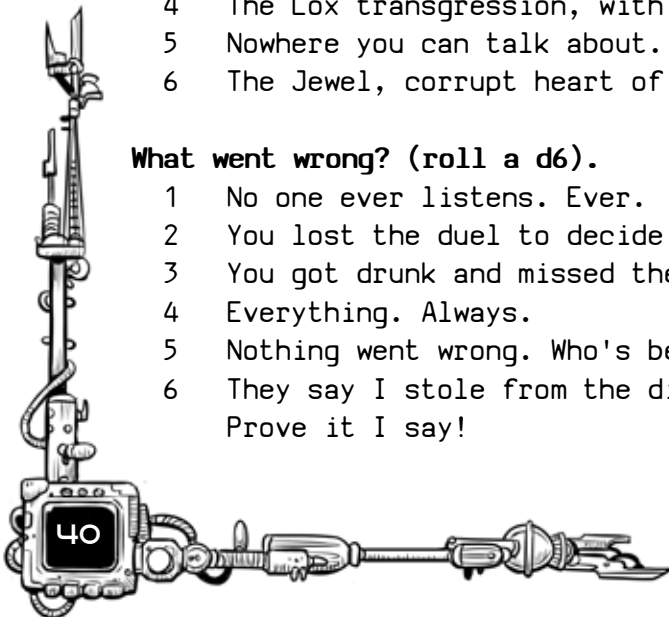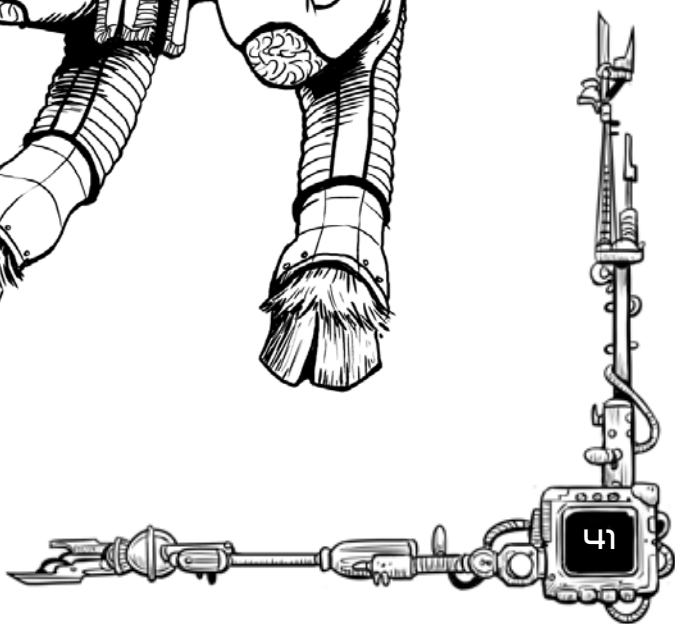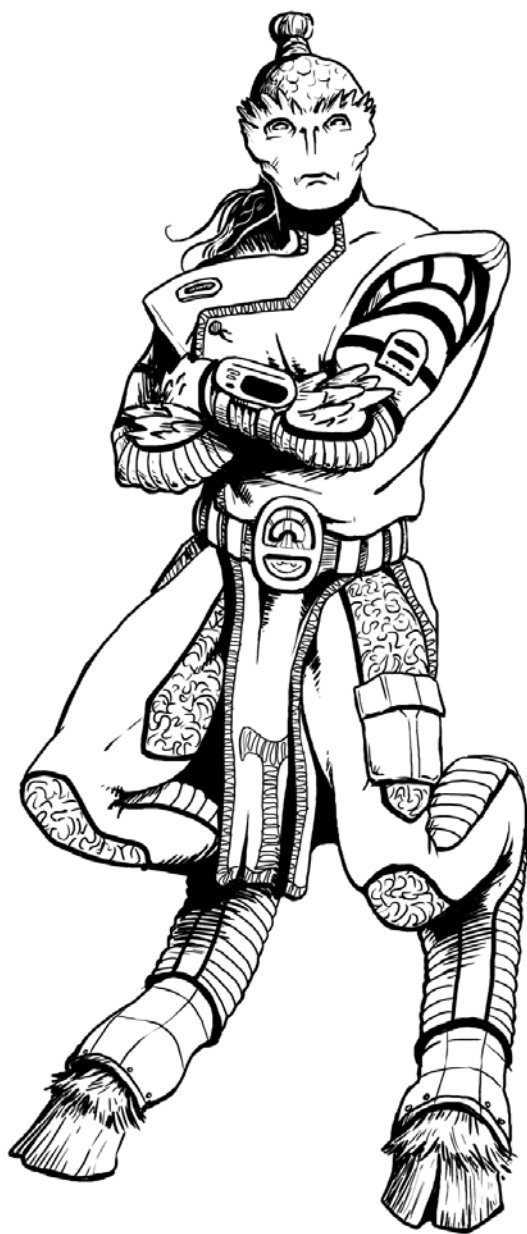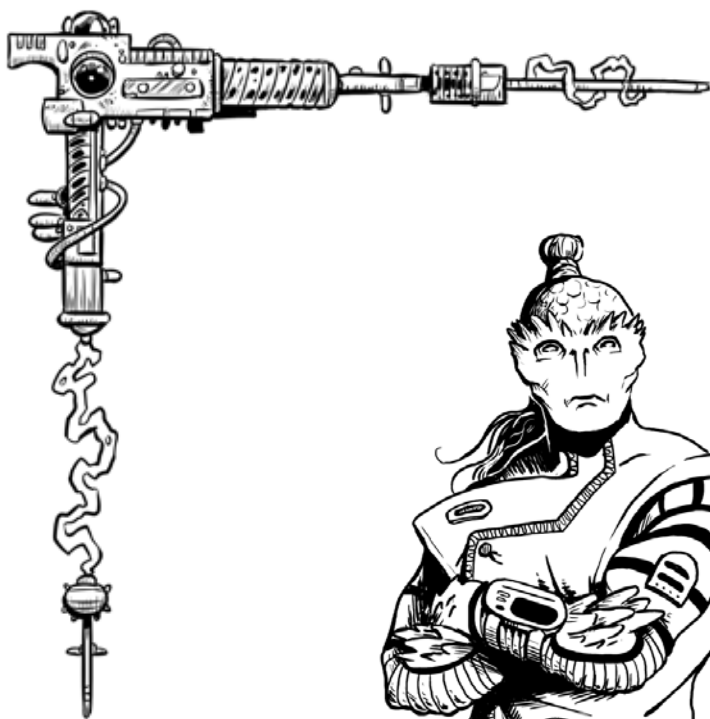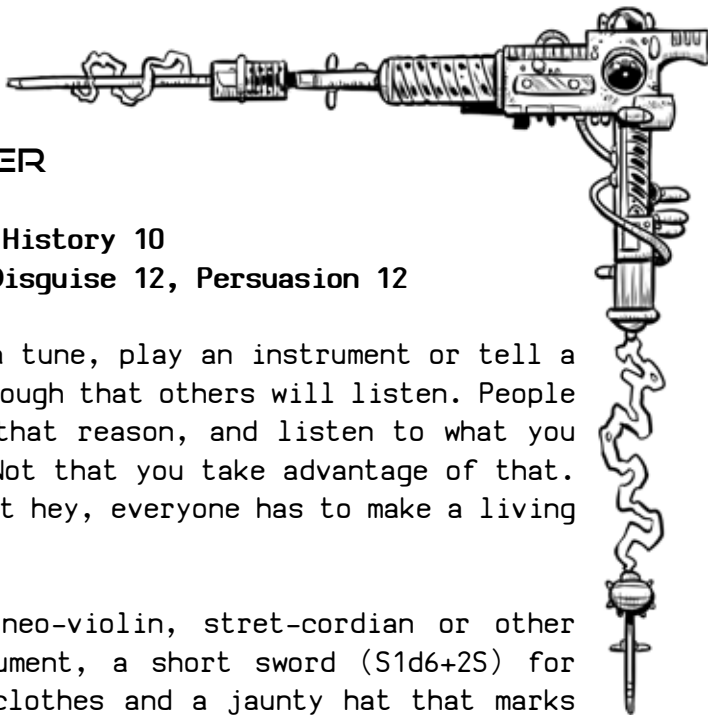
ENTERTAINER

Diplomacy 10, History 10
Brawling 12, Disguise 12, Persuasion 12

You can hold a tune, play an instrument or tell a story, good enough that others will listen. People like you for that reason, and listen to what you have to say. Not that you take advantage of that. Not at all. But hey, everyone has to make a living right?

Equipment: A neo-violin, stret-cordian or other musical instrument, a short sword (S1d6+2S) for effect, nice clothes and a jaunty hat that marks you as someone to watch. A datapad with the heavily annotated play you've been working on.

Who you have entertained? (roll a d6).
1   The crowds outside the grand palace on the Jewel of the Chorus.
2   The patrons of the floating Skyswallow opera house.
3   The penitentiary staff of Ronus IV.
4   Barbarian Queen Tamulan's last party.
5   No one, they are not yet ready for your greatness.
6   Anyone who'll listen on the streets.

What have you learned? (roll a d6).
1   The Nova Guard are romantics at heart.
2   Hafo Lux is a swindler.
3   Great stories are often unappreciated.
4   Poetry is not for you, but the peons love it.
5   Sweet words hide ugly thoughts.
6   There's money in well-spoken lies.
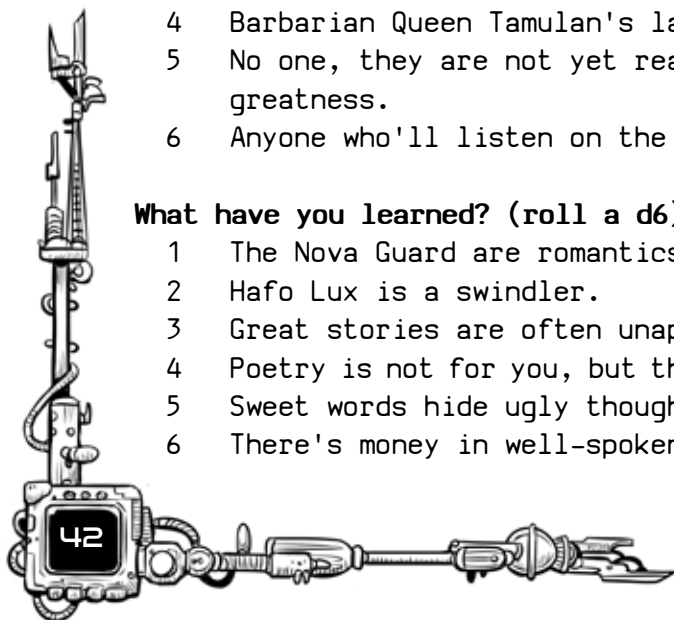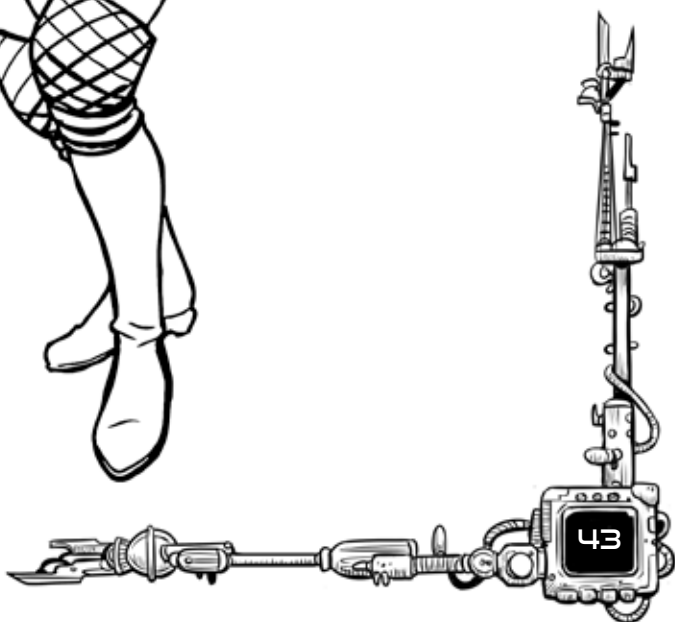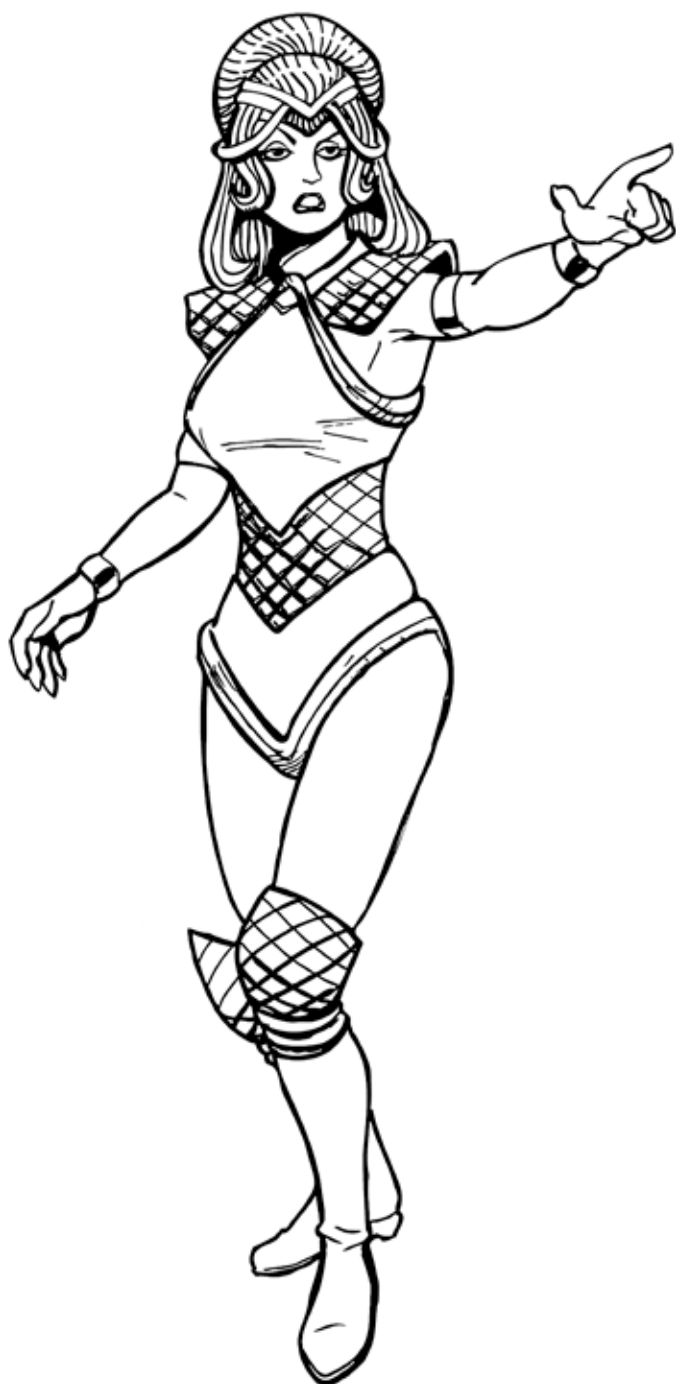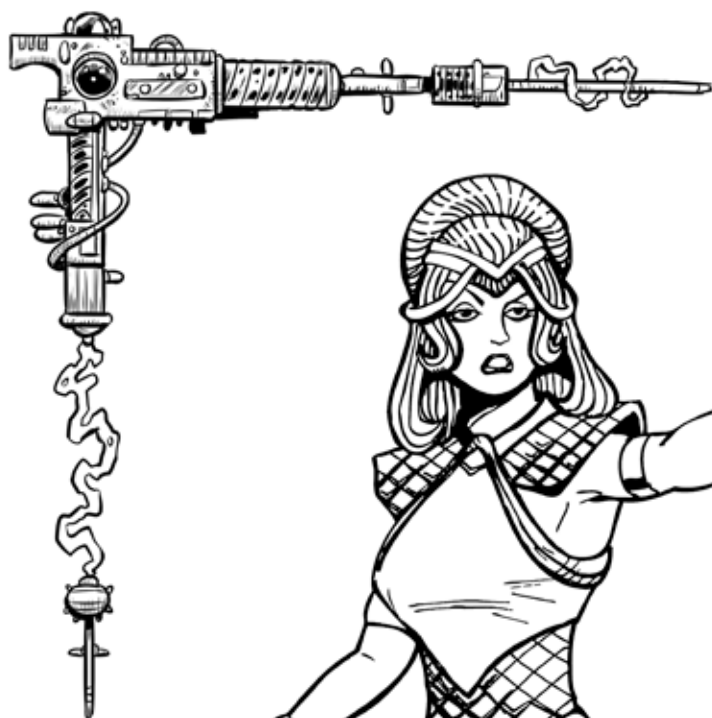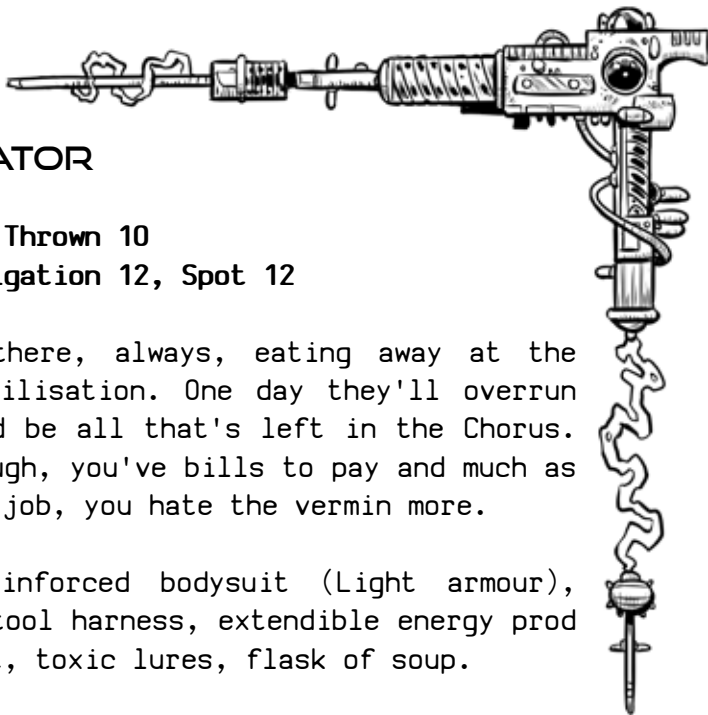
EXTERMINATOR

Endurance 10, Thrown 10
Blunt 12, Navigation 12, Spot 12

Vermin. Out there, always, eating away at the fabric of civilisation. One day they'll overrun everything and be all that's left in the Chorus. Not today though, you've bills to pay and much as you hate your job, you hate the vermin more.

Equipment: Reinforced bodysuit (Light armour), filter mask, tool harness, extendible energy prod (S1d6+1E), net, toxic lures, flask of soup.

Where was the last infestation? (roll a d6).
1   Cramped vents of the Hovash Lunar Convent.
2   Orbital laboratory NX-6, life support had failed.
3   Vadain Leisure Park, the day before it opened.
4   Engine room of the spaceliner Meikas Orchid.
5   Lord Zeph's sub-aqua chalet complex.
6   Downtown Roux City, thriving in the squalor.

What did you exterminate? (roll a d6).
1   Caustic spungworms, they burn through anything.
2   Psionic slimes that when prodded screamed in your mind.
3   Encroaching crystal lattice, covering everything.
4   Warp krill that attach to ships, and mutate in atmosphere.
5   A poisonous spitting bush, will root down anywhere.
6   Energy moths, causing systems to fail.
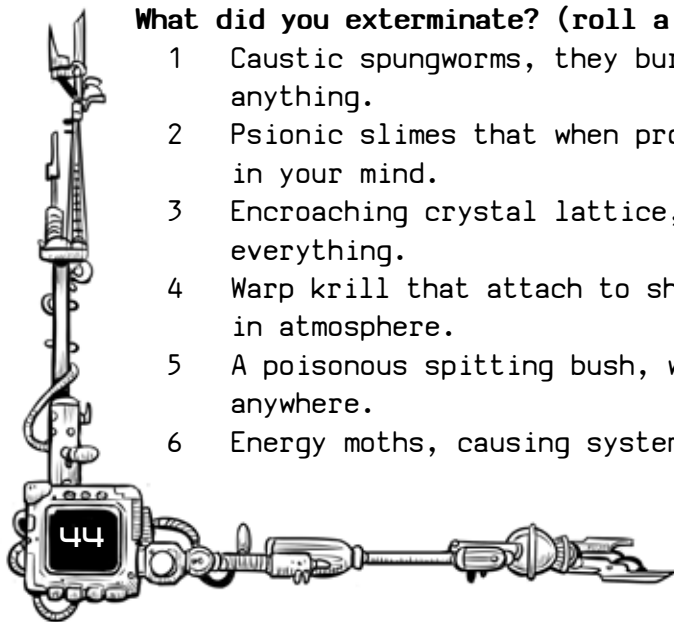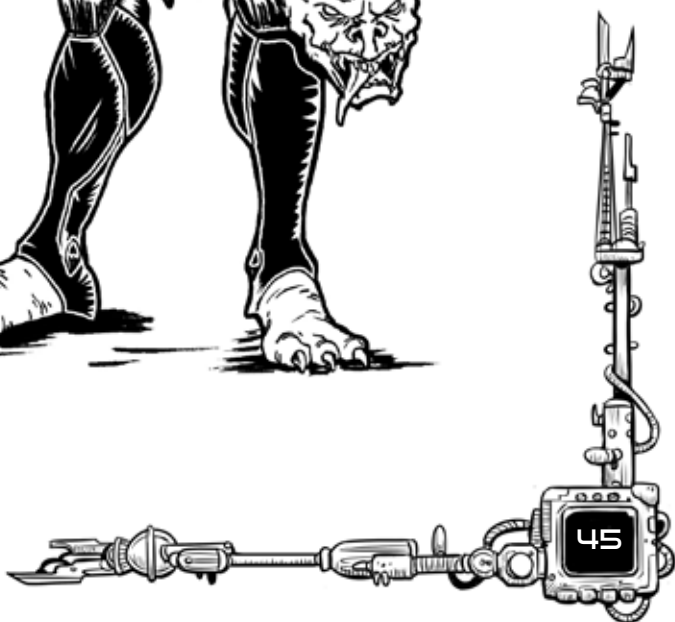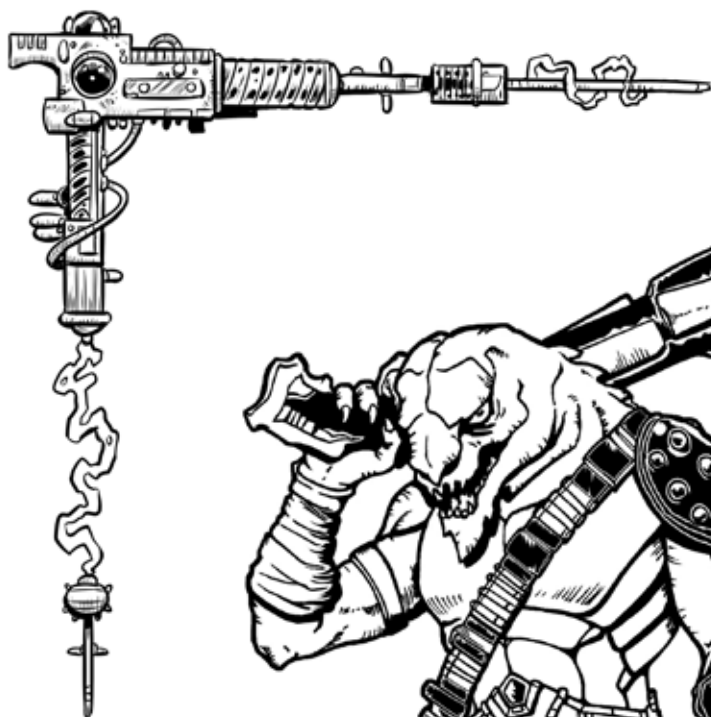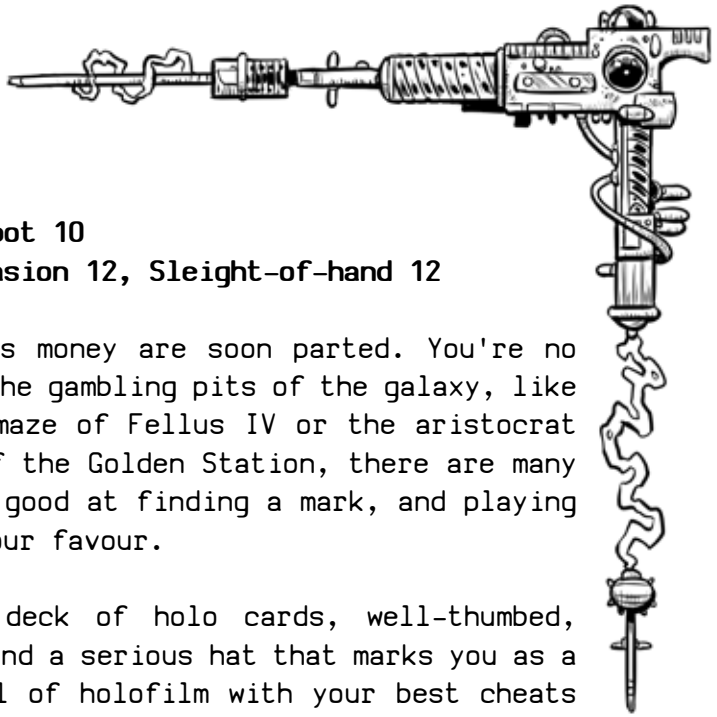
GAMBLER

Bargain 10, Spot 10
Lie 12, Persuasion 12, Sleight-of-hand 12

A fool and his money are soon parted. You're no fool, but in the gambling pits of the galaxy, like the fighting maze of Fellus IV or the aristocrat Sket racing of the Golden Station, there are many fools. You're good at finding a mark, and playing the odds in your favour.

Equipment: A deck of holo cards, well-thumbed, nice clothes and a serious hat that marks you as a player. A roll of holofilm with your best cheats scribbled on it. A knife (S1d6+1P).

Who have you fleeced? (roll a d6).
  1   The Brulian, a bounty hunter. Bad move.
  2   Your sister. Never liked her anyway.
  3   The first manifestation of the Sequined God, surprisingly bad at dice.
  4   Hemlock, a nice chap, prone to ranting.
  5   Captain Deq, decorated hero of the Nova Guard. A sore loser.
  6   Who haven't you fleeced?

Who wants revenge? (roll a d6).
  1   The Brulian, need to keep moving.
  2   Your old lover. Always been a sore loser.
  3   Your old shipmates, whom you had to trade for a throw of the dice.
  4   Lord Telleroz, and his robotic daughters.
  5   Your family. Turns out blood isn't thicker than water. Who knew?
  6   Who doesn't want revenge?
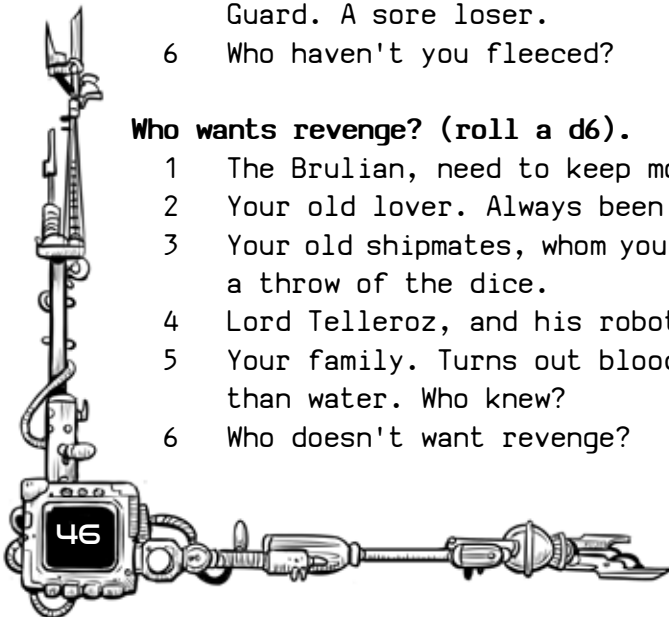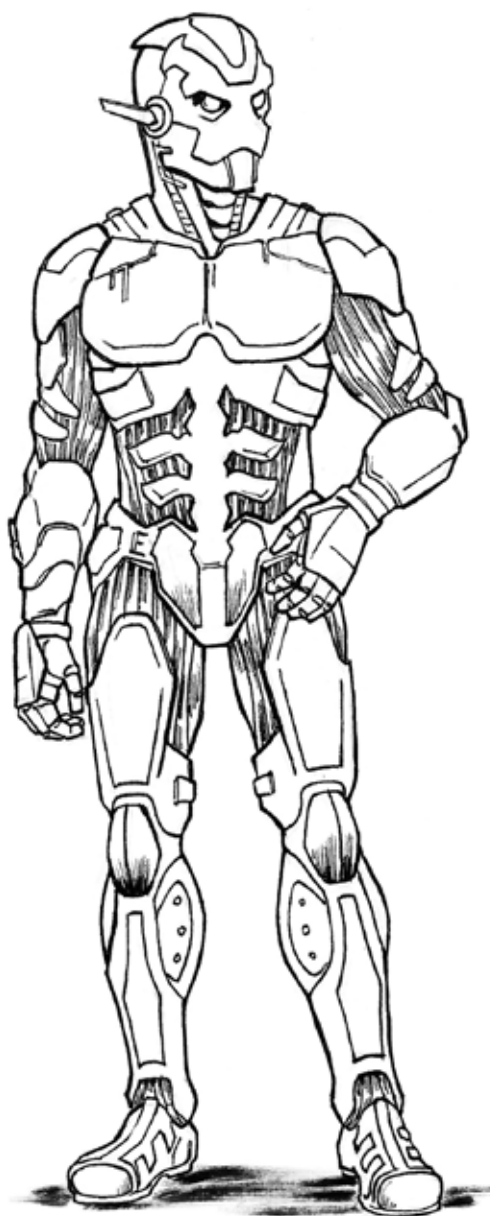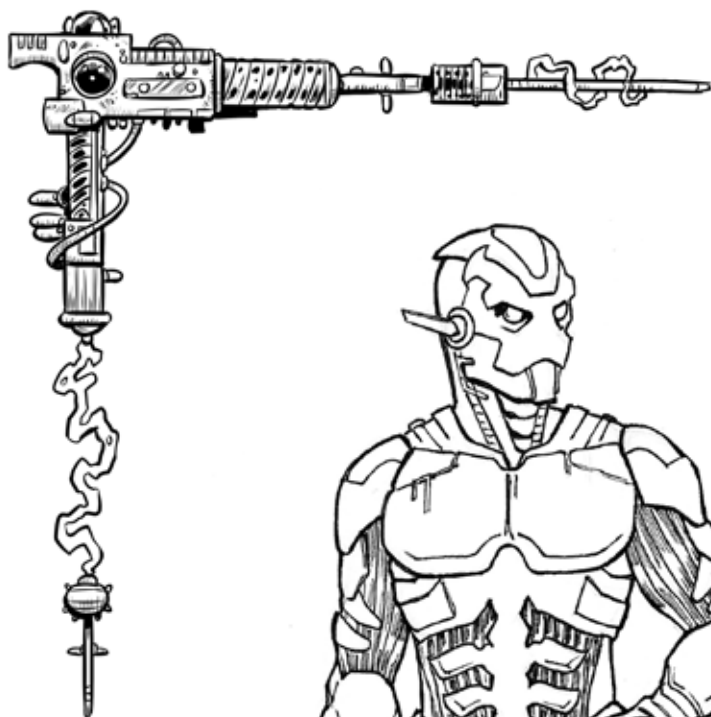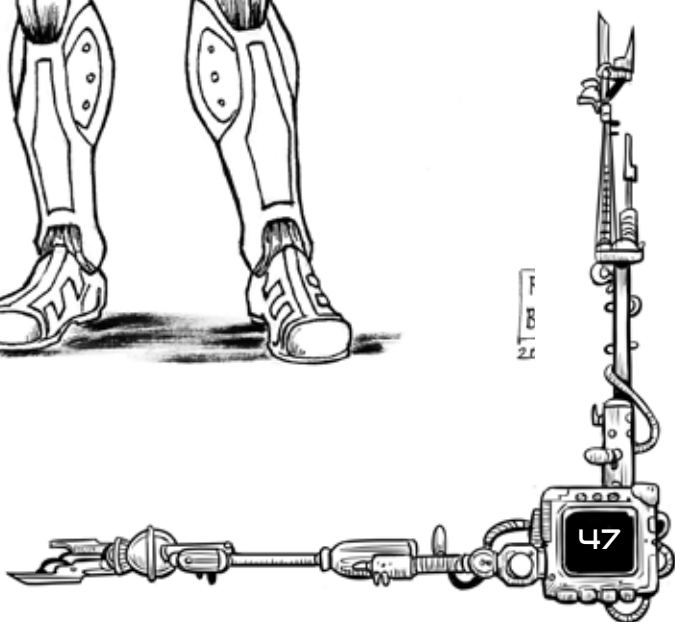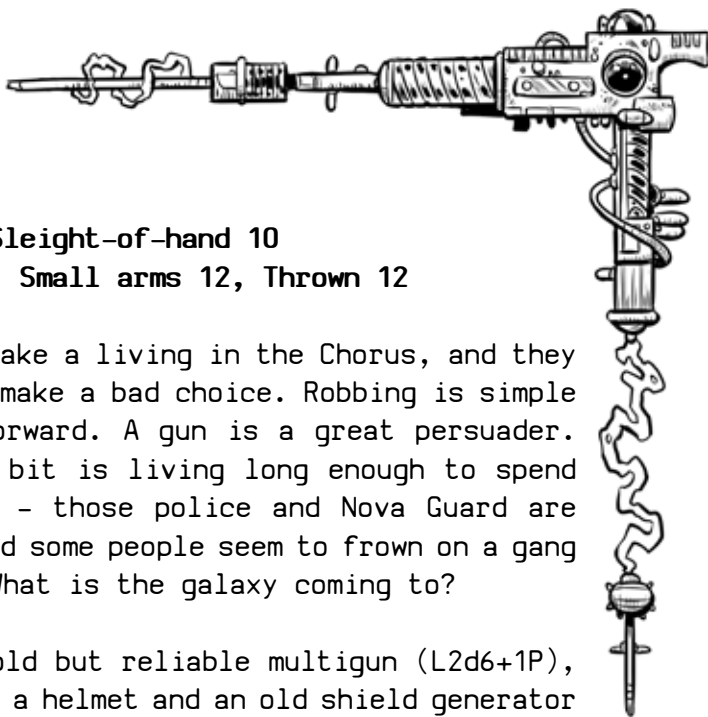
GANGER

Medicine 10, Sleight-of-hand 10
Intimidate 12, Small arms 12, Thrown 12

It's hard to make a living in the Chorus, and they
forced you to make a bad choice. Robbing is simple
and straightforward. A gun is a great persuader.
The difficult bit is living long enough to spend
what you have - those police and Nova Guard are
everywhere, and some people seem to frown on a gang
of ruffians. What is the galaxy coming to?

Equipment: A old but reliable multigun (L2d6+1P),
padded armour, a helmet and an old shield generator
(light armour). A breather facemask. A letter from
a victim to their lover, too poetic to discard.

What did you do? (roll a d6).
  1   Refused to enlist in the Nova Guard.
  2   Threw rocks at a Merchant Combine
       representative who'd bought your land.
  3   Stole coin from a drunk system Lord.
  4   Killed an artisan in a brawl over the local
       skimball team.
  5   No idea, they wouldn't say.
  6   Handed out seditious material for the Krebix
       revolution.

Who hunts you? (roll a d6).
  1   The Nova Guard, always watchful.
  2   Hafo Lux, who hates you.
  3   Your family, eager to have you back.
  4   An Ion Priest, for revenge.
  5   The Bakkus pilgrims, you stole a relic.
  6   No one, you're lucky so far!
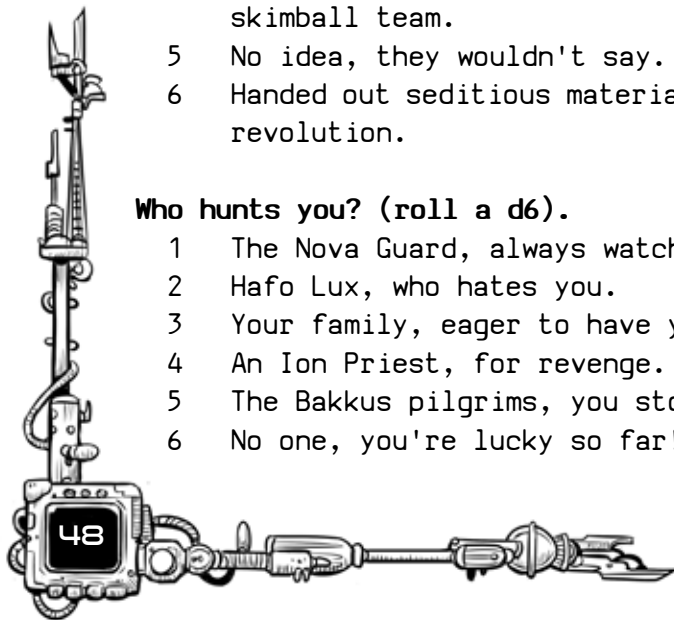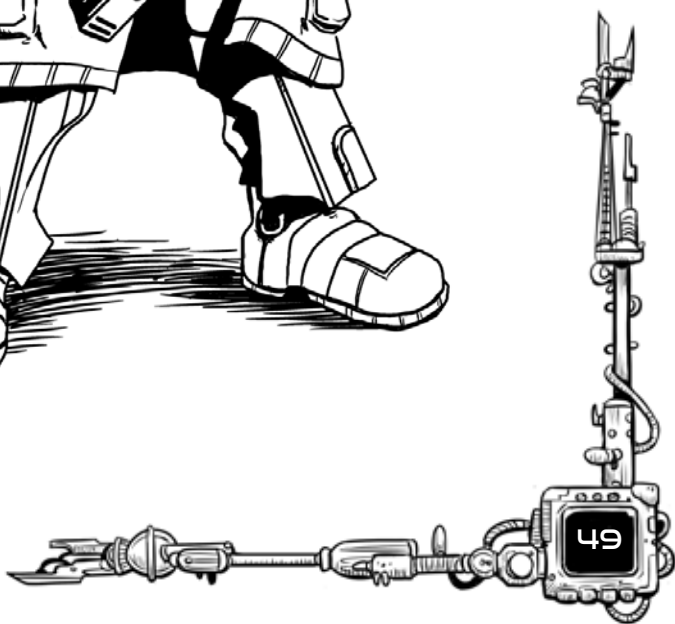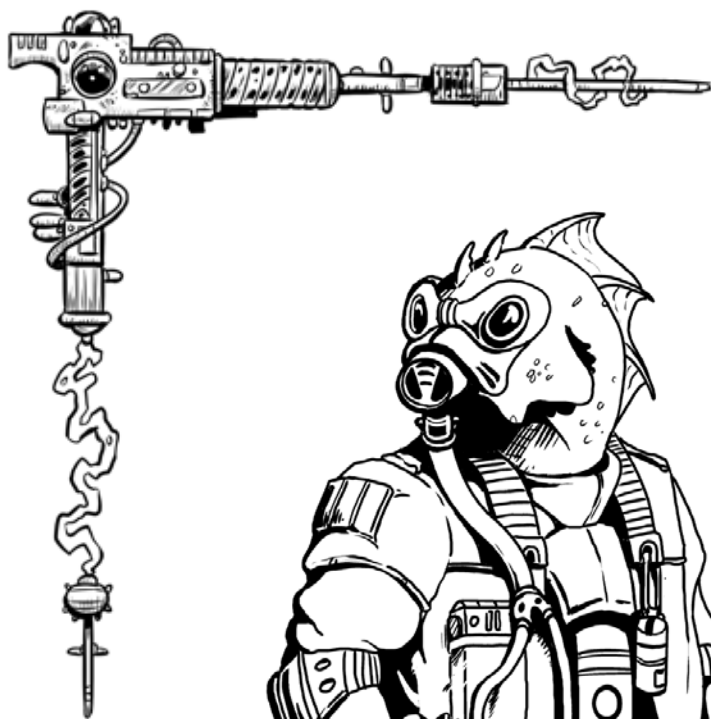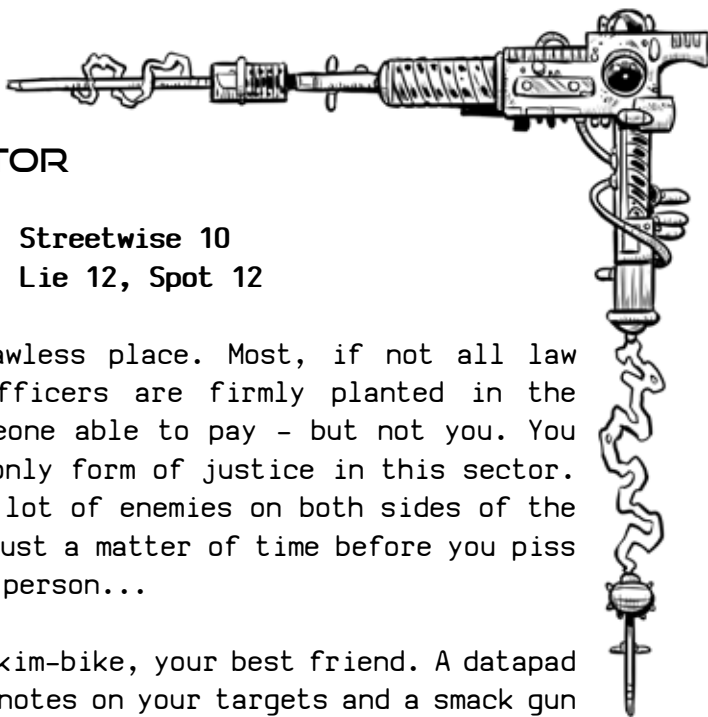
INVESTIGATOR

Small arms 10, Streetwise 10
Intimidate 12, Lie 12, Spot 12

Space is a lawless place. Most, if not all law enforcement officers are firmly planted in the pocket of someone able to pay - but not you. You stand as the only form of justice in this sector. You've made a lot of enemies on both sides of the law and it's just a matter of time before you piss off the wrong person...

Equipment: A skim-bike, your best friend. A datapad for recording notes on your targets and a smack gun (M2d6C) for taking them down when you finally get them. A trench coat and a pack of smoke-sticks just for show, of course. Universal translator implant.

What was your most difficult case? (roll a d6).

1   The Hound of the BaskerWorld.
2   The Murder of The Scarlet Lady of House Renn.
3   The Adventure of the Empty Ship.
4   The Case of who stole my whiskey.
5   The Embezzlement scandal at WeyCorp.
6   I'm still waiting for my big break

What keeps you on the right track? (roll a d6)

1   You were betrayed by your partner. Get even.
2   Your lover died - no one else should suffer that.
3   Inspired by your father, a great man.
4   A criminal wronged you and local law did nothing.
5   Corruption in the system makes you sick.
6   It's just the right thing to do.
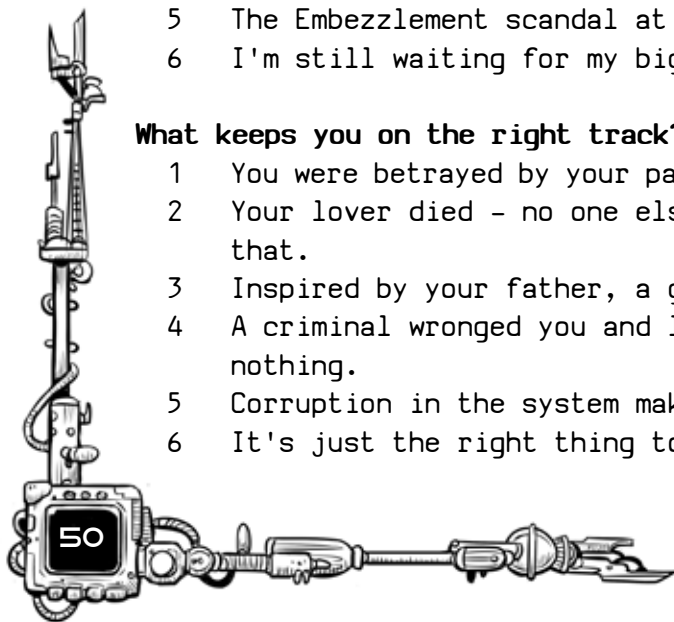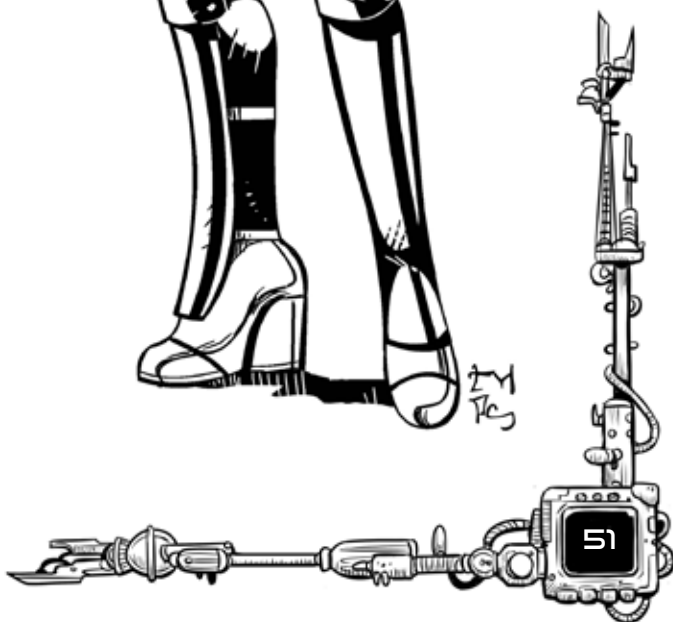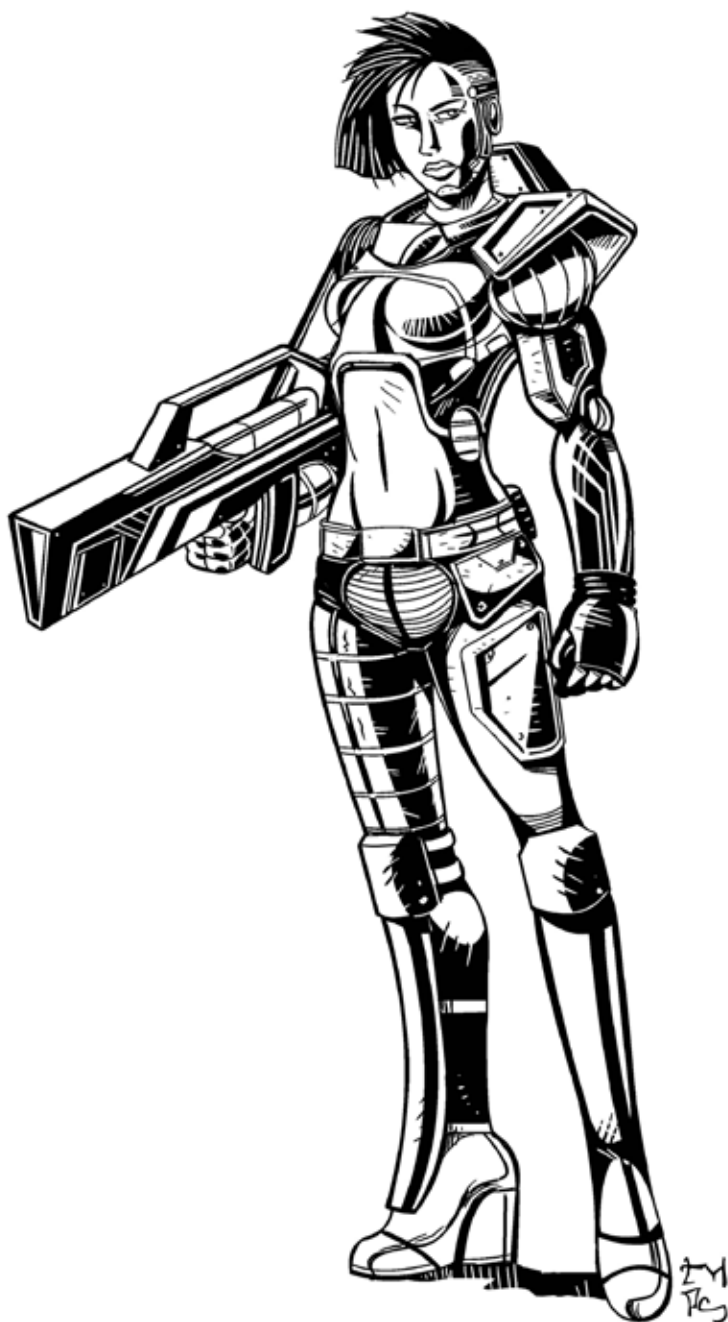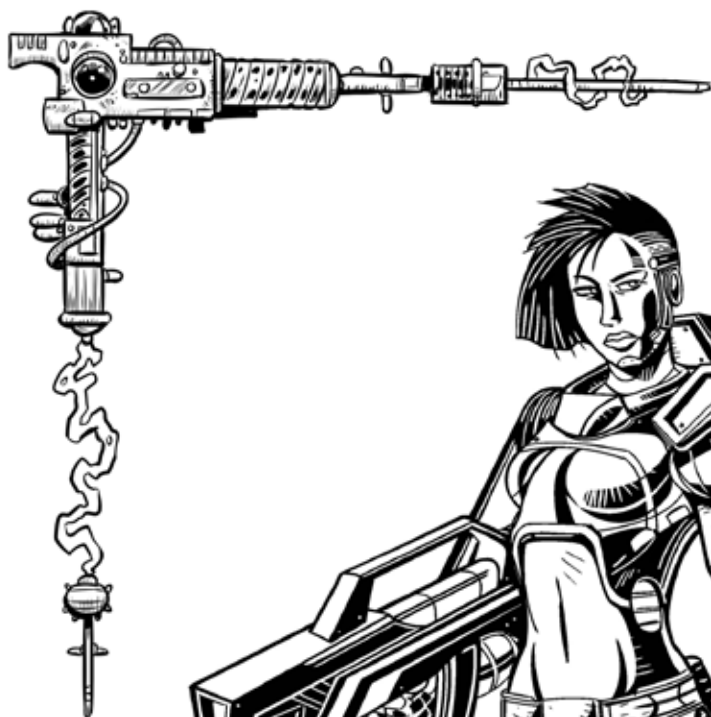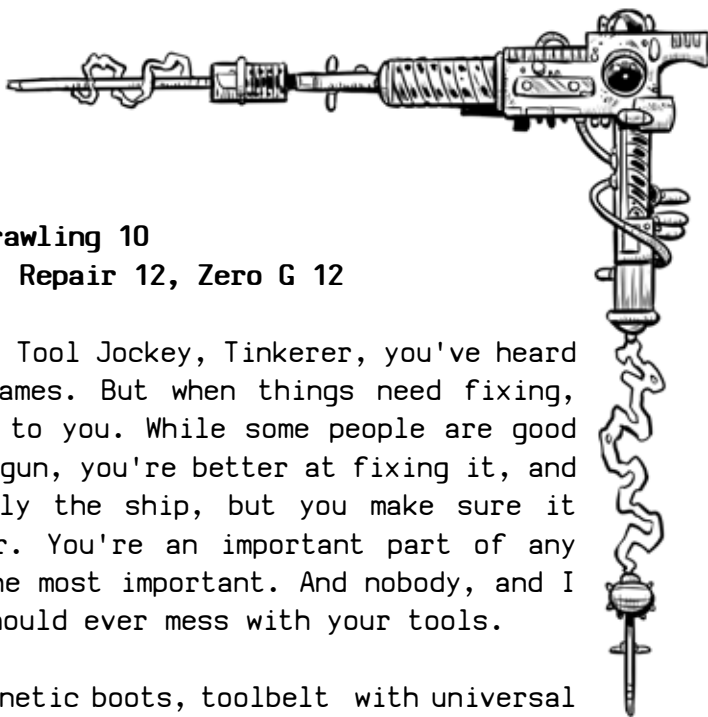
MECHANIC

Bargain 10, Brawling 10
Intimidate 12, Repair 12, Zero G 12

Grease Monkey, Tool Jockey, Tinkerer, you've heard all the nicknames. But when things need fixing, they all come to you. While some people are good at wielding a gun, you're better at fixing it, and some people fly the ship, but you make sure it stays together. You're an important part of any team, maybe the most important. And nobody, and I mean nobody should ever mess with your tools.

Equipment: Magnetic boots, toolbelt with universal spanner, sub-space sealant, diagnostic scanner, assorted probes and couplings. A wrench (S1d6+1C).

Where's the best place you've worked? (roll a d6).
   1   Habitation domes during a meteor storm.
   2   Custom refit for a Rebel shuttle, Shhh!
   3   Space station Lupin 3, rush job. Won't last.
   4   Patching up haulers for the Merchant Combine.
   5   Demolishing a harvesting plant, some
        collateral damage, whoops!
   6   ZeroG sports stadium, paid with a season
        ticket.

What do you spend your money on? (roll a d6).
   1   Antique grav-bike, it's a beast.
   2   The Pleasure Hive, work hard, play hard.
   3   Betting on drakkon racing, can't give it up.
   4   Building robots to sell at auction. No
        refunds.
   5   Gravchute holidays in the Hoon Mountains.
   6   Black market Cadence, for your gran.
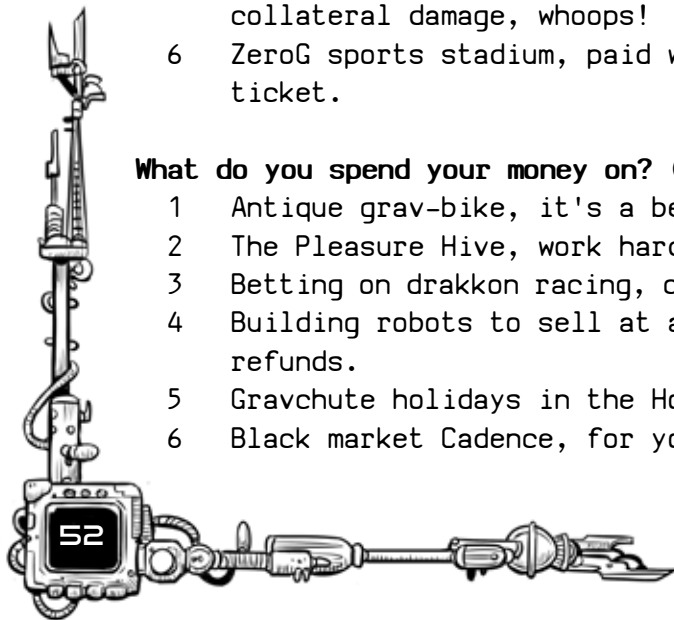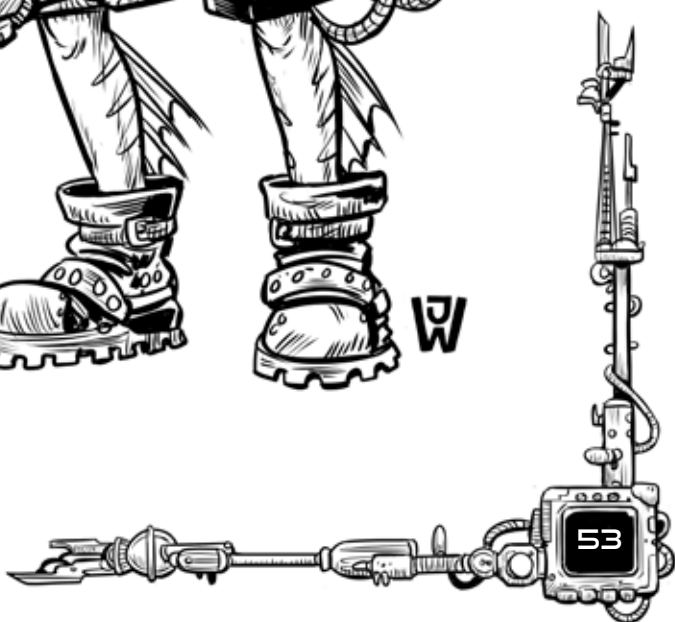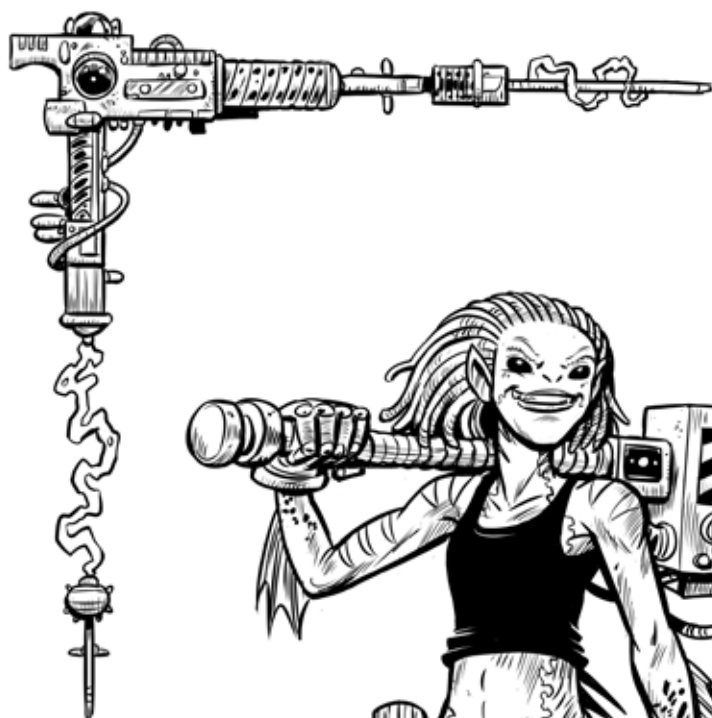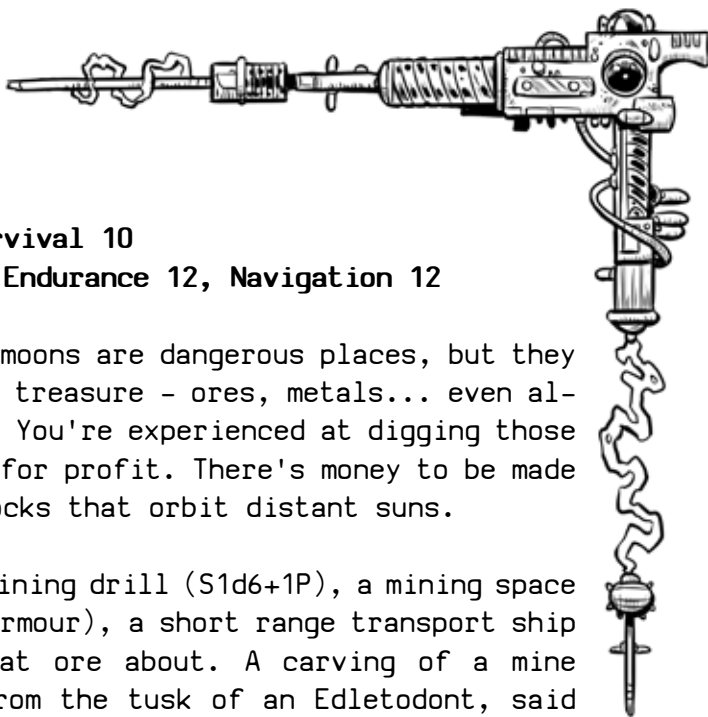
MINER

Repair 10, Survival 10
Athletics 12, Endurance 12, Navigation 12

Asteroids and moons are dangerous places, but they can be full of treasure – ores, metals... even alien artefacts. You're experienced at digging those treasures out for profit. There's money to be made in the dead rocks that orbit distant suns.

Equipment: A mining drill (S1d6+1P), a mining space suit (medium armour), a short range transport ship for moving that ore about. A carving of a mine spirit made from the tusk of an Edletodont, said to ward off the ghosts of long-dead aliens.

What have you dug up? (roll a d6)
1   Zeorite, an ore for making metallic foams.
2   Good old iron ore, for making weapons.
3   Crystal shards impregnated with alien data, the Ion priests pay well.
4   Nothing but dirt and ghosts.
5   The buried treasure of lost alien race.
6   The entrance to a tomb, vacuum-sealed and rotten.

What have you seen? (roll a d6)
1   The Nova Guard destroy a space yacht, for no discernible reason.
2   The skull of a warp dragon, long dead.
3   Murder in the black depths, out of sight.
4   An alien city, lost to the depths of time.
5   Warp ghosts drifting from the walls.
6   A shrine to an outlawed god, deserted.
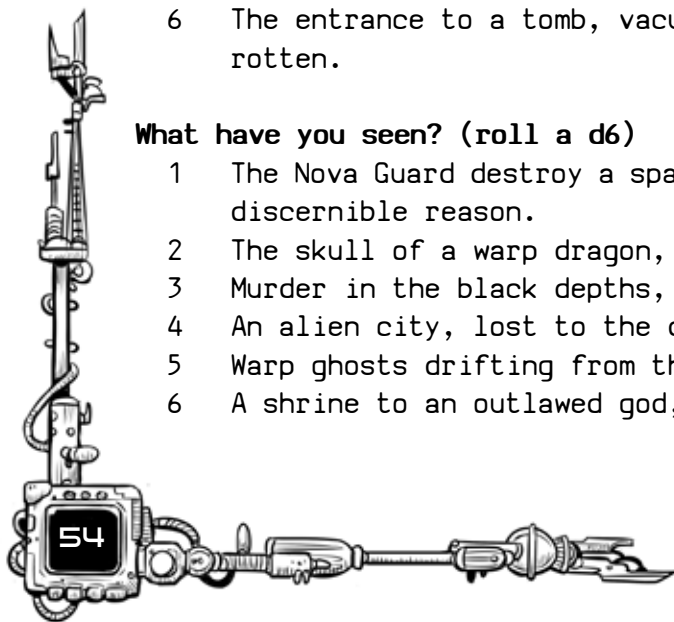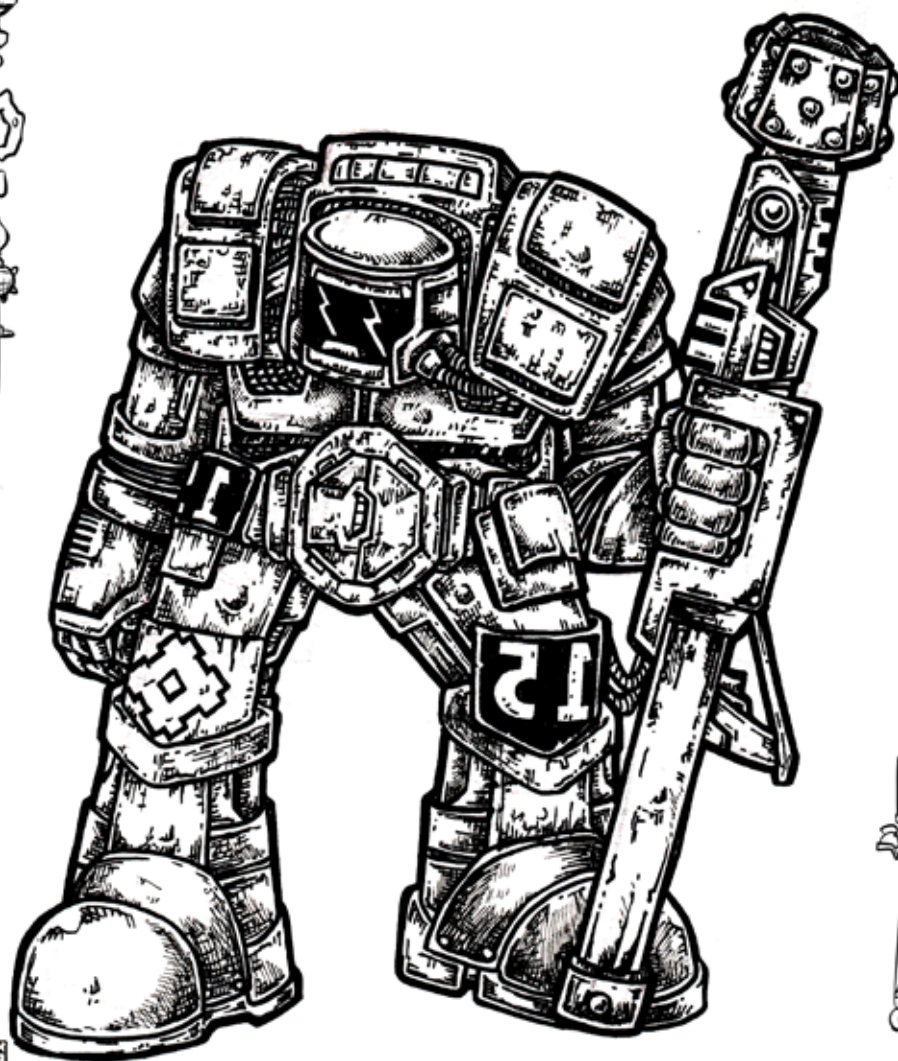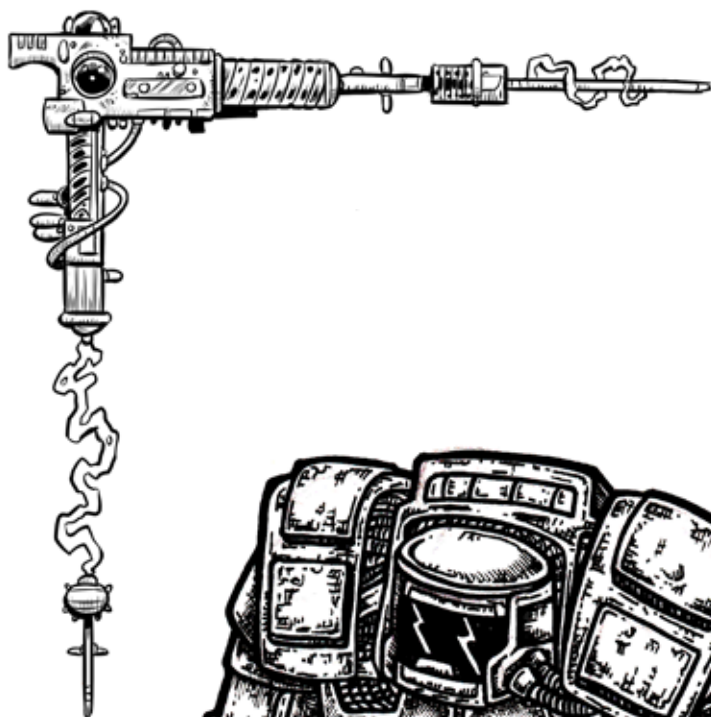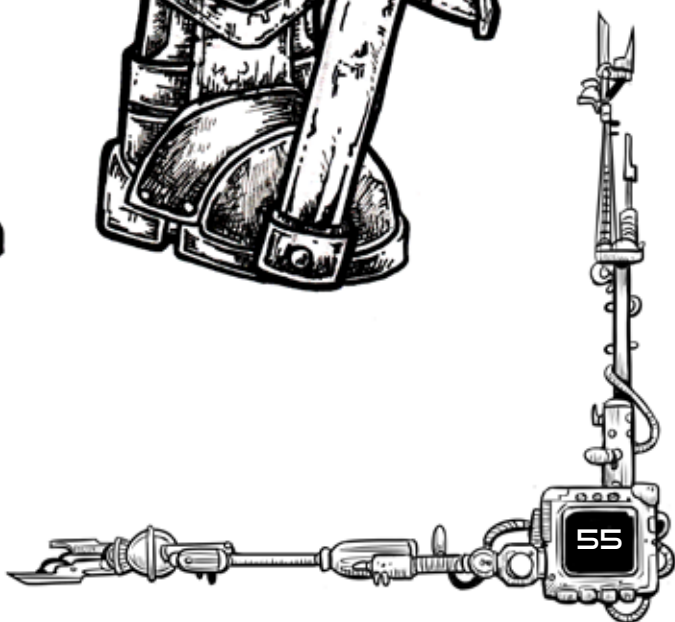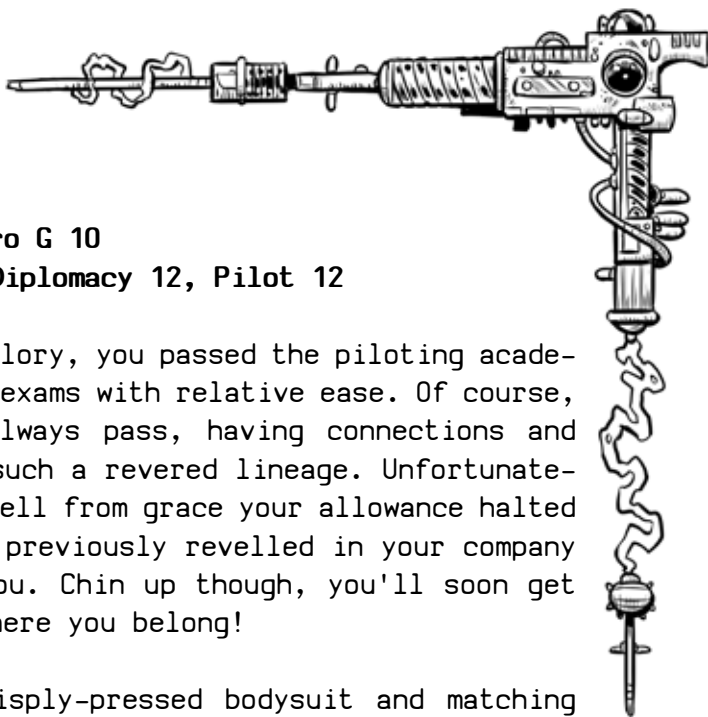
PILOT

Blades 10, Zero G 10
Astronav 12, Diplomacy 12, Pilot 12

Destined for glory, you passed the piloting acade-
my's entrance exams with relative ease. Of course,
your family always pass, having connections and
hailing from such a revered lineage. Unfortunate-
ly, when you fell from grace your allowance halted
and those who previously revelled in your company
now disdain you. Chin up though, you'll soon get
back on top where you belong!

Equipment: crisply-pressed bodysuit and matching
jacket with piping and academy insignia, cravat with
family crest, shiny high boots, spotless gloves,
ceremonial energy sword (M2d6+1E), an electronic
journal of your travels.

What did you learn at the academy? (roll 1d6).
  1   The family trees of major feudal houses,
      thrilling.
  2   How to mix cocktails while reciting poetry.
  3   Dangerous yet effective flight stunts.
  4   How to talk your way out of a fight.
  5   The eight duelling stances of the Arano.
  6   How to talk your way into a fight.

Why were you asked to leave? (roll 1d6)
  1   Stealing a shuttle to win a drunken wager.
  2   You injured some minor noble when sparring.
  3   Crashing that prototype starfighter.
  4   Seducing your tutor's intended.
  5   Insulting visiting dignitaries.
  6   Ultimately, no-one likes a show-off.
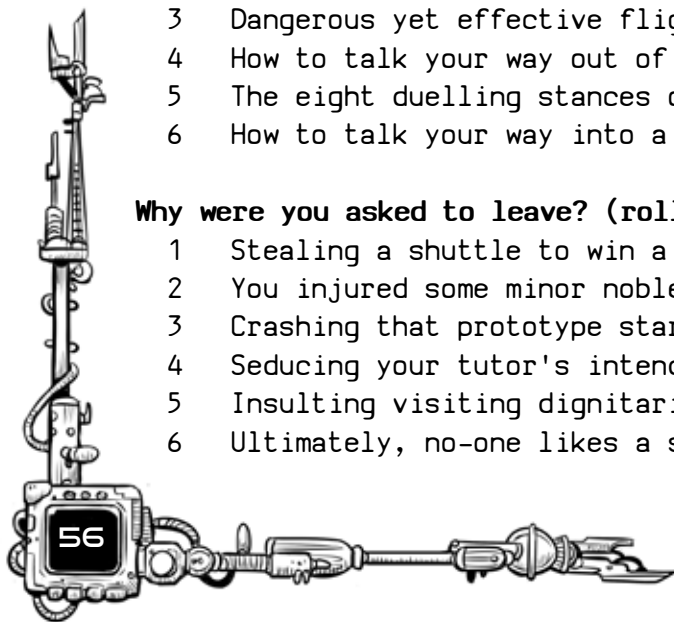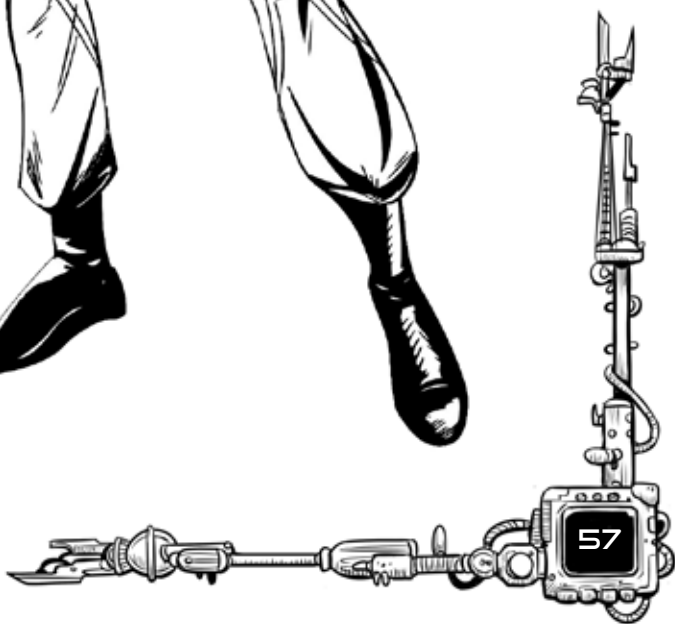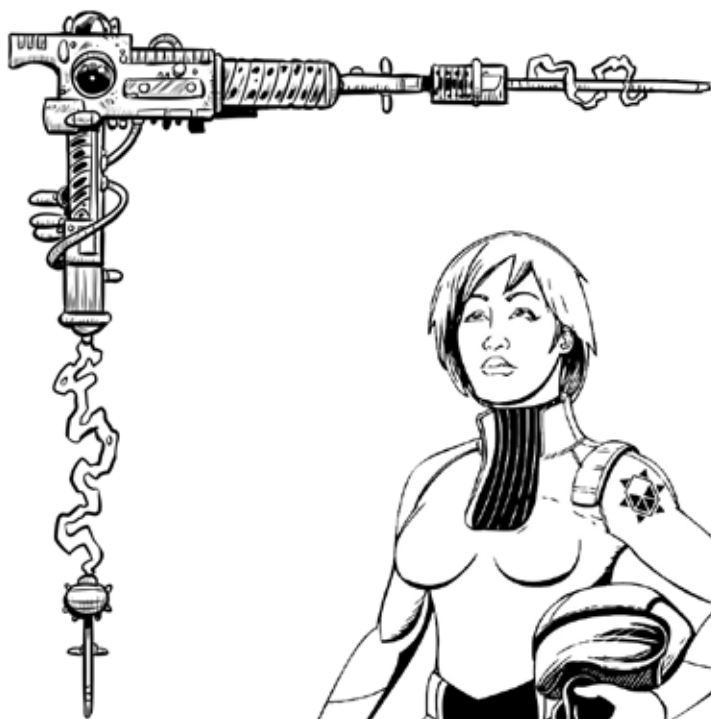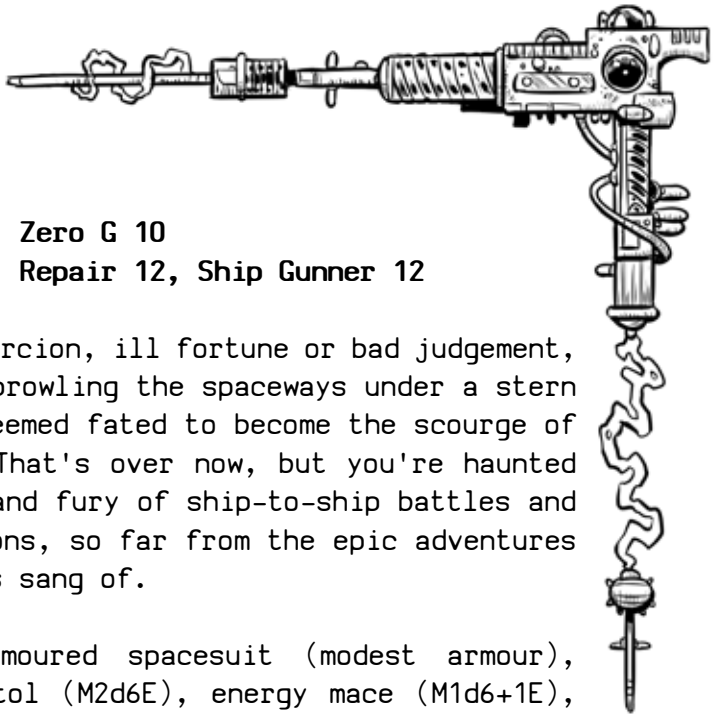
PIRATE

Small arms 10, Zero G 10
Intimidate 12, Repair 12, Ship Gunner 12

Whether by coercion, ill fortune or bad judgement, you ended up prowling the spaceways under a stern Captain who seemed fated to become the scourge of known space. That's over now, but you're haunted by the blood and fury of ship-to-ship battles and boarding actions, so far from the epic adventures your crewmates sang of.

Equipment: Armoured spacesuit (modest armour), disruptor pistol (M2d6E), energy mace (M1d6+1E), implosion charge (S2d6E), hip flask of Jelaxi grog.

What have you plundered? (roll 1d6).
1   The wreck of the Shazanthi Queen.
2   Cadence courier speeding to Pyrras Minor.
3   Artworks from Lord Tern's orbital retreat.
4   Arms shipments to Krebix revolutionaries.
5   Hegemony waystation, never again!
6   Pilgrim convoy on the Bakkus Rim.

What made you leave the crew? (roll 1d6).
1   Captain replaced you all with robots.
2   Ship was destroyed, you took the only life pod.
3   Merchant Combine put a price on your head.
4   Captain went mad, saw something out in the Warp.
5   Nova Guard always one step ahead of you.
6   You promised your dying lover you would.
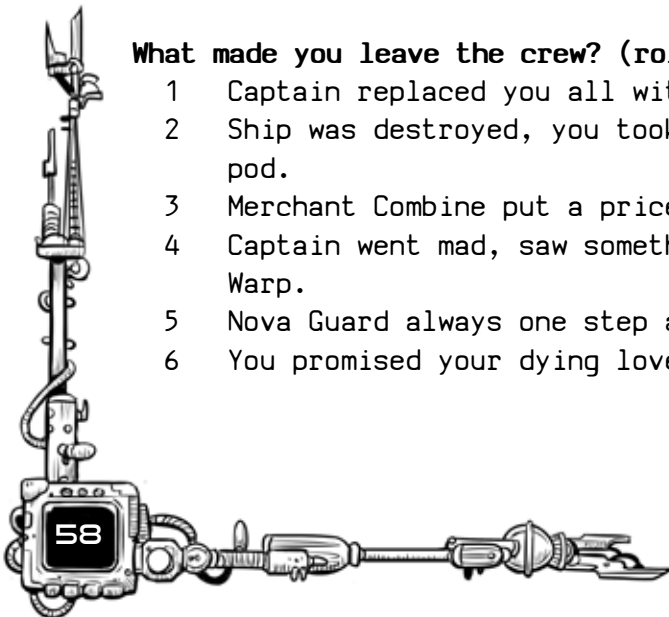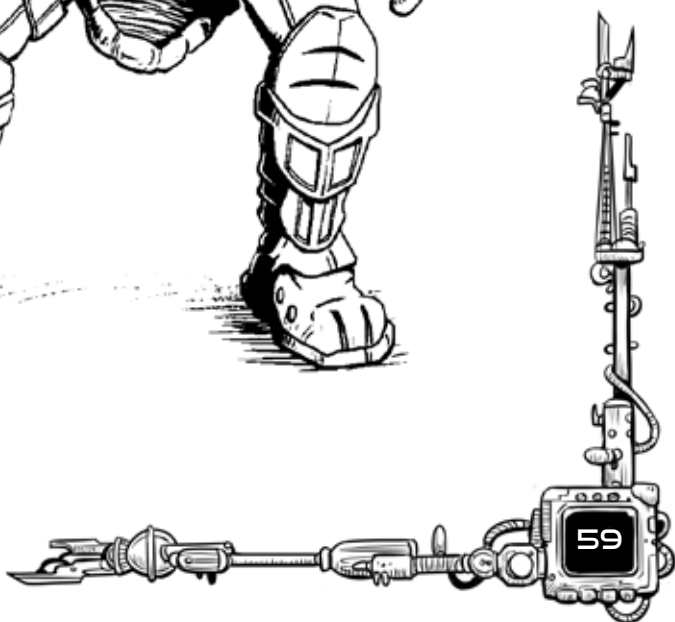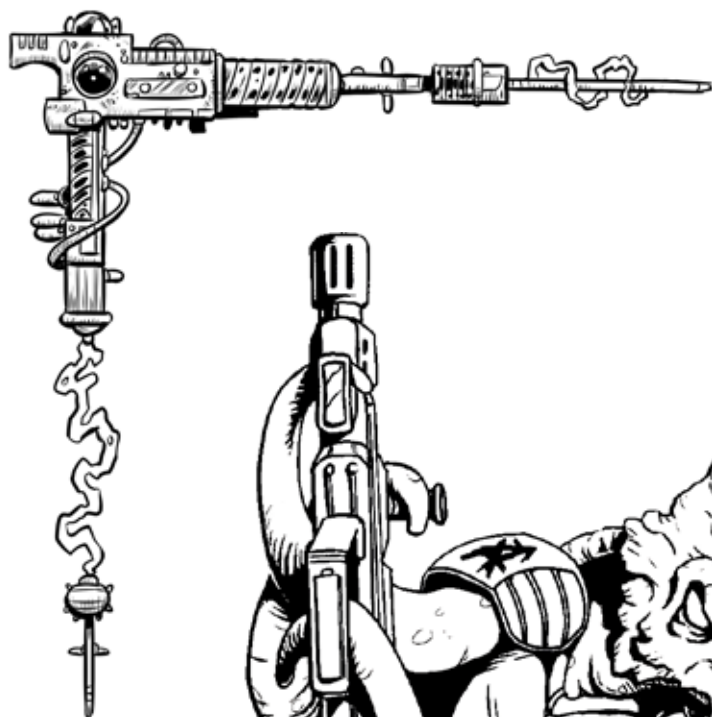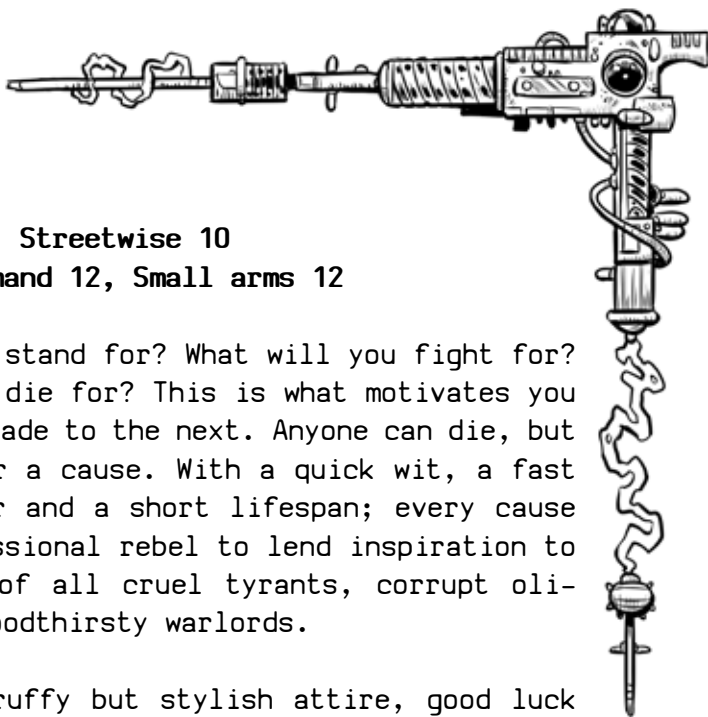
REBEL

Persuasion 10, Streetwise 10
Brawl 12, Command 12, Small arms 12

What will you stand for? What will you fight for?
What will you die for? This is what motivates you
from one escapade to the next. Anyone can die, but
you'll die for a cause. With a quick wit, a fast
trigger finger and a short lifespan; every cause
needs a professional rebel to lend inspiration to
the downfall of all cruel tyrants, corrupt oli-
garchs and bloodthirsty warlords.

Equipment: scruffy but stylish attire, good luck
charm, trusty laser pistol (S1d6+2E).

What is your cause? (roll 1d6).

1   Freedom. No person should be enslaved!
2   Fame. Who cares who you fight for as long as
    they remember your name!
3   Idealism. For the greater good!
4   Patriotism. I wear this flag for a reason,
    pal!
5   Money. Who cares as long as I get paid.
6   Retired. I used to have a cause...but that
    was a long time ago...

What rebellions did you fight in? (roll 1d6).

1   The Skalliax Coup. A washout.
2   The Kvis-Kor Uprising. Many friends died.
3   The Liberation of Vallus, glorious!
4   The Reclaimation of the Oostian Throne
5   The Overthrowing of the Overlords of Jaarg.
6   The Mundus Insurrection. The less said the
    better.
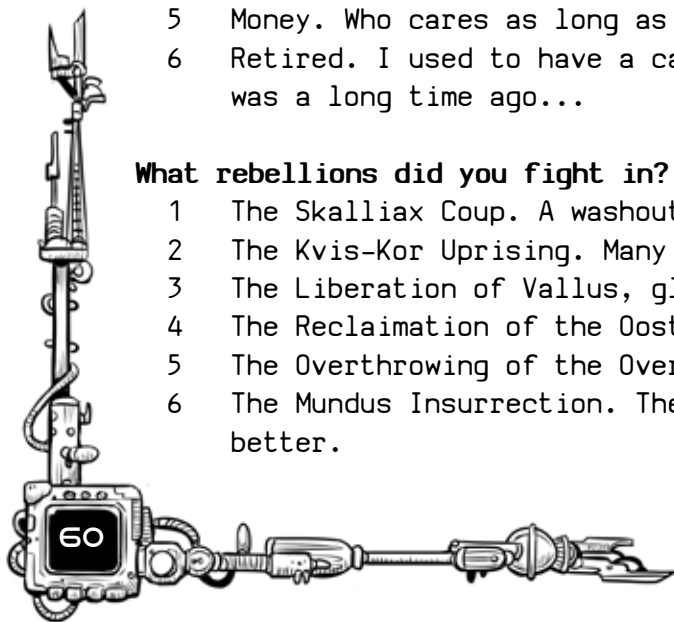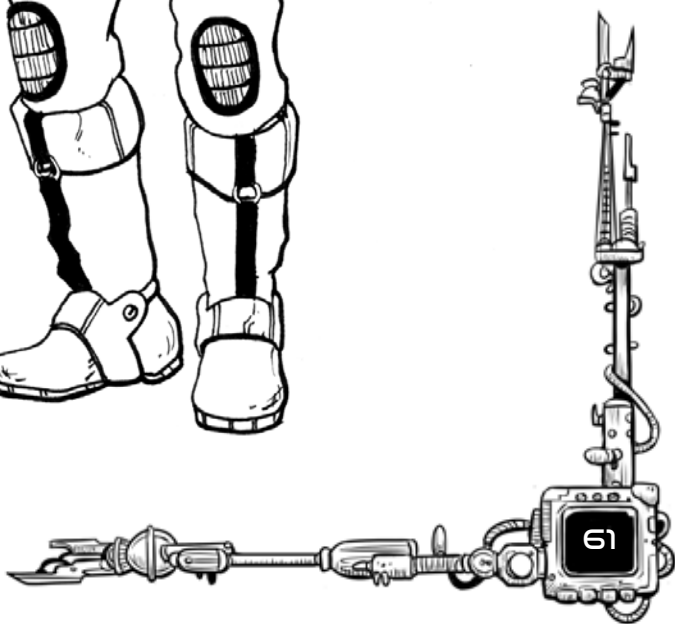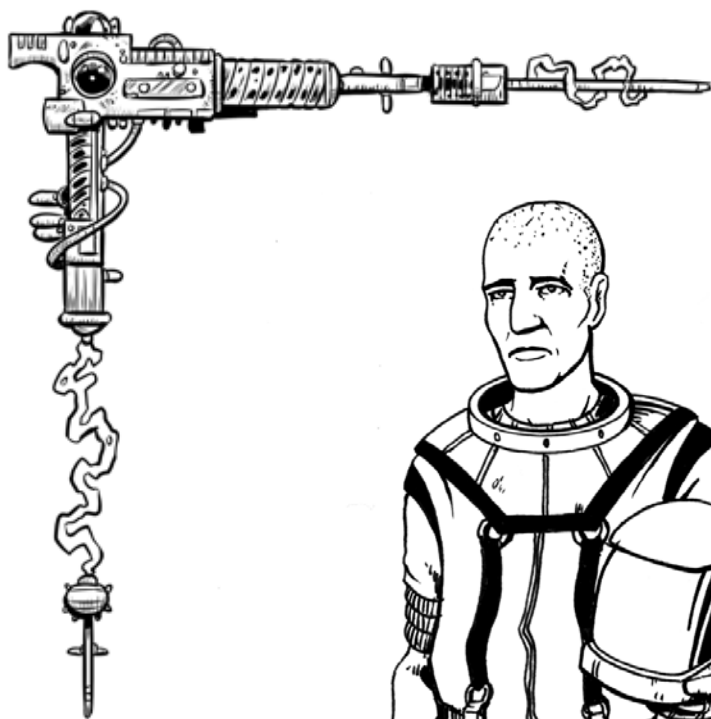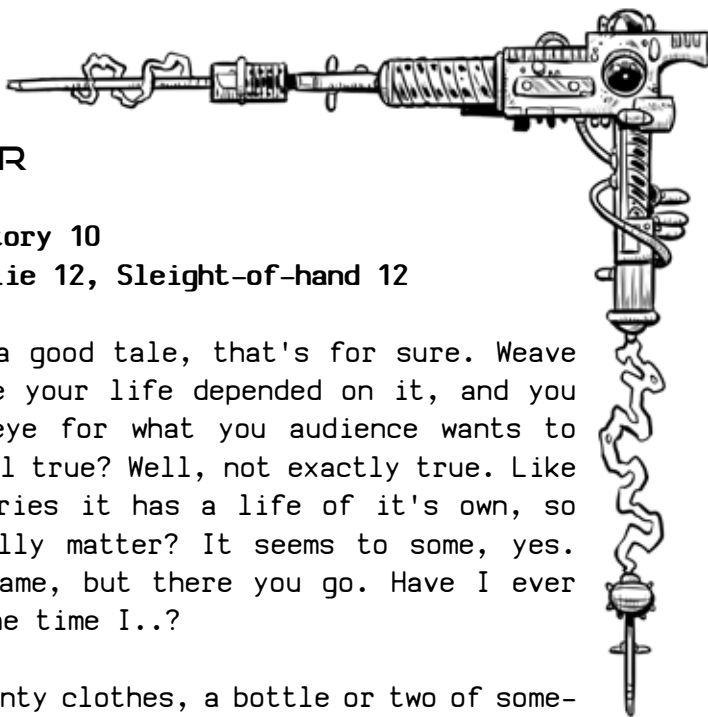
RACONTEUR

Dodge 10, History 10
Appraise 12, Lie 12, Sleight-of-hand 12

You can tell a good tale, that's for sure. Weave narrative like your life depended on it, and you have a good eye for what you audience wants to hear. Is it all true? Well, not exactly true. Like all great stories it has a life of it's own, so does that really matter? It seems to some, yes. Which is a shame, but there you go. Have I ever told you of the time I..?

Equipment: Jaunty clothes, a bottle or two of something strong. An ornate laser pistol (S1d6+2E), few 'relics' of your past exploits, impressive but worthless.

What tales do you tell? (roll a d6).
1 War stories, from your Nova Guard days.
2 Tales of exploration in Bulang Bulan.
3 The latest tales from the Jewel of the Chorus.
4 Gossip from the salons of Merchant Combine.
5 Stories of pirates and Hafo Lux.
6 Stuff you read in books, all true!

Where have you been? (roll a d6).
1 The Jewel of the Chorus, where you're well-known.
2 Where haven't you been?
3 Skalliax, you knew the infector.
4 The liberation of Vallus, you served on ship.
5 The great battle of Garron III!
6 Here and there. Buy me a drink?
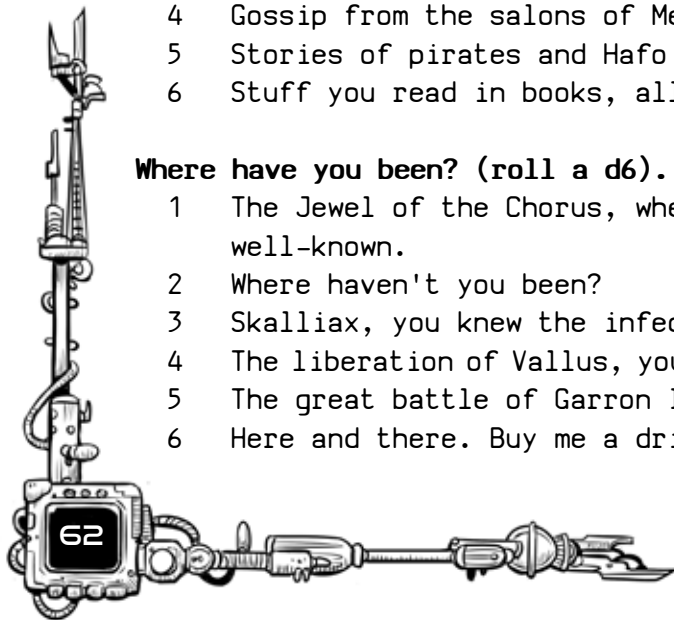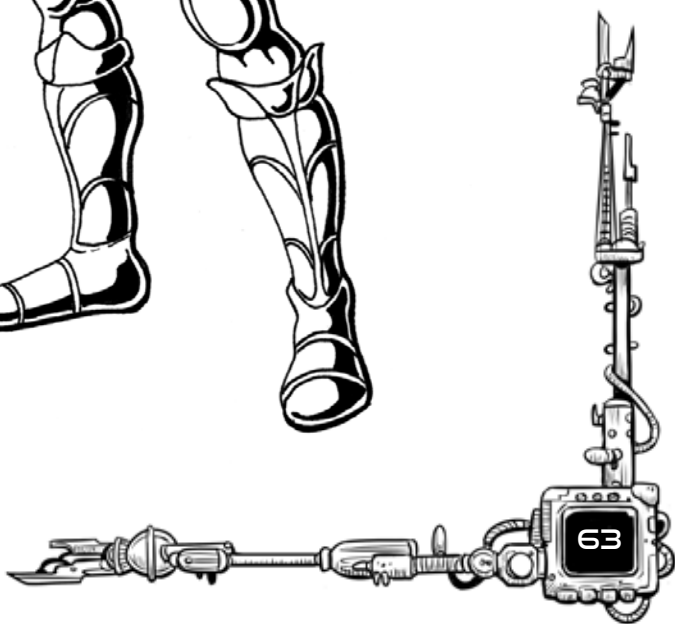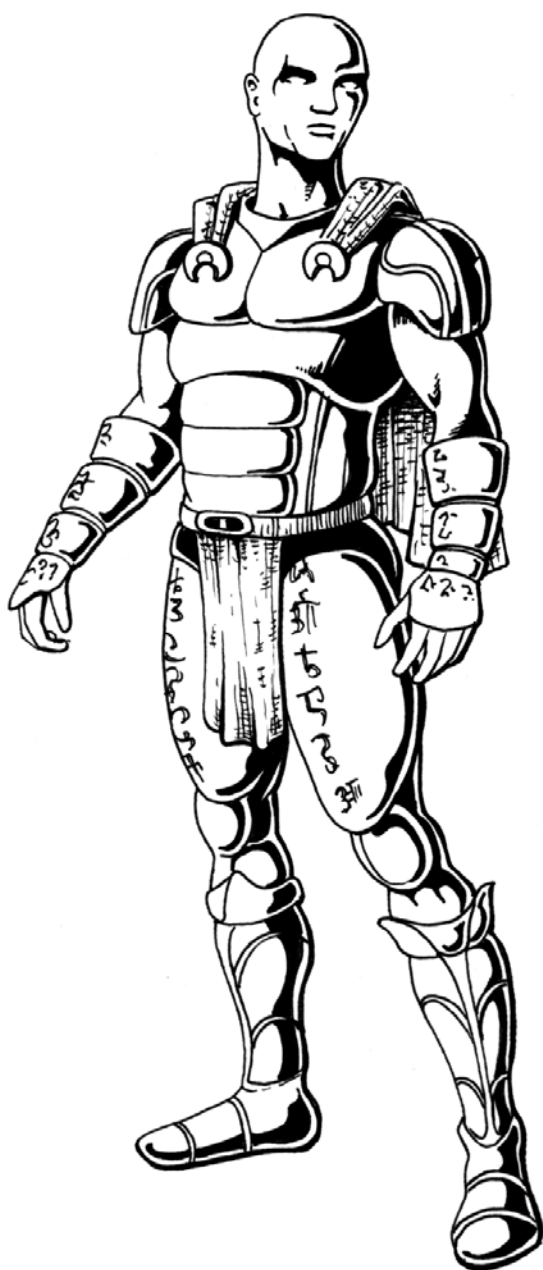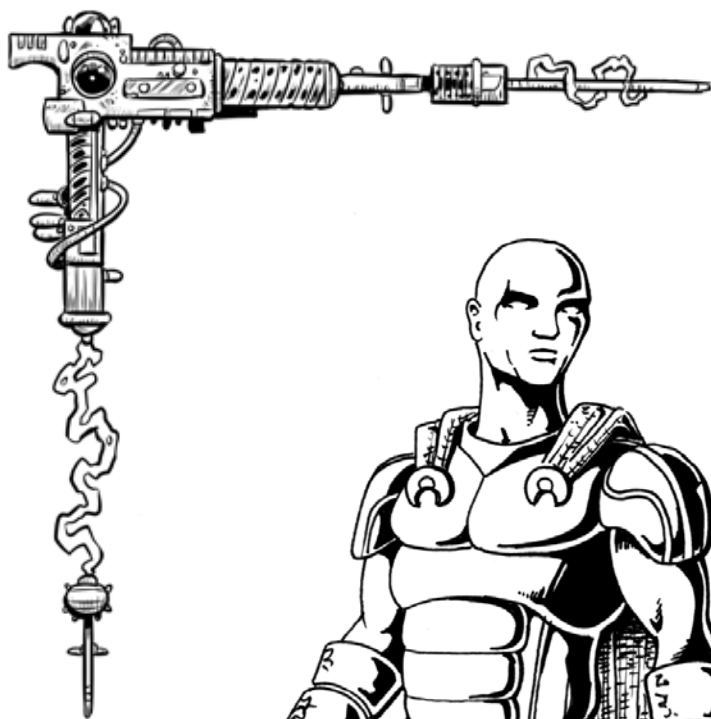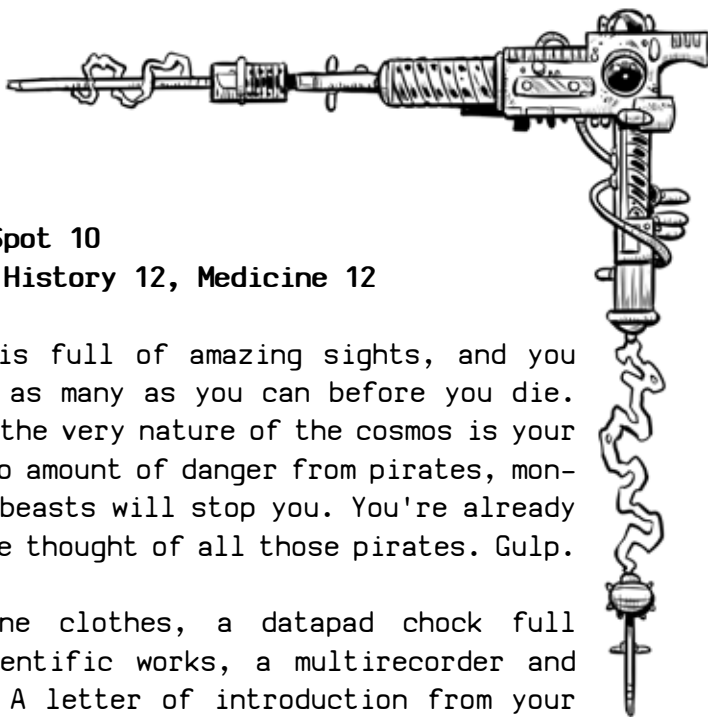
SCIENTIST

Language 10, Spot 10
Diplomacy 12, History 12, Medicine 12

The universe is full of amazing sights, and you intend to see as many as you can before you die. Understanding the very nature of the cosmos is your calling, and no amount of danger from pirates, monsters or warp beasts will stop you. You're already sweating at the thought of all those pirates. Gulp.

Equipment: Fine clothes, a datapad chock full of obtuse scientific works, a multirecorder and specimen kit. A letter of introduction from your university, which perplexingly no-one has heard of. A micro-pistol (S1d6P), which you've never used.

What do you study? (roll a d6)
1   Warp fluctuations from positronic emanations.
2   Xeno-biology of large-scale hunters.
3   Warp drive co-locational theory.
4   Everything, just not that well.
5   DNA and subvective prion transmission.
6   Are you trying to steal my research?

What have you discovered? (roll a d6)
1   Nothing yet. It's all rather worrying.
2   That we are all rather fragile.
3   Pirates don't appreciate the scientific method.
4   That I should have stayed at home.
5   That my degree is worthless!
6   The galaxy is a scary, scary place.
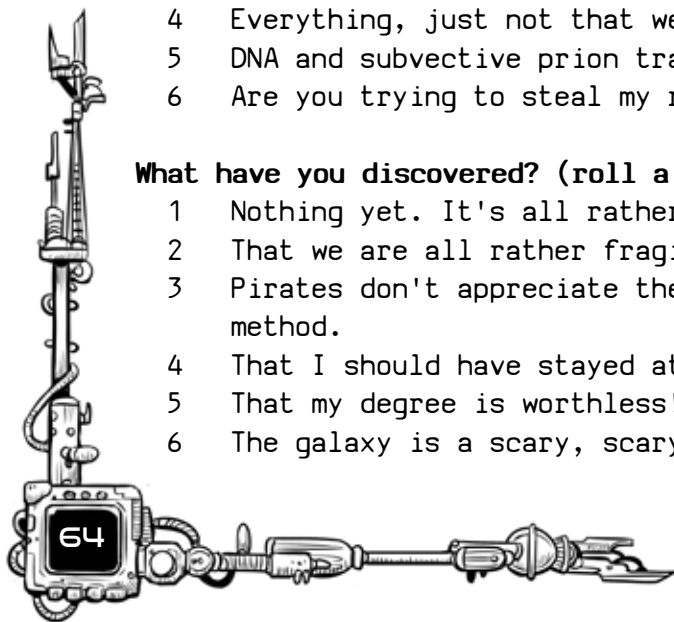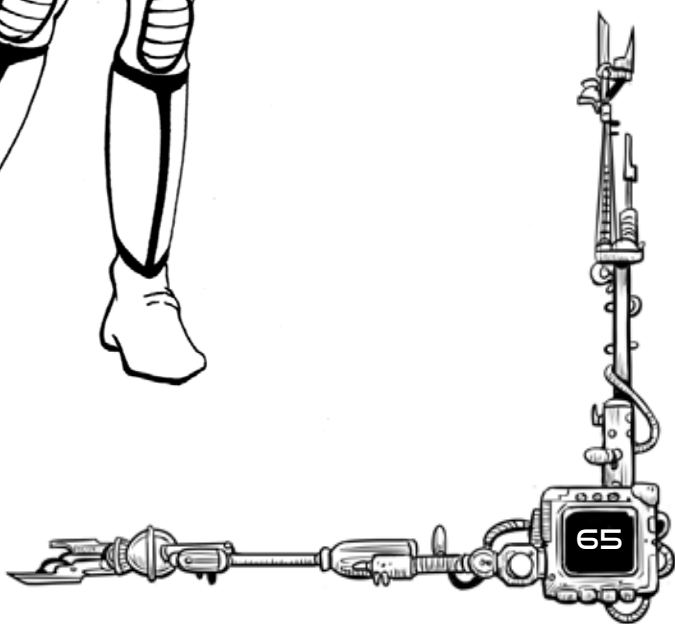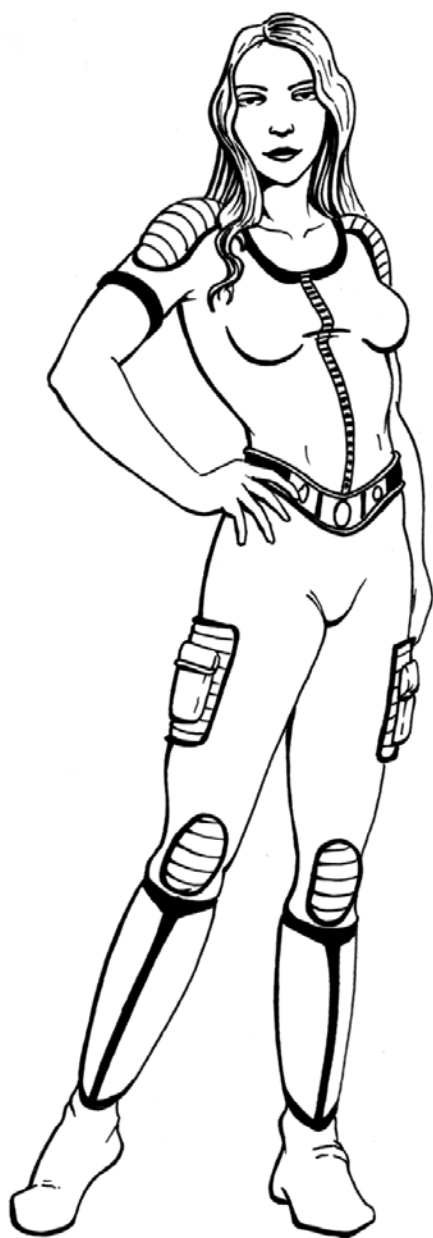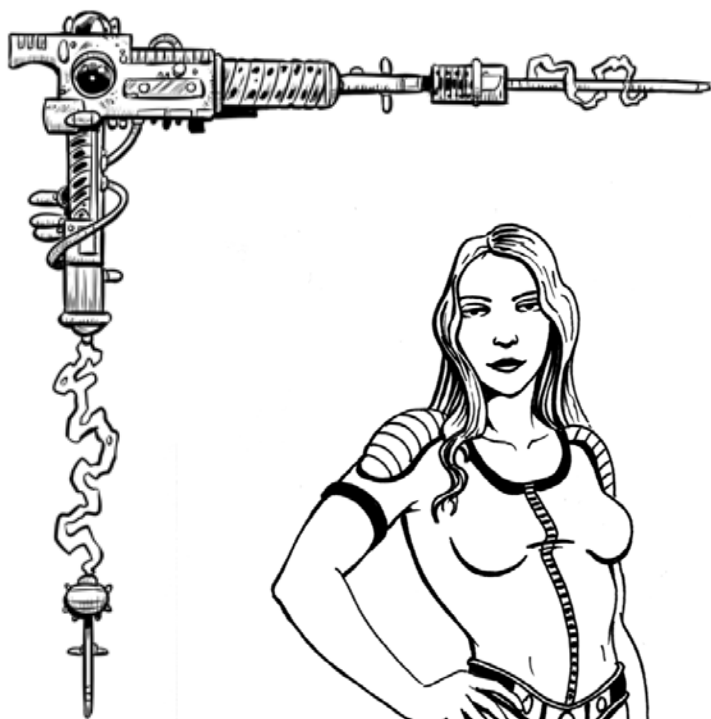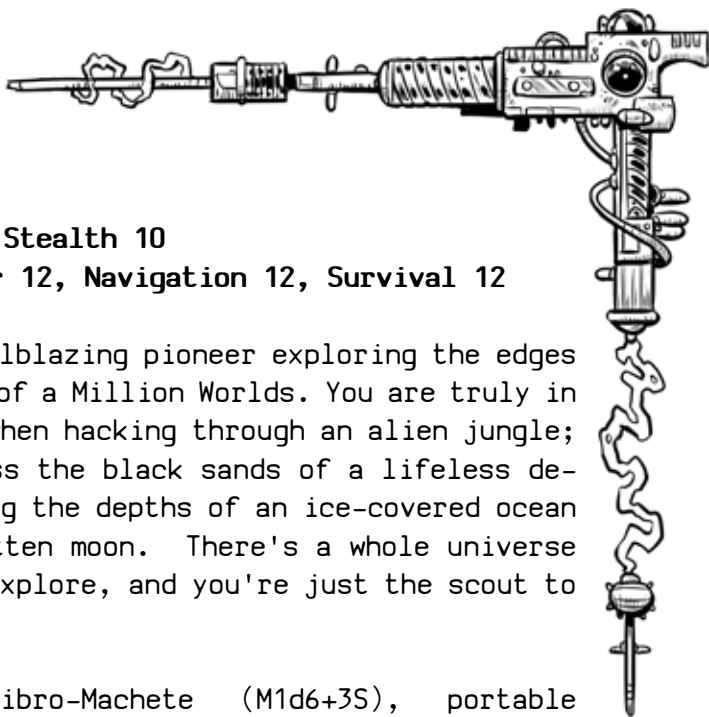
SCOUT

Athletics 10, Stealth 10
Animal Handler 12, Navigation 12, Survival 12

You are a trailblazing pioneer exploring the edges of the Chorus of a Million Worlds. You are truly in your element when hacking through an alien jungle; trekking across the black sands of a lifeless desert; or diving the depths of an ice-covered ocean on some forgotten moon. There's a whole universe out there to explore, and you're just the scout to do it!

Equipment: Vibro-Machete (M1d6+3S), portable wrist-mounted nav-comp, explorator fieldwear (including really, really good boots), Laser sniping rifle (M2d6+1E).

What places have you explored? (roll 1d6).
1   The acid-rain drenched jungles of Kisshtak.
2   The hateful ice-world of Tzur
3   The impressive ruins of Silence IV.
4   The razor-sands of Black Amathrys.
5   The green worlds of the Rhiannon System.
6   The earthquake-riven mountains of Camborr.

What did you discover? (roll 1d6).
1   Coordinates of a secret warp route.
2   The location of a world rich in rare ores.
3   Knowledge of a lost feudal house, changed after years of isolation.
4   Tactical readouts of a deadly star-system.
5   A terrifying species lurking in the cold.
6   A bizarre disease, toxin or symbiote. You might be infected...
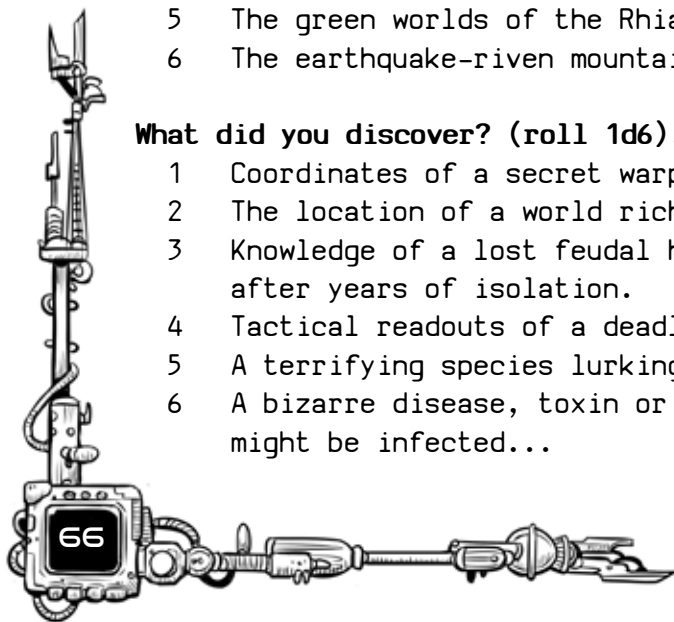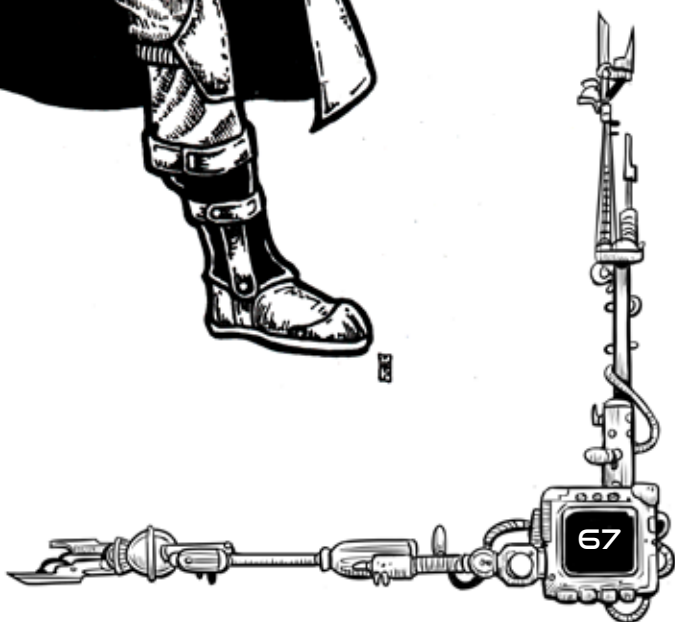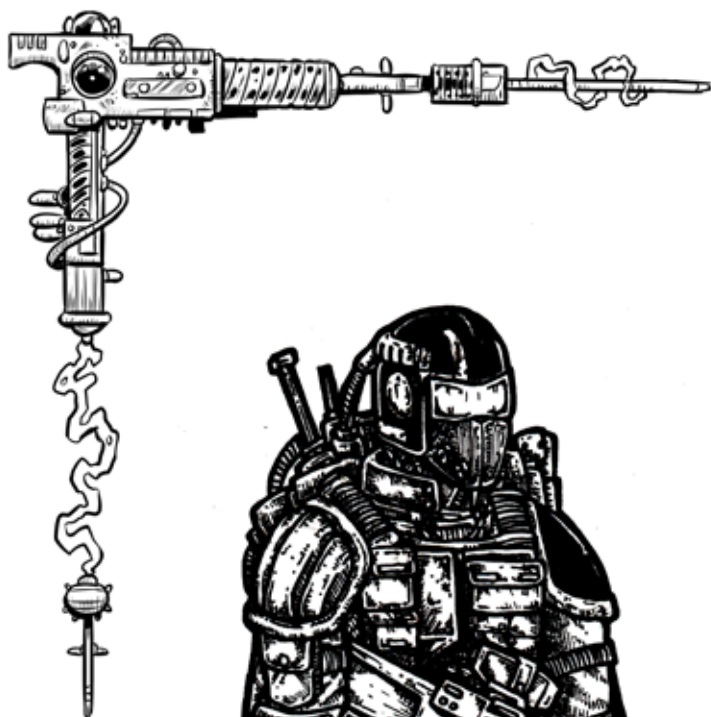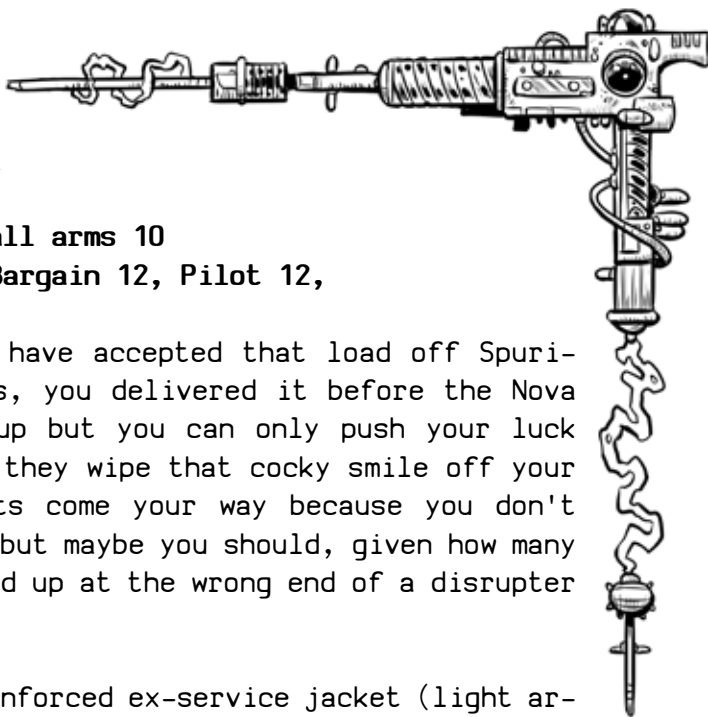
SMUGGLER

Repair 10, Small arms 10
Astronav 12, Bargain 12, Pilot 12,

You shouldn't have accepted that load off Spurious Gwang. Yes, you delivered it before the Nova Guard showed up but you can only push your luck so far before they wipe that cocky smile off your face. Contracts come your way because you don't ask questions but maybe you should, given how many times you ended up at the wrong end of a disrupter barrel.

Equipment: Reinforced ex-service jacket (light armour), slug pistol (M1d6+2P), cigarillo, holo-cube of star maps, lucky charm.

What was your last run? (roll 1d6).
   1   Medical supplies the Garron III rebels.
   2   Escapees from the Pleasure Hive orbiting
        Inux Prime.
   3   Relics excavated from sacred Karahus.
   4   Weapons scavenged from a graveyard of space
        wrecks.
   5   Robots liberated from the Eoroz factory moon.
   6   Food supplies to war-torn Wega through the
        orbital blockade.

What went wrong? (roll 1d6).
   1   Attacked by a warp horror, ship damaged.
   2   Hijacked by rival, stole your load.
   3   Chitinous warp vermin overran the ship.
   4   Caught by pirates, chased through asteroids.
   5   Stowaway fugitives damaged the ship.
   6   Jettisoned shipment during Hegemony pursuit.
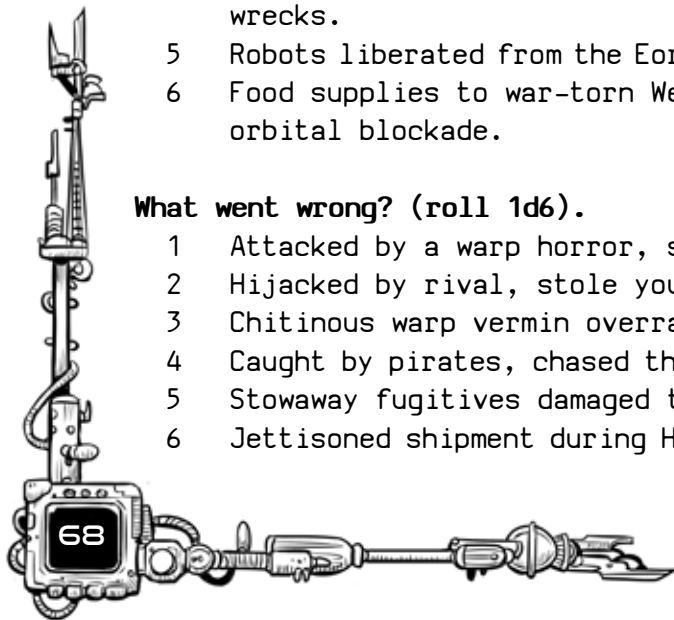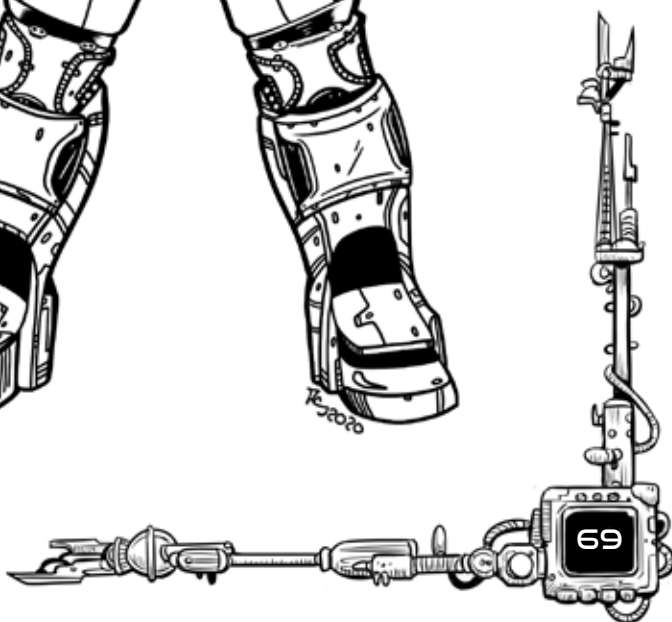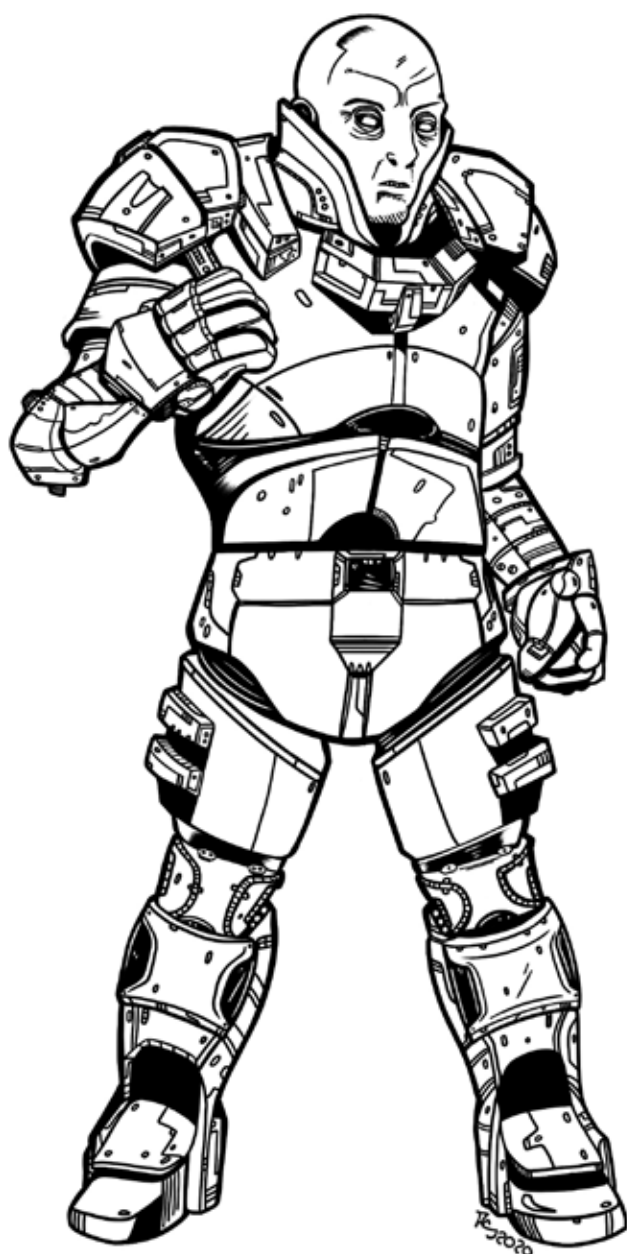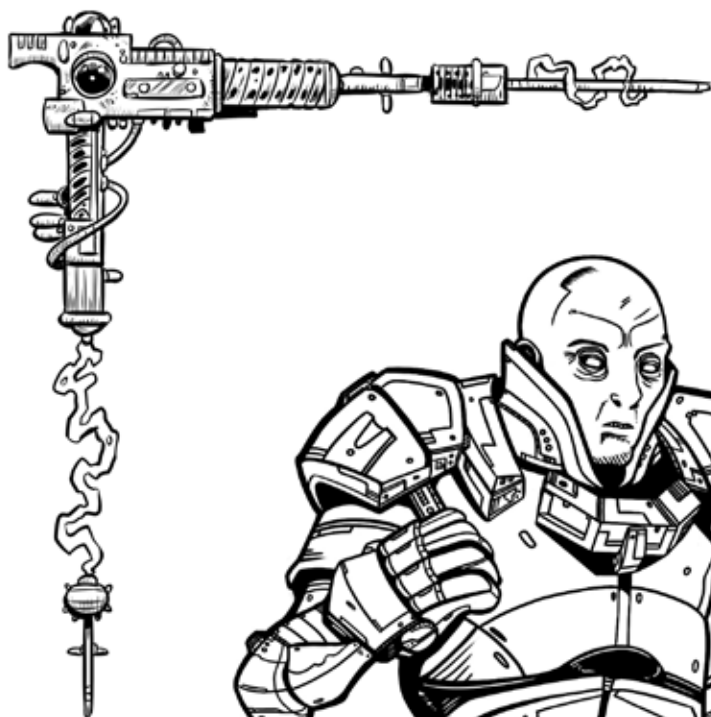
SOLDIER

Animal Handling 10, Command 10
Blades 12, Brawling 12, Small arms 12

Signed up, shipped out and shot at, it was never
the life of glory and camaraderie you longed for.
Did grinding those tours of duty change you or
did the horrors of battle just make you realize
the person you actually were all along? Well, you
won't find the answers on that barstool and it sure
doesn't banish the ghosts of your past. Best strap
up and move out.

Equipment: breastplate under reinforced greatcoat
(modest armour), disrupter pistol (M1d6+1E), en-
ergy sword (M2d6E), squad tattoos, holo-locket of
those loved and lost.

Where did you serve? (roll 1d6).
1 Muani tombworld, clearing scavengers.
2 The privateer Azure Lady, raiding freighters
 under letters of marque.
3 Defending the besieged Crystal Sky Citadel.
4 Patrolling the jungles of Bulang Bulan.
5 Boarding actions in deep space.
6 The ill-fated Charge of the Clans in the
 forbidden zone on Damas IV.

Who did you serve under? (roll 1d6).
1 Hafo Lux, ruthless merchant prince.
2 The Obsidian Warlords, cryptic and aloof.
3 Your late father.
4 House Freyne, but don't tell anyone
5 The barbarian Queen Tamulan
6 Blue Karew's mercenary battalion
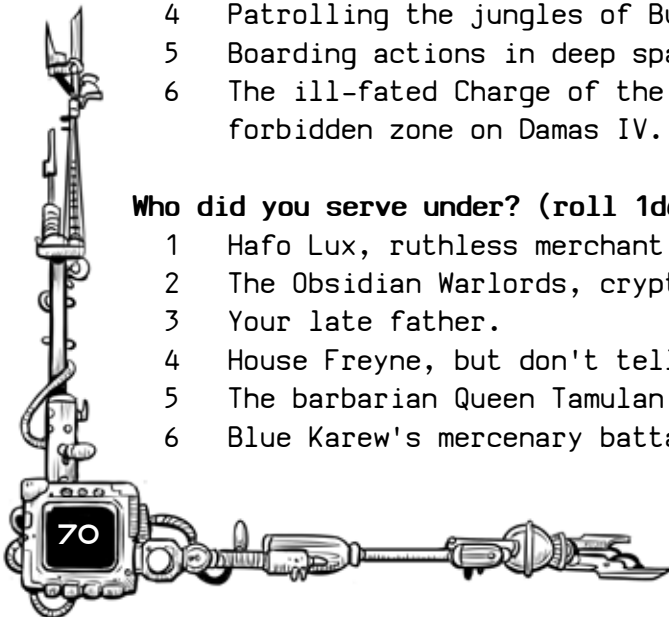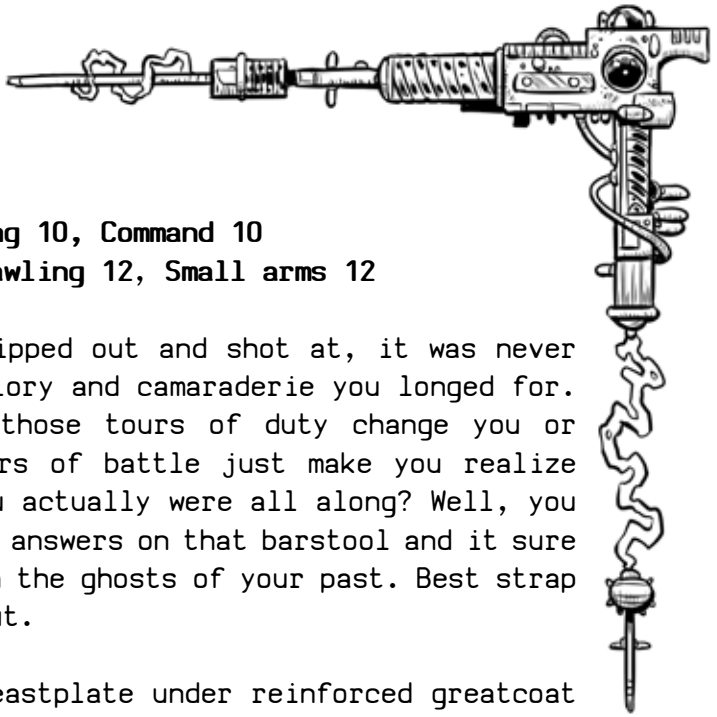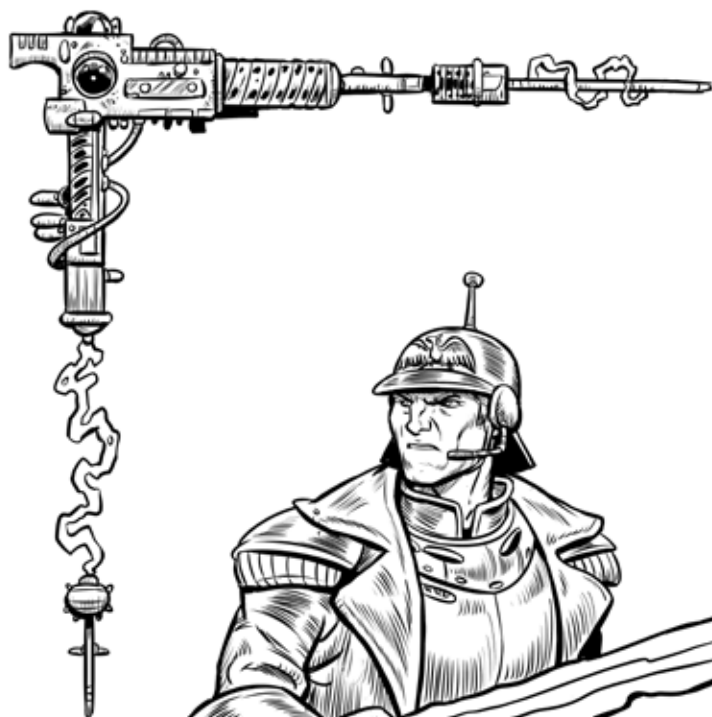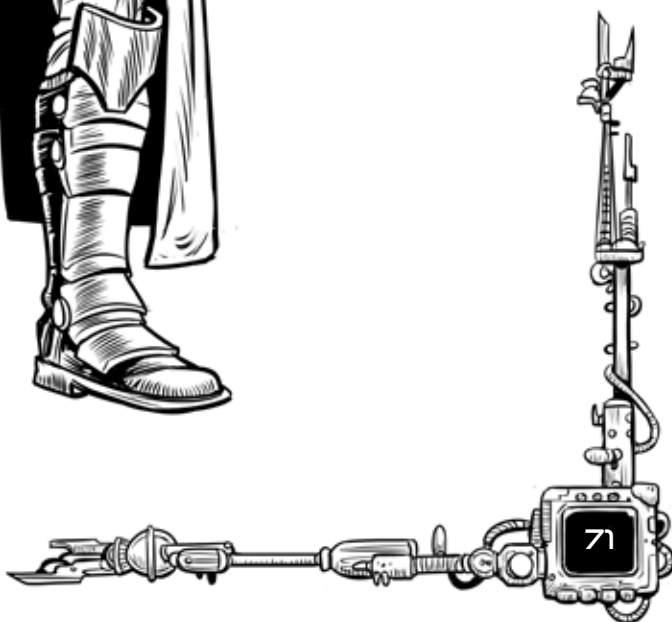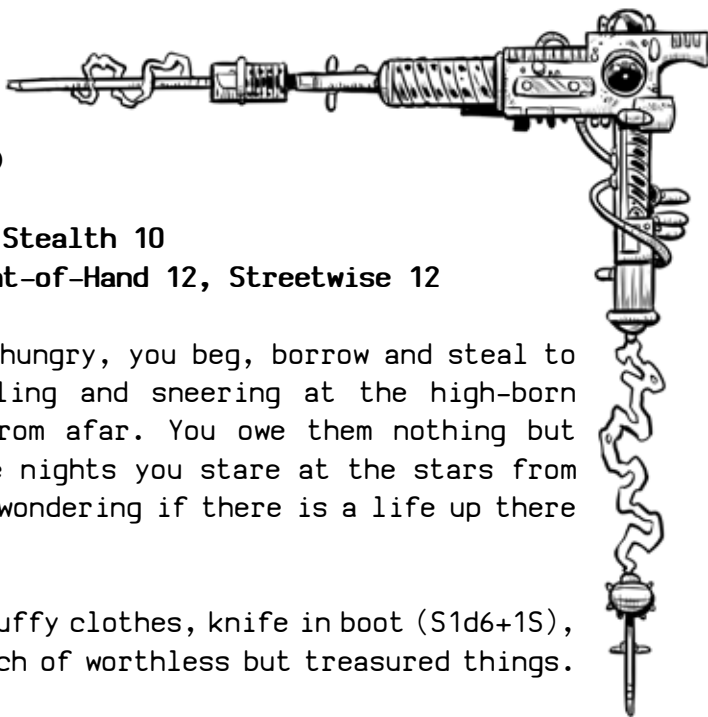
STREET KID

Athletics 10, Stealth 10
Lie 12, Sleight-of-Hand 12, Streetwise 12

Wild-eyed and hungry, you beg, borrow and steal to
survive, scowling and sneering at the high-born
and moneyed from afar. You owe them nothing but
contempt. Some nights you stare at the stars from
the rooftops, wondering if there is a life up there
for you.

Equipment: Scruffy clothes, knife in boot (S1d6+1S),
bedroll, a pouch of worthless but treasured things.

Where did you trespass? (roll 1d6).
1   The bubbling slime gardens of Yaffan 'Worm
    face'.
2   The Chapel of the Rusted Guru, to hear the
    cyborg choir.
3   Docking bay 12, to glimpse the star yacht of
    Grom the Elder.
4   Club Amorous, where the dopey rich kids dance
    and debauch.
5   Warehouse X-18, you swear you saw cylinders
    of glowing bodies.
6   The lizard-bird aviary of Lady Hanabi,
    vicious things!

Who almost caught you there? (roll 1d6).
1   Garff, a friendly rival.
2   Security robots, slow but relentless.
3   The thief Karloi, you strayed on her patch.
4   Ecker's Boys, thugs out to make menace.
5   A curious xenopede, who followed you home.
6   Your mother, and she wasn't proud or happy.
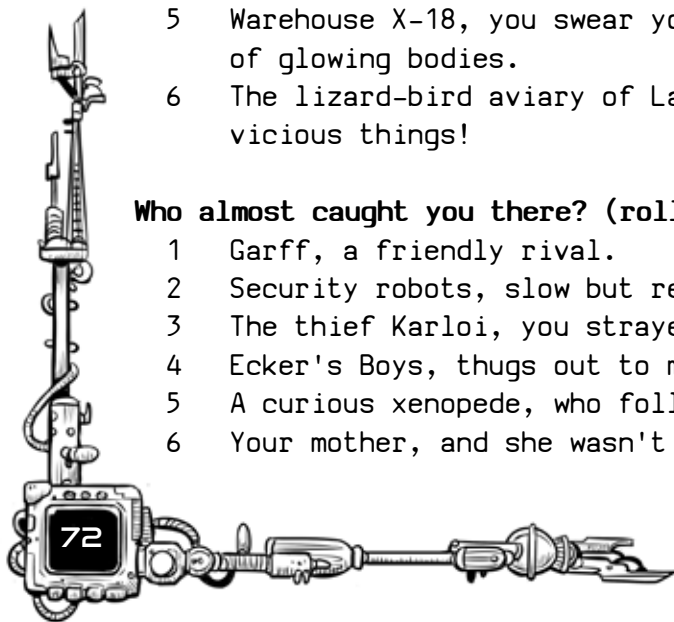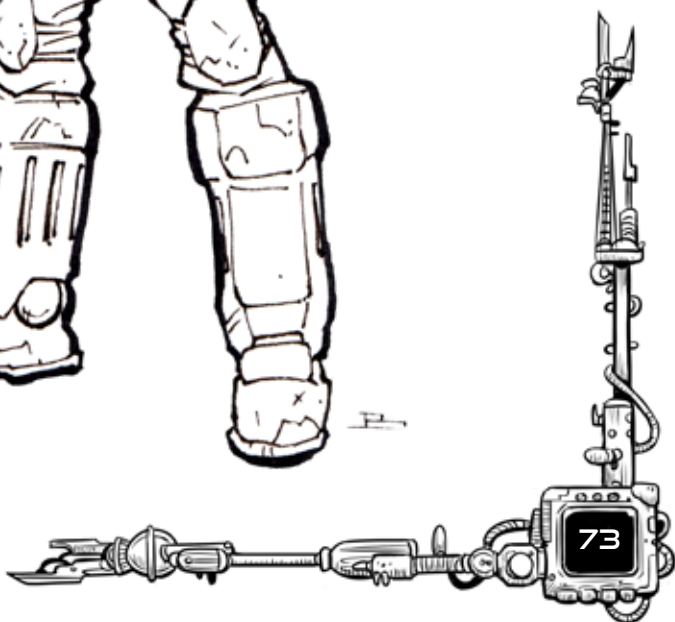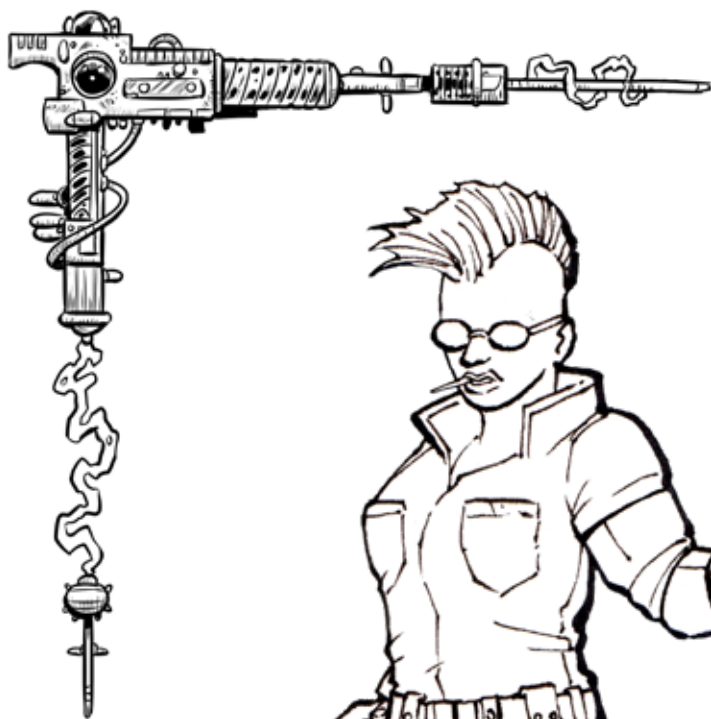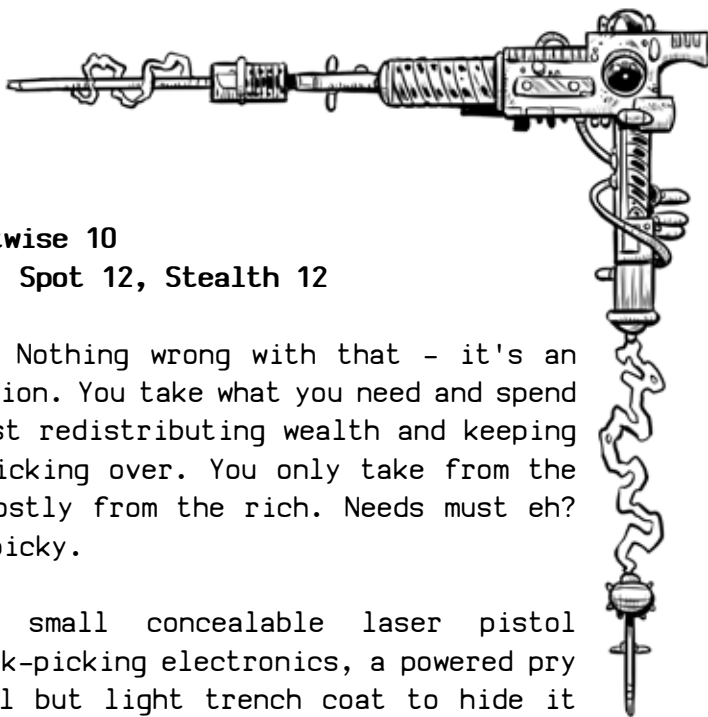
THIEF

Lie 10, Streetwise 10
Small arms 12, Spot 12, Stealth 12

So you steal. Nothing wrong with that – it's an
honest profession. You take what you need and spend
it, you're just redistributing wealth and keeping
the economy ticking over. You only take from the
rich. Well, mostly from the rich. Needs must eh?
Can't be too picky.

Equipment: A small concealable laser pistol
(S1d6+1E), lock-picking electronics, a powered pry
bar and a full but light trench coat to hide it
all in. A sack for you gains, no doubt ill-gotten.

What or who have you robbed? (roll a d6).
1. House Freyne, they were displeased.
2. Grom the Elder, he didn't even notice.
3. I'm telling you nothing.
4. The Pleasure Hive of Inux Prime, interesting
   stuff there!
5. A Merchant Combine Lord, big mistake.
6. The local Nova Guard captain, an easy mark.

Who wants you dead? (roll a d6).
1. The Merchant Combine, they don't appreciate
   artistry.
2. The thieves' guild, they charge taxes.
3. Your father, you disgrace his name.
4. No one, I'm innocent!
5. The judge at Damas IV, you escaped.
6. I said I'm telling you nothing!
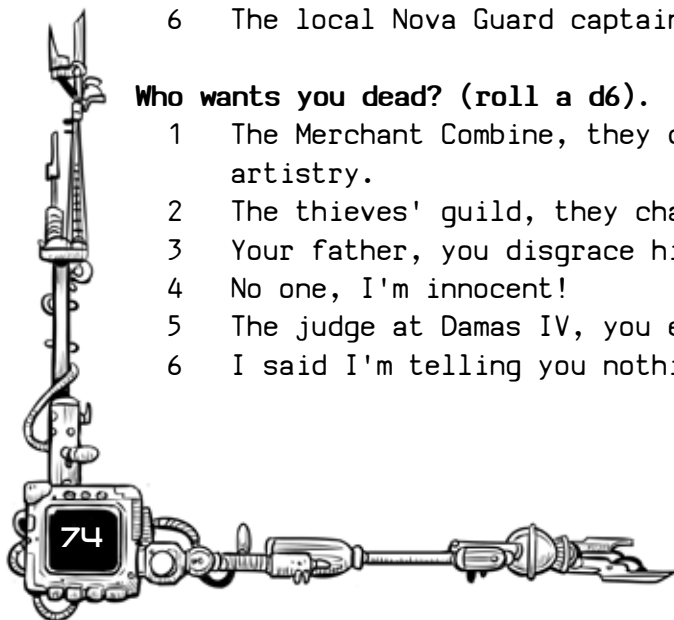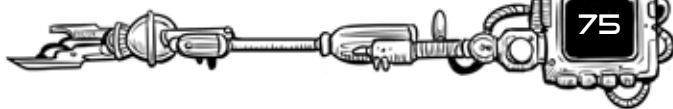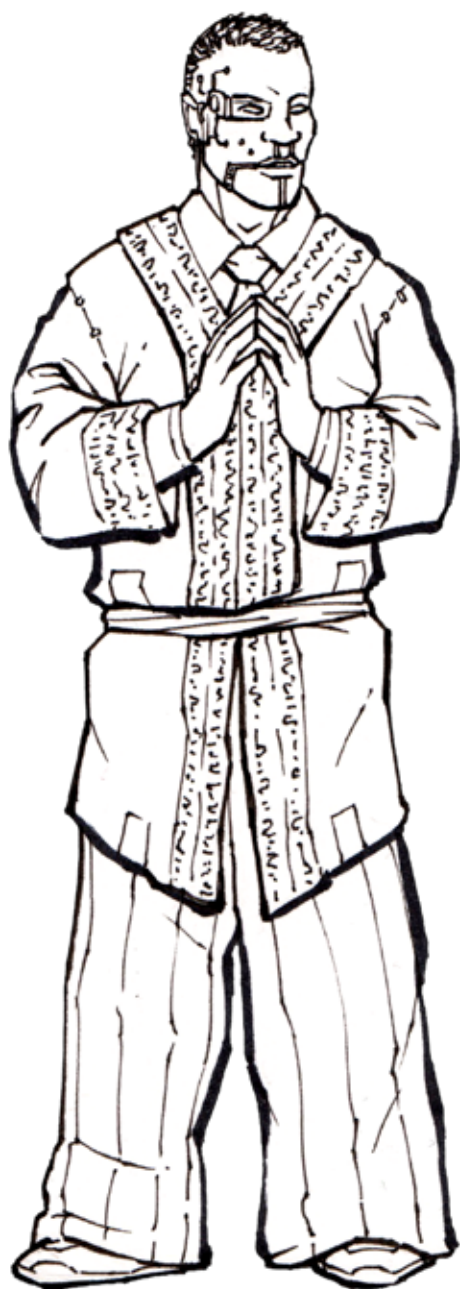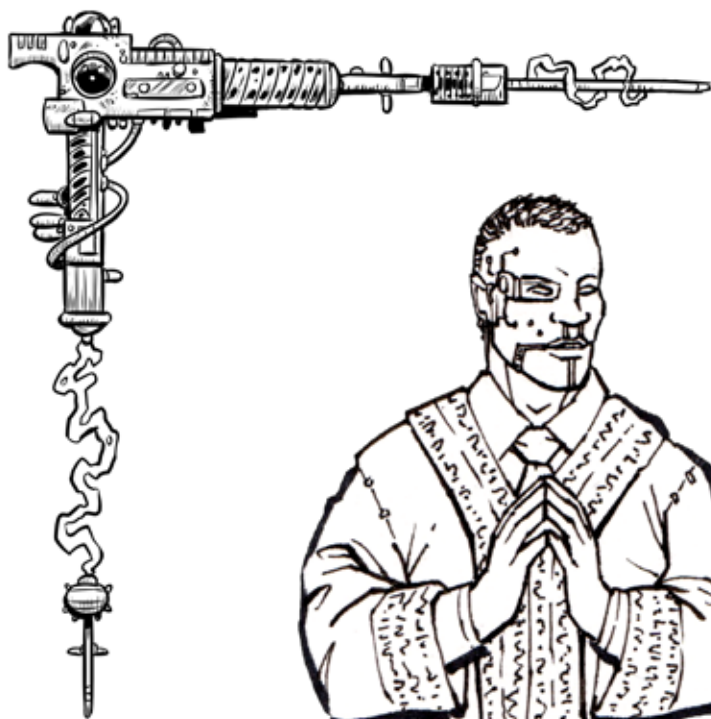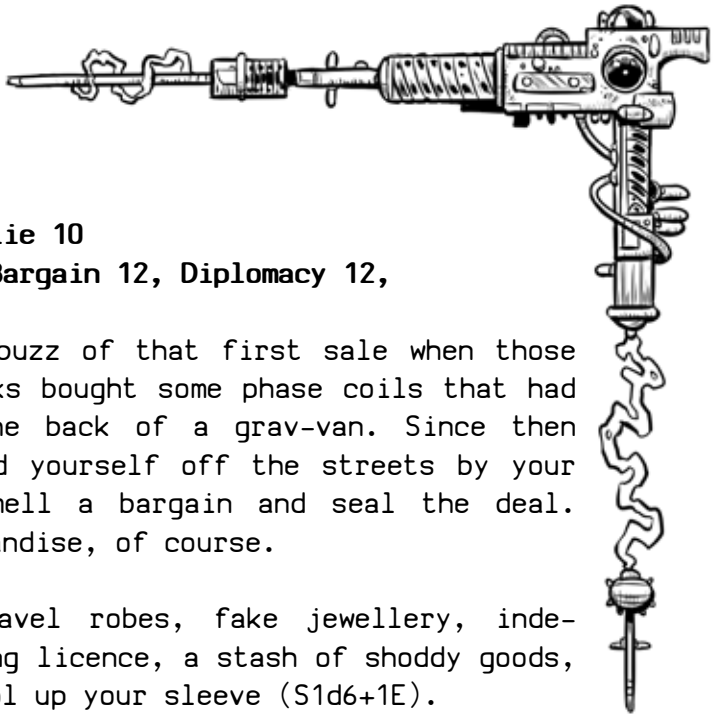
TRADER

Language 10, Lie 10
Appraise 12, Bargain 12, Diplomacy 12,

Remember the buzz of that first sale when those Zelanquin monks bought some phase coils that had fallen off the back of a grav-van. Since then you've dragged yourself off the streets by your ability to smell a bargain and seal the deal. Quality merchandise, of course.

Equipment: Travel robes, fake jewellery, independent trading licence, a stash of shoddy goods, ion-shot pistol up your sleeve (S1d6+1E).

What have you traded? (roll 1d6).
1   Holodisks from the pleasure pits of Ferrus.
2   Feyworms from the jungles of Hetch, tasty!
3   Robot parts from the gladiator ring of Steess
4   Food parcels to the barren zone of Hespis IV.
5   Entertainment databanks to the prisoners of Gekt III.
6   Anything and everything!

Who thinks you ripped them off? (roll 1d6).
1   The Trot'ter Merchant Lords know you gave them dodgy holodisks.
2   Big Bob blames you for a deal that went bad.
3   The Merchant Combine want 'words' with you...
4   You don't rip anyone off, you are a 'legitimate' business person.
5   That gun you sold Ripper blew up, he's mad!
6   House Hanabi got some goods off you that never showed up, not your fault!
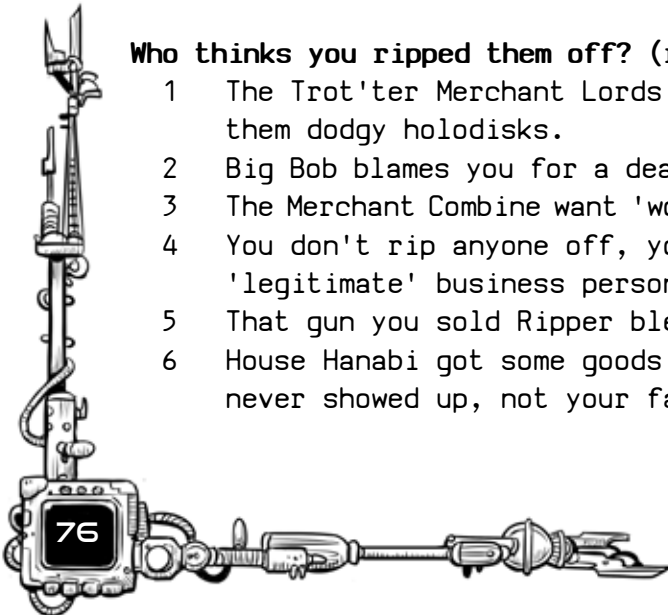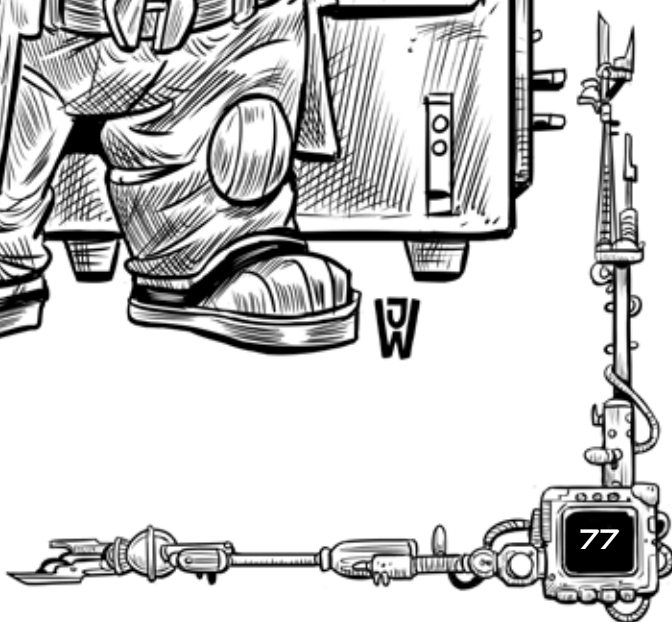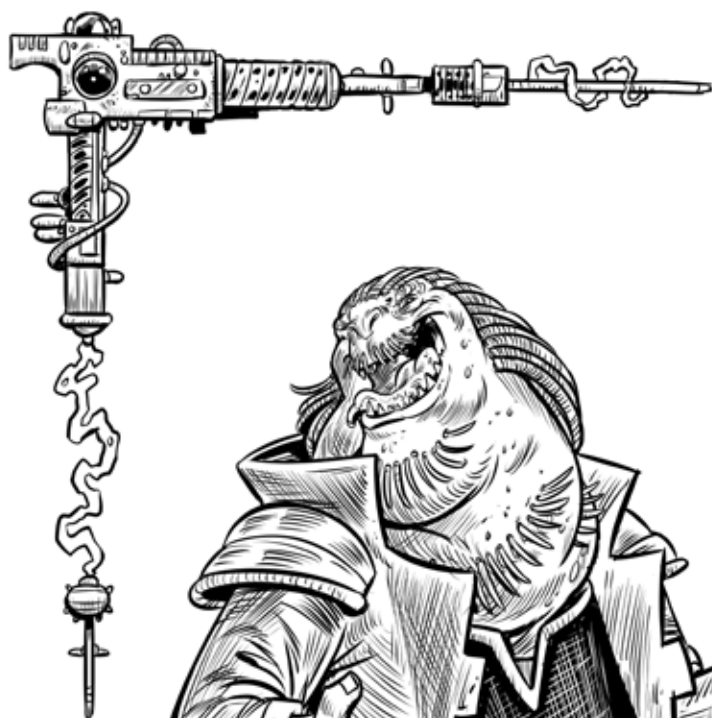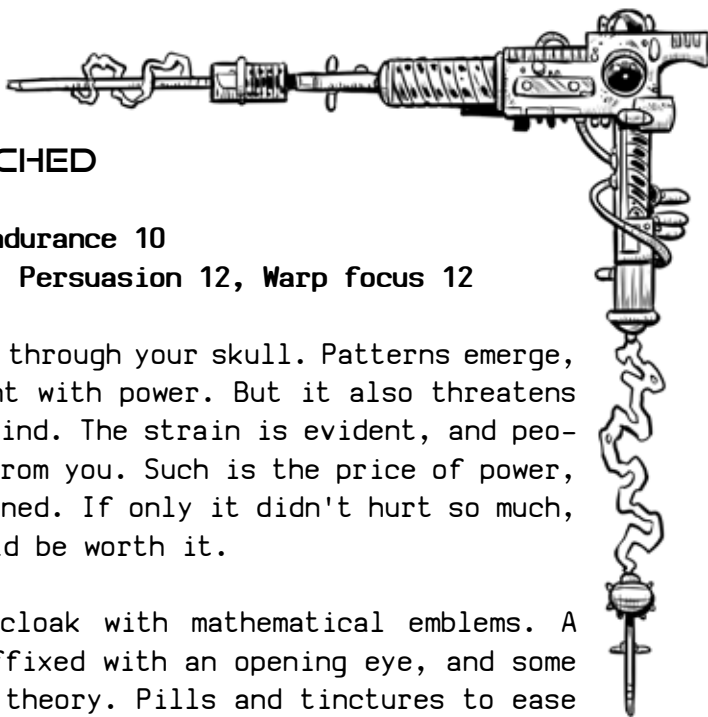
WARP TOUCHED

Command 10, Endurance 10
Intimidate 12, Persuasion 12, Warp focus 12

The warp sings through your skull. Patterns emerge, glyphs redolent with power. But it also threatens to blow your mind. The strain is evident, and people shy away from you. Such is the price of power, raw and unrefined. If only it didn't hurt so much, the power would be worth it.

Equipment: A cloak with mathematical emblems. A metal staff affixed with an opening eye, and some books on warp theory. Pills and tinctures to ease the pounding headaches. One randomly determined glyph.

Where have you been? (roll a d6).
1   The Jewel of the Chorus, you were shunned.
2   The cathedral of the Ion Priests on Hax Prime.
3   The fighting maze of Fellus IV.
4   The blackened warp roads, never again.
5   Nowhere worth visiting.
6   The inside of a Pullxi slaveship – you escaped.

What have you seen? (roll a d6).
1   A warp lord burning with unrestrained power.
2   A warp beast tearing a ship in two.
3   The look of fear in the eyes of others.
4   Dreams of your own death.
5   The beautiful fractal patterns of the warp.
6   Visions of priests chanting in a golden cave.
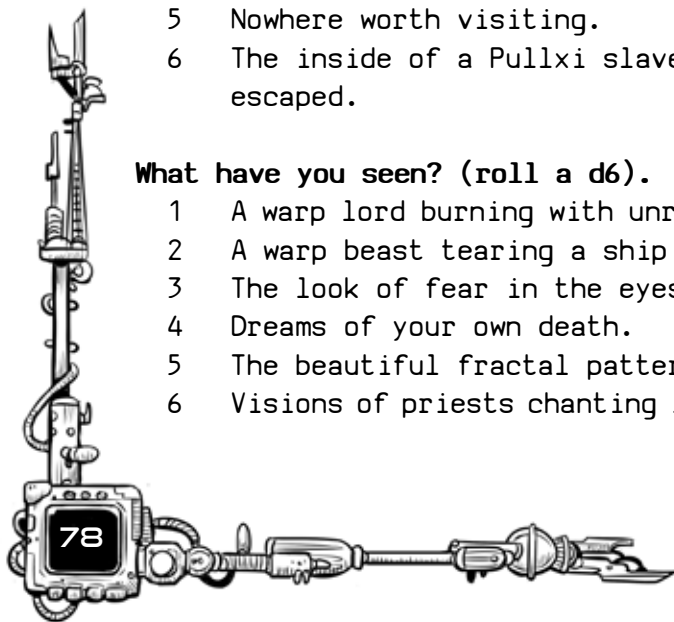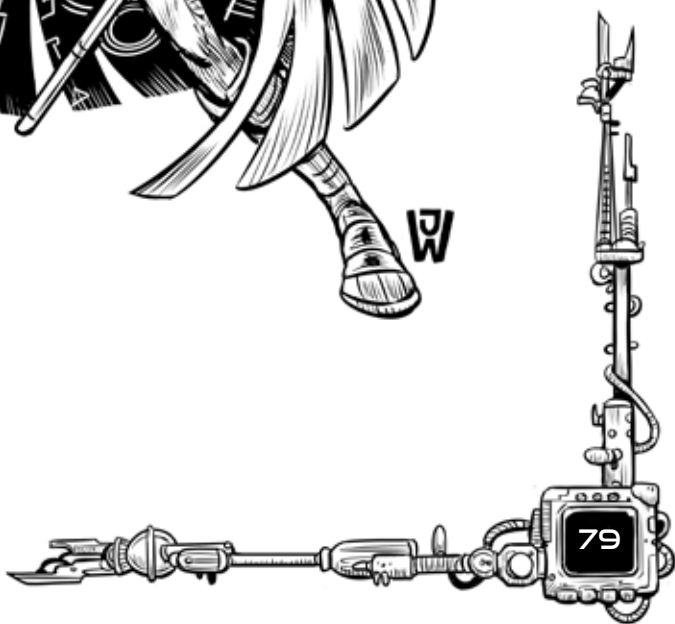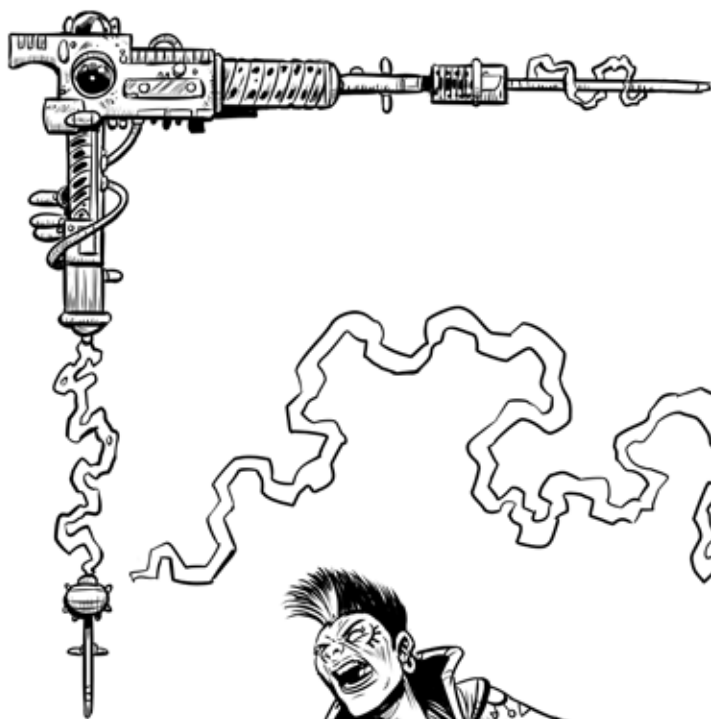
CHARACTER TRAITS

Come up with your own, or pick three from the list:

Active	Capable	Conscientious
Adventurous	Careful	Considerate
Affectionate	Caring	Cooperative
Afraid	Charismatic	Courageous
Ambitious	Charming	Cowardly
Anxious	Childish	Critical
Argumentative	Clever	Cruel
Attentive	Clumsy	Curious
Bewildered	Cold-Hearted	Daring
Bossy	Compassionate	Dependable
Brave	Competitive	Determined
Brilliant	Conceited	Dishonest
Bully	Concerned	Disrespectful
Calm	Confident	Dreamer
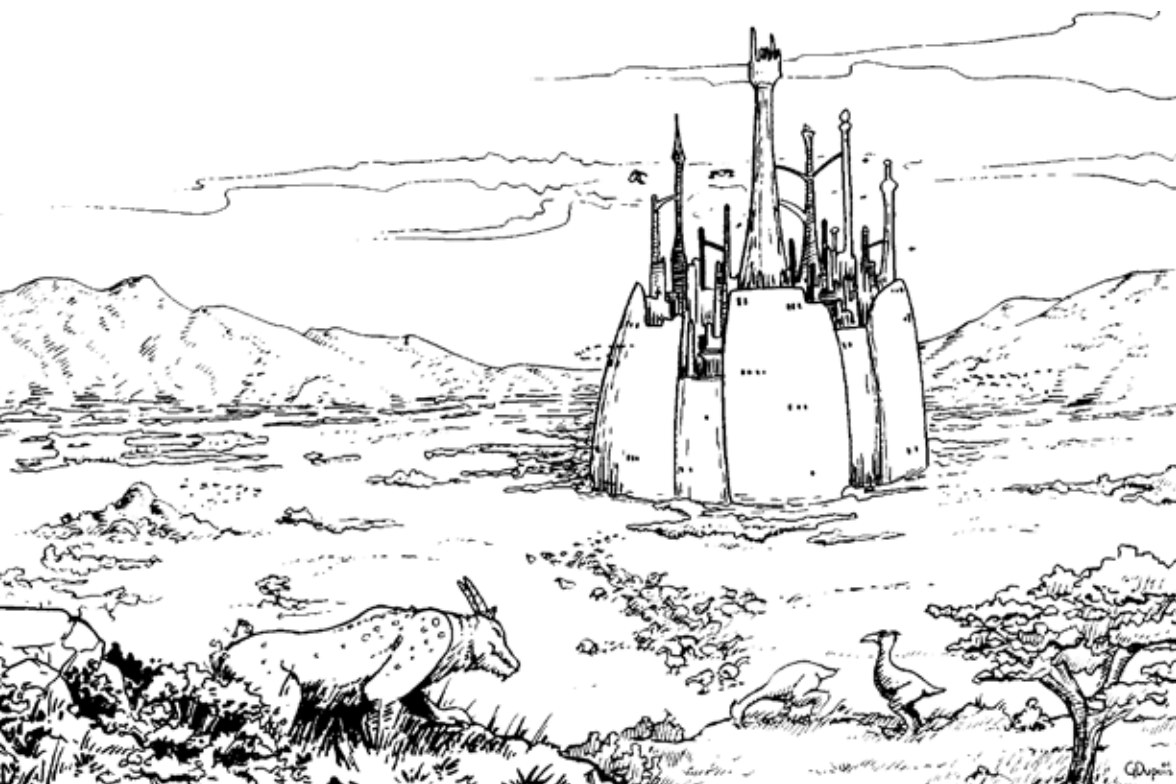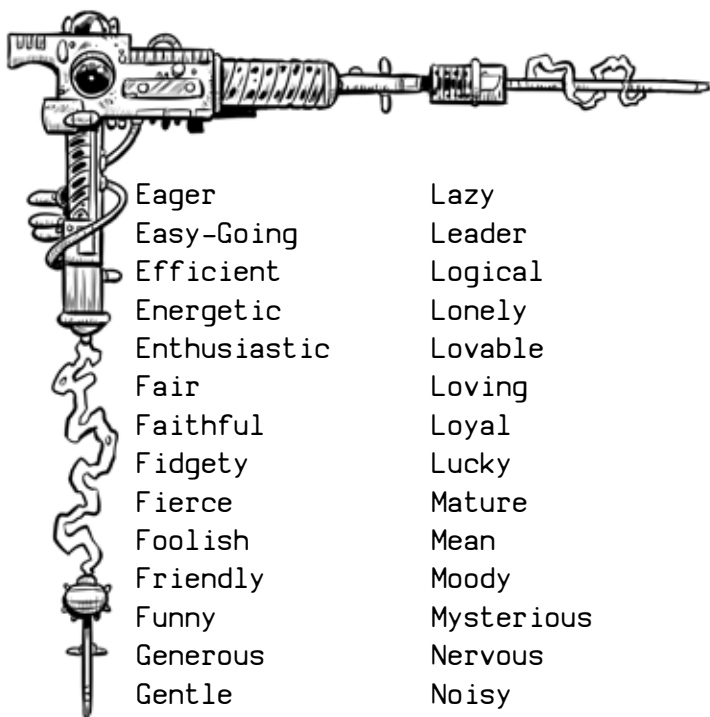
Eager	Lazy	Secretive
Easy-Going	Leader	Self-Confident
Efficient	Logical	Selfish
Energetic	Lonely	Self-Reliant
Enthusiastic	Lovable	Sensitive
Fair	Loving	Shy
Faithful	Loyal	Silly
Fidgety	Lucky	Sincere
Fierce	Mature	Skilful
Foolish	Mean	Sly
Friendly	Moody	Smart
Funny	Mysterious	Sneaky
Generous	Nervous	Snobbish
Gentle	Noisy	Sociable
Gloomy	Obedient	Stingy
Greedy	Obnoxious	Strict
Grouchy	Observant	Stubborn
Hard-Working	Optimistic	Studious
Happy	Peaceful	Sweet
Harsh	Persistent	Talented
Hateful	Pessimistic	Talkative
Hopeful	Picky	Thoughtful
Hopeless	Pleasant	Thoughtless
Humorous	Polite	Timid
Ignorant	Proud	Trusting
Imaginative	Puzzled	Trustworthy
Immature	Quick	Unfriendly
Impatient	Quiet	Useful
Impolite	Reliable	Versatile
Impulsive	Respectful	Warm-Hearted
Independent	Responsible	Wise
Insistent	Restless	Witty
Intelligent	Rowdy	Worried
Jealous	Rude	
Jovial	Sarcastic	
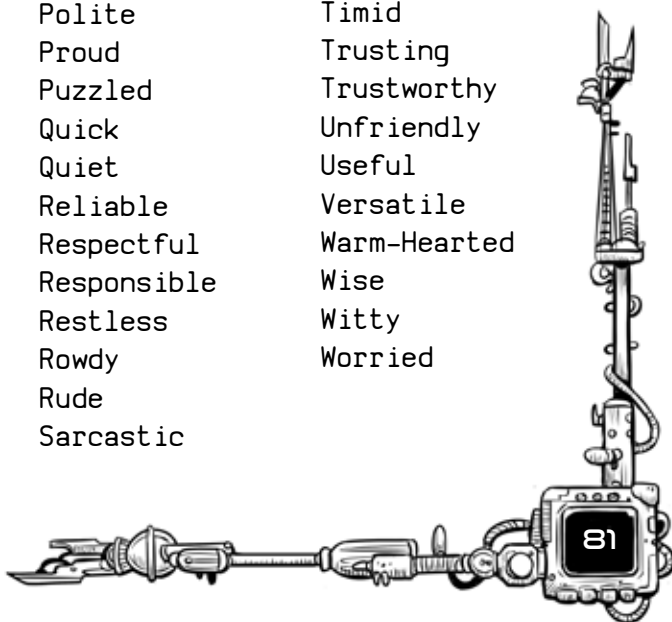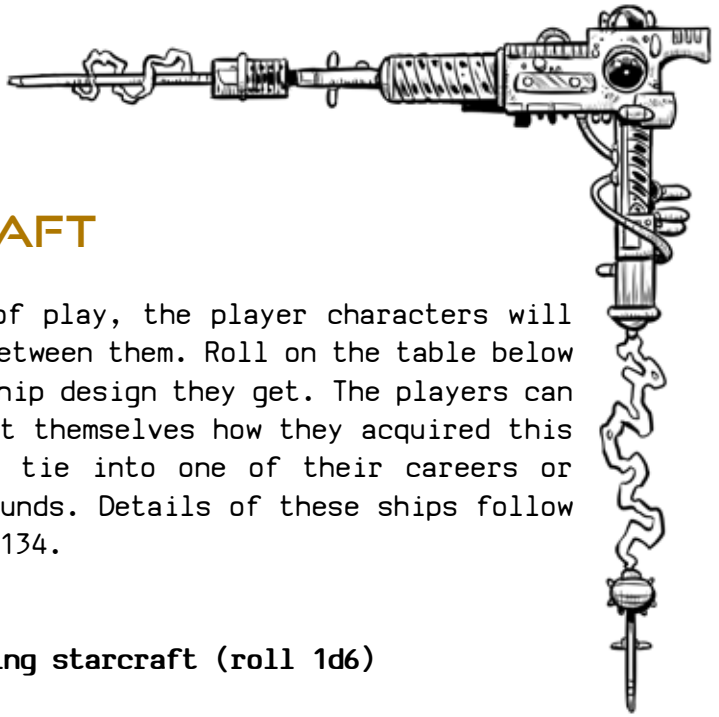
STARCRAFT

At the start of play, the player characters will own one ship between them. Roll on the table below to see which ship design they get. The players can discuss amongst themselves how they acquired this ship – it may tie into one of their careers or career backgrounds. Details of these ships follow later on page 134.

Starting starcraft (roll 1d6)

1   d'Aubigny Envoy Cruiser
2   D-Class Charger
3   Kilos Star Hauler
4   Felloni Hawkmoth
5   Stessel Nightwing
6   Type 12 Kouda 'Chugalug'
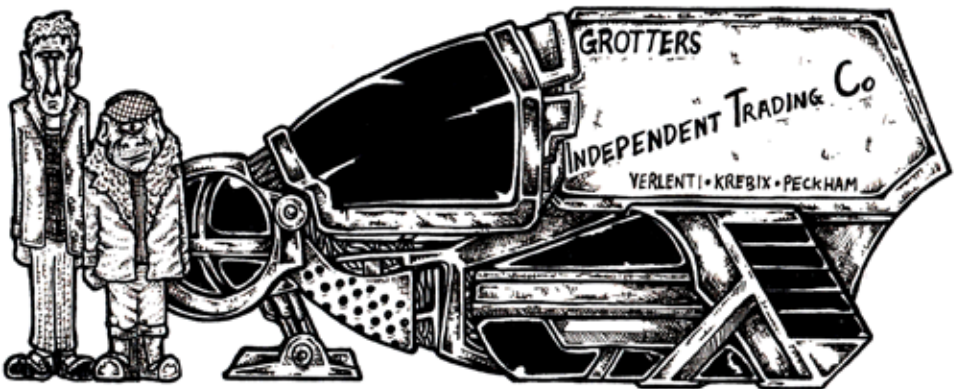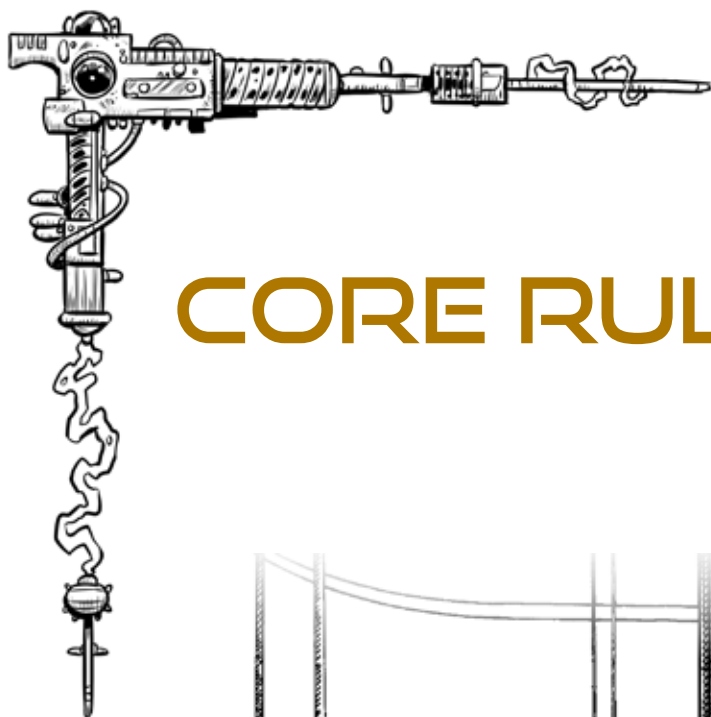
CORE RULES
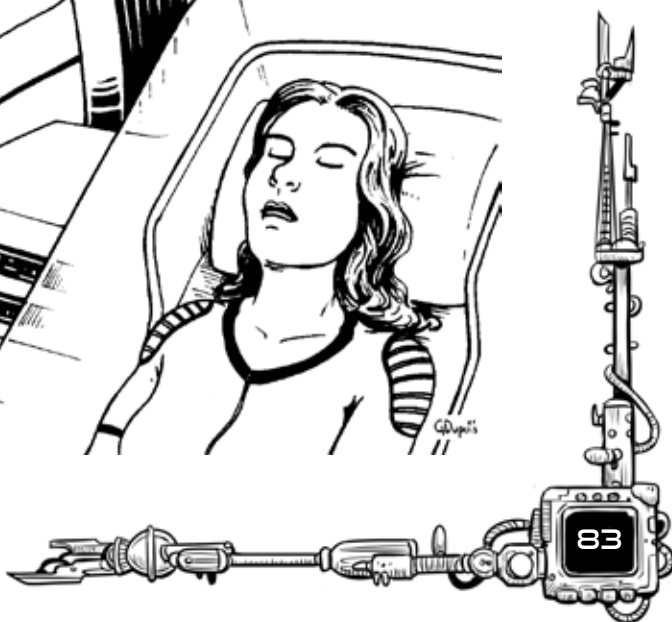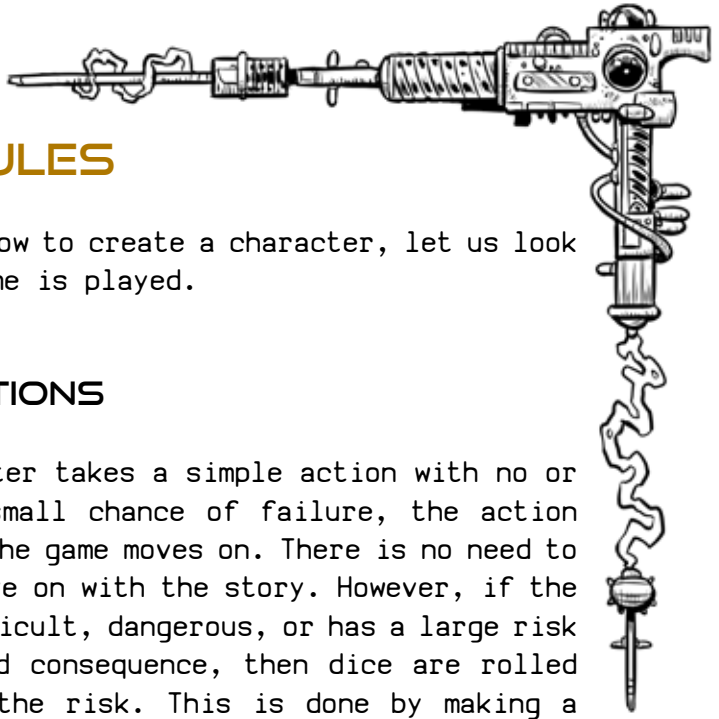
CORE RULES

Now you know how to create a character, let us look at how the game is played.

TAKING ACTIONS

When a character takes a simple action with no or only a very small chance of failure, the action succeeds and the game moves on. There is no need to roll dice, move on with the story. However, if the action is difficult, dangerous, or has a large risk of failure and consequence, then dice are rolled to represent the risk. This is done by making a skill test.

MAKING A SKILL TEST

In Warpstar, everything that a character attempts to do which is dramatic and where failure advances the story as much as success is resolved with a skill test. There are two ways to make a skill test, depending on what the character is trying to do.

BASIC SKILL TEST

If the character is attempting to impose themselves on the world around them, and is not directly in conflict with another individual or group, then that is basic test. To succeed at a basic test, the player needs to roll 1d20, add the character's skill level and obtain a total of 20 or more.
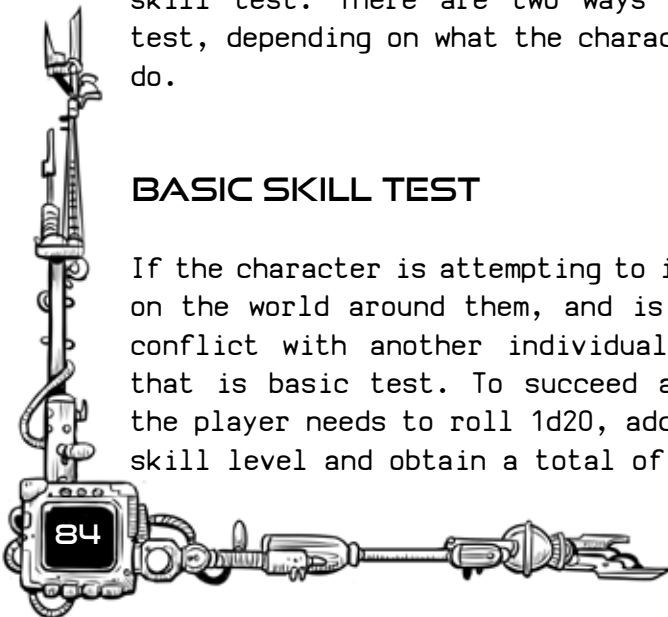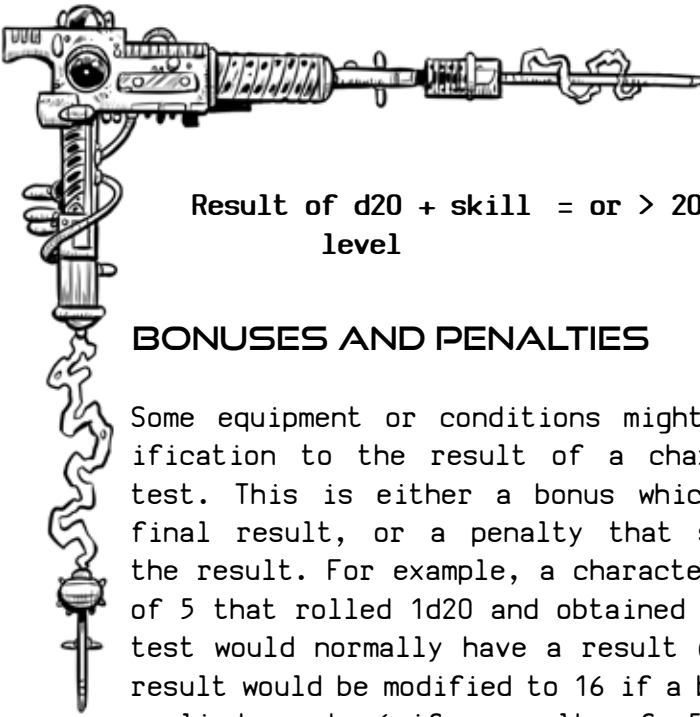
Result of d20 + skill = or > 20, Success!
                level

BONUSES AND PENALTIES

Some equipment or conditions might apply a mod-
ification to the result of a character's skill
test. This is either a bonus which adds to the
final result, or a penalty that subtracts from
the result. For example, a character with a skill
of 5 that rolled 1d20 and obtained a 6 in a skill
test would normally have a result of 11. But the
result would be modified to 16 if a bonus of 5 were
applied, or to 6 if a penalty of -5 were applied.
Note that the lowest result that may be obtained in
any test is zero, so penalties that result in lower
results are instead counted as a result of zero.
Bonuses and penalties cancel, so a 5 bonus cancels
a -5 penalty, for example.

OPPOSED SKILL TEST

If the action the character is trying to perform is
directly opposed by another individual or group,
such that the outcome each desire are mutually
exclusive and only one can succeed, it is resolved
with an opposed skill test. Both participants roll
1d20 and add their skill level. The higher total
wins. In the case of a draw, the conflict was a
draw. If this doesn't make sense, re-roll.

   Result of d20 + skill = highest of participants,
          level   Success!
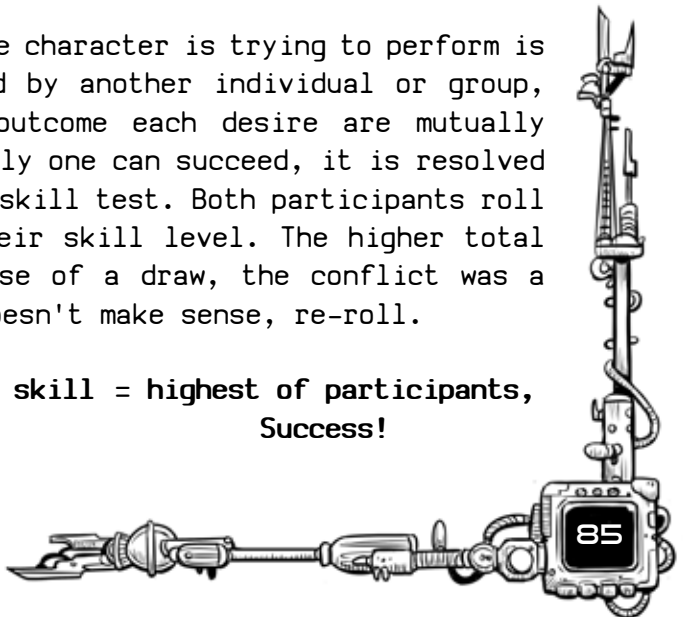
If one character in the conflict has a significant advantage over the other, for example having better equipment, then the games master may impose a penalty of 2 or even 5 to the skill of the character in the more difficult position.

TOOLS

Characters are going to have access to tools that help them perform tasks. For simplicity, in Warpstar tools come in two categories. Some tools simply make the impossible, possible. For example, a warp engine lets you travel in the warp. Without it, this is impossible. Similarly, removing a bolt is extremely difficult without some kind of wrench. Possession of such a tool means that the task is possible and often trivial, and therefore happens without a die roll - just note that the tool made it happen. Some tools however can make a task easier, but still require a roll to use, typically because the tool still needs skill to use correctly. For example, a fusion decoupler might fix a broken ionic drive, but unless you know how to fit it, it's useless. In such instances, the adventuring skill use assumes that appropriate tools are to hand. Exceptional quality tools or special advanced technology might grant a bonus of up to 5 to a roll, whereas a lack of proper tools might inflict up to a -5 penalty, if the task attempt is possible at all. As always, the games master adjudicates the use of tools.
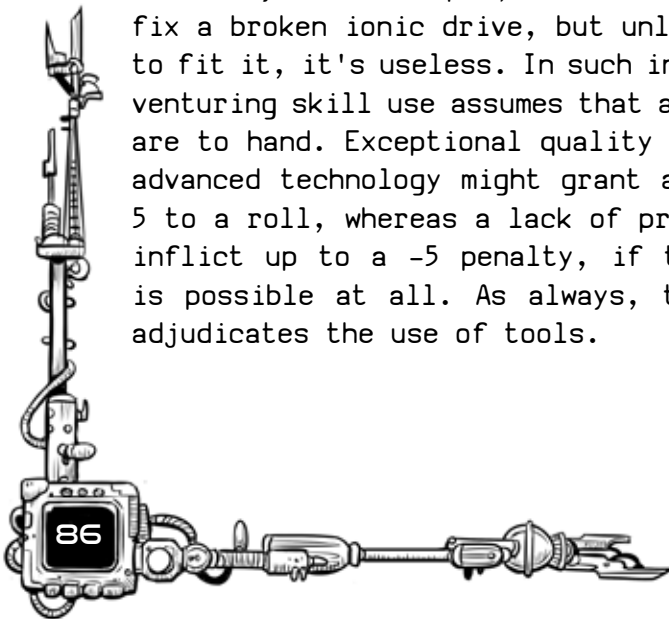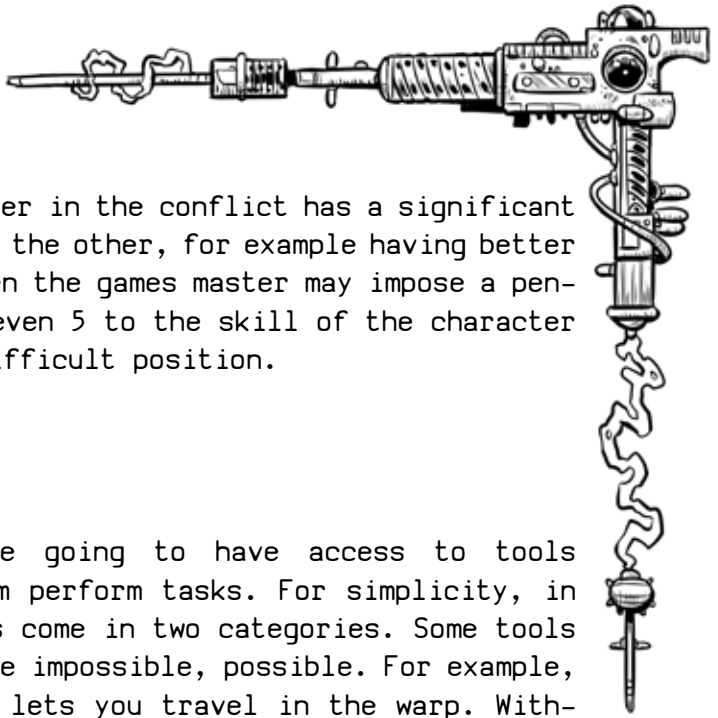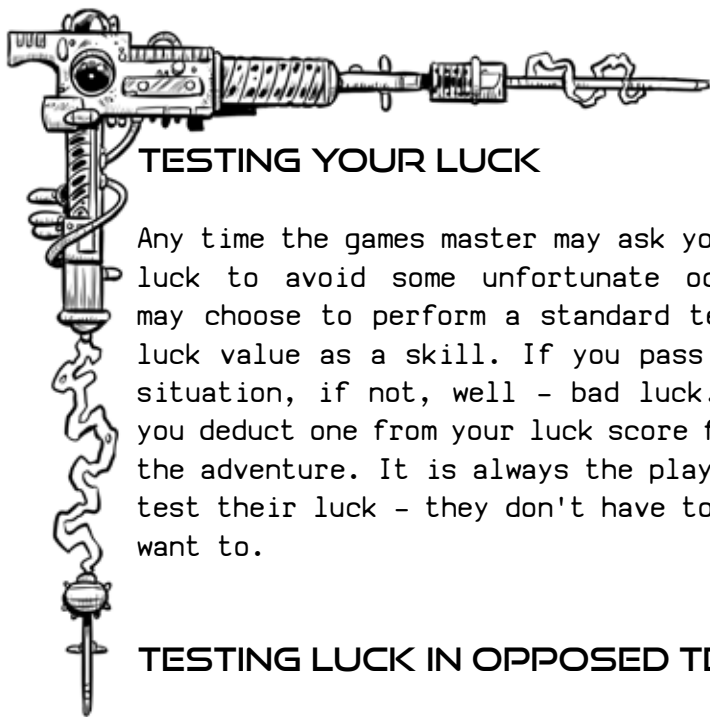
TESTING YOUR LUCK

Any time the games master may ask you to test your luck to avoid some unfortunate occurrence, you may choose to perform a standard test using your luck value as a skill. If you pass you avoid the situation, if not, well - bad luck. In any case, you deduct one from your luck score for the rest of the adventure. It is always the player's choice to test their luck - they don't have to if they don't want to.

TESTING LUCK IN OPPOSED TESTS

If an opposed test results in a draw, a player character may test their luck to attempt to break the tie in their favour. If they succeed they win the test. If they fail, their opponent wins.

IMPROVING

At points predetermined by the games master, typically at the end of each session, characters are granted between 1 and 3 advances. These can be used to increase the levels of skills associated with a character's current career, as described below.

CAREERS

Each career shows the adventuring skills associated with it. These are the skills that may be gained when in that career. Each 'advance' granted by the games master increases one adventuring skill in
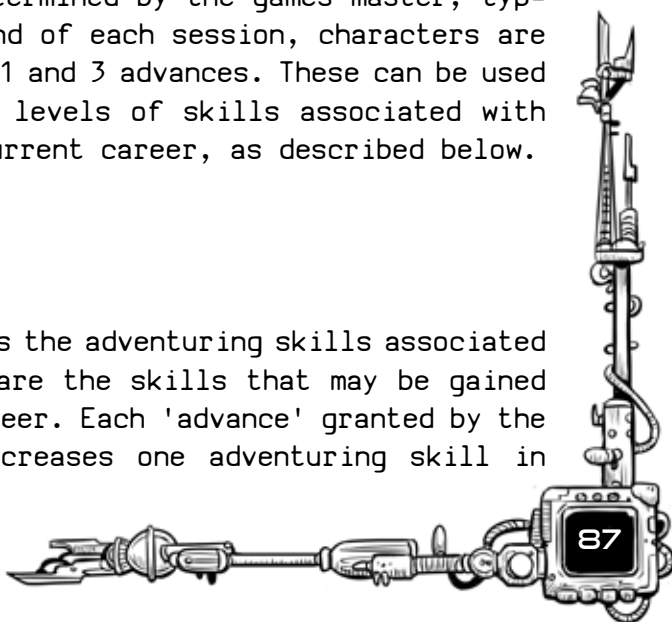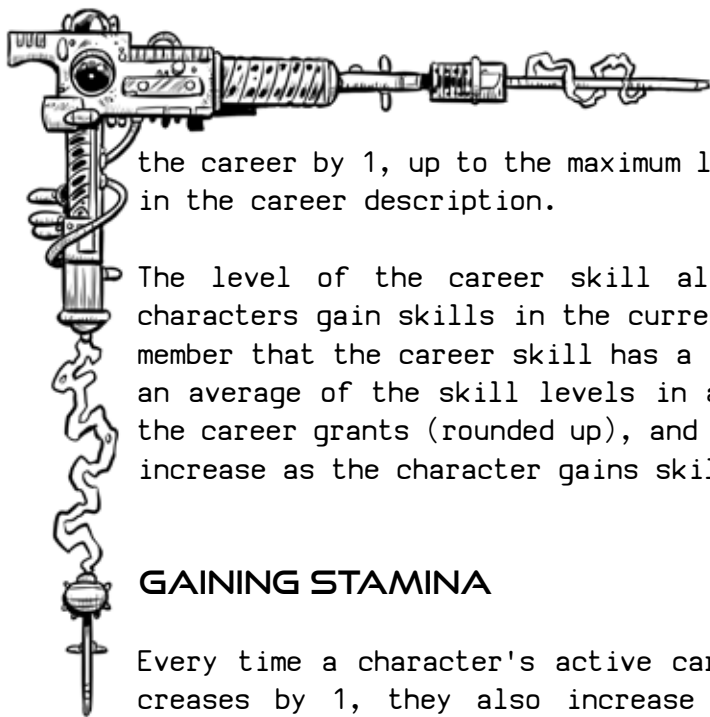
the career by 1, up to the maximum level indicated in the career description.

The level of the career skill also changes as characters gain skills in the current career. Remember that the career skill has a value which is an average of the skill levels in all the skills the career grants (rounded up), and so will slowly increase as the character gains skill levels.

GAINING STAMINA

Every time a character's active career skill increases by 1, they also increase their maximum stamina by 1. This represents the character gaining experience and getting tougher and hardier.

CHANGING CAREERS

At some point a player may decide that they would like to increase skills outside those of their current career. If so, they will need to change career. This is simply done by deciding which new career they would like to enter, and spending advances to change career. This costs 5 advances for each career change. The player will need to think of an entertaining explanation of how the career change took place.

Once they have changed careers, they are able to spend advances to buy levels on the skills of the new career. They can no longer gain levels in the skills of their former career - they have left that
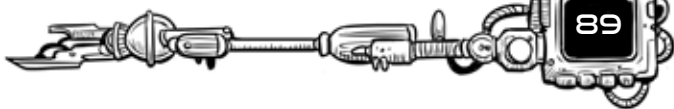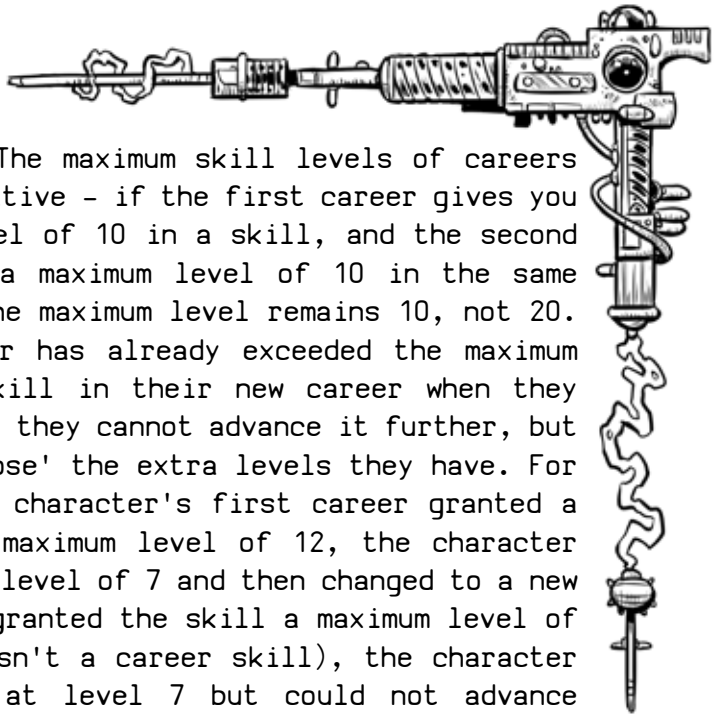
life behind. The maximum skill levels of careers are not cumulative – if the first career gives you a maximum level of 10 in a skill, and the second career gives a maximum level of 10 in the same skill, then the maximum level remains 10, not 20. If a character has already exceeded the maximum level of a skill in their new career when they enter it, then they cannot advance it further, but they don't 'lose' the extra levels they have. For example, if a character's first career granted a skill with a maximum level of 12, the character advanced to a level of 7 and then changed to a new career which granted the skill a maximum level of 0 (i.e. it wasn't a career skill), the character would remain at level 7 but could not advance further in this skill.

When a character changes careers, they retain the career skill of their old career. Now they gain a new career skill at an average value of the skills the new career grants, rounded up, and gain stamina as that career skill increases.

ADVANCED CAREERS

Once a character has entered two careers and obtained at least three adventuring skills at a level of 10 or more, they may enter an advanced career. This costs five advances as before, and grants higher maximum levels for skills. Once a character has entered an advanced career, they can leave it for another basic career at any time. To move a new advanced career, the character must have gained the maximum skill level in all the skills their
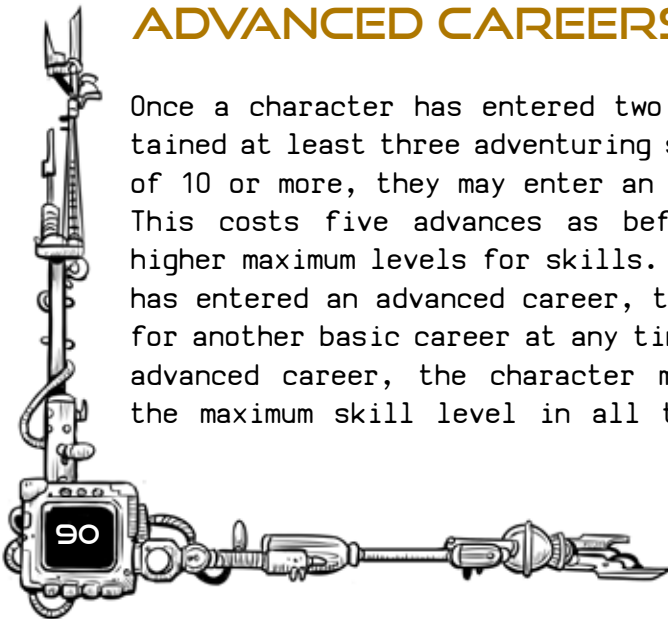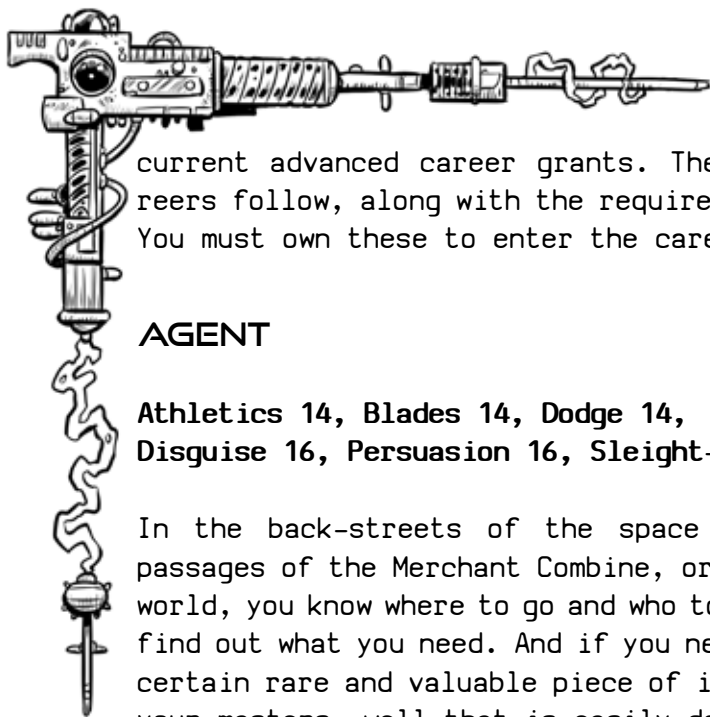
current advanced career grants. The advanced careers follow, along with the required possessions. You must own these to enter the career.

AGENT

**Athletics 14, Blades 14, Dodge 14,
Disguise 16, Persuasion 16, Sleight-of-hand 16**

In the back-streets of the space port, in the passages of the Merchant Combine, or on some alien world, you know where to go and who to speak with to find out what you need. And if you need to obtain a certain rare and valuable piece of information for your masters, well that is easily done.

Required equipment: Nondescript clothing, heavy cloak, poisoned weapon, implanted storage for datacubes.

ASSASSIN

**Dodge 14, Small arms 14, Streetwise 14
Blades 16, Disguise 16, Stealth 16**

You are a killer, nothing more, nothing less. A killer for money. What else is there to kill for? The Chorus has plenty of people that others want dead, for a myriad of reasons. You simply make sure that it happens, for jades. It's a living.

Required equipment: A poison kit and blade, chameleon outfit, a disguise kit.
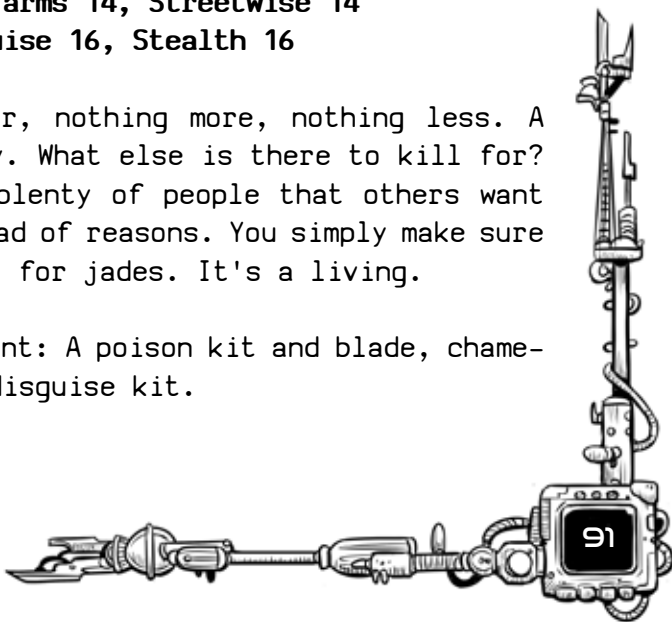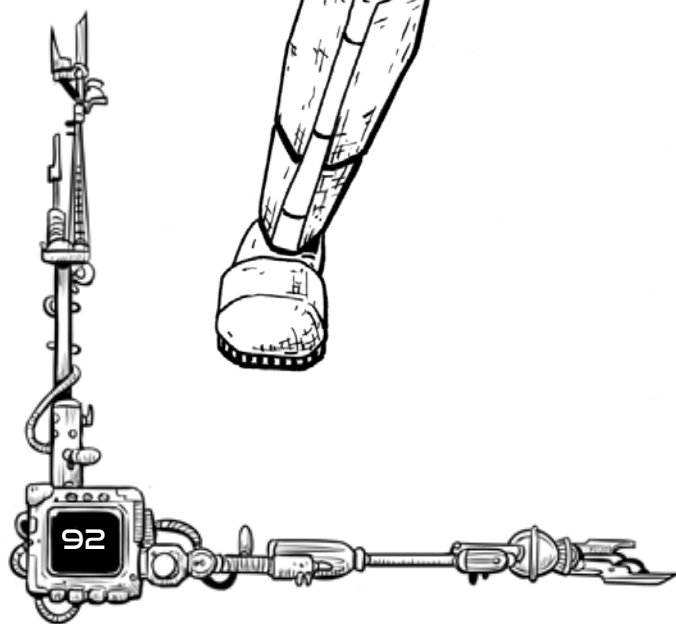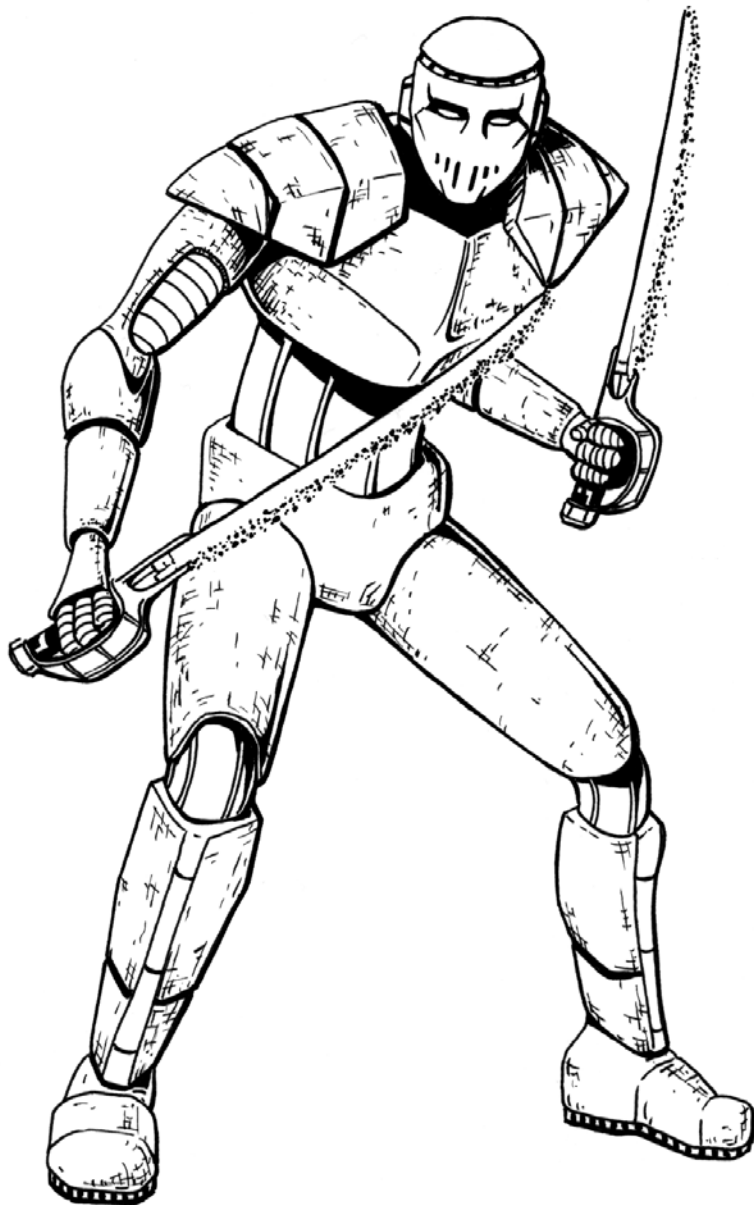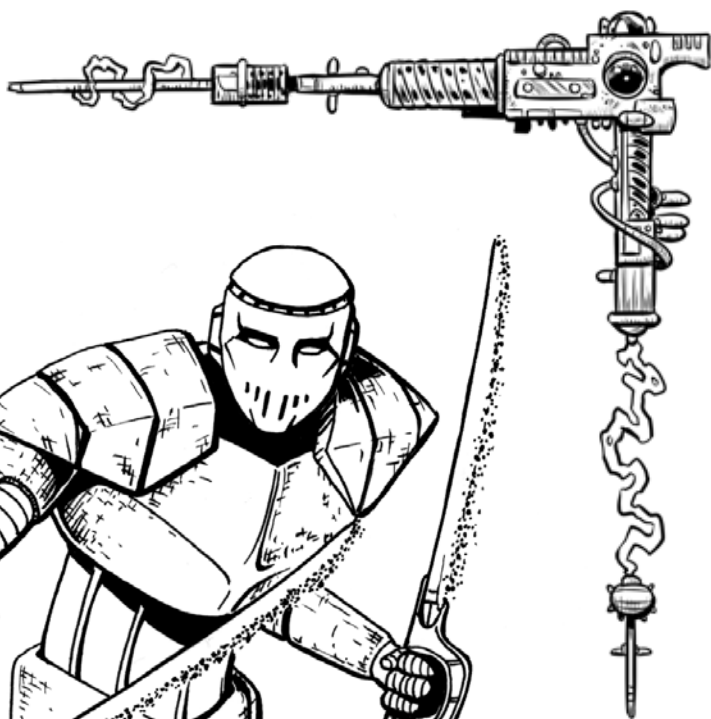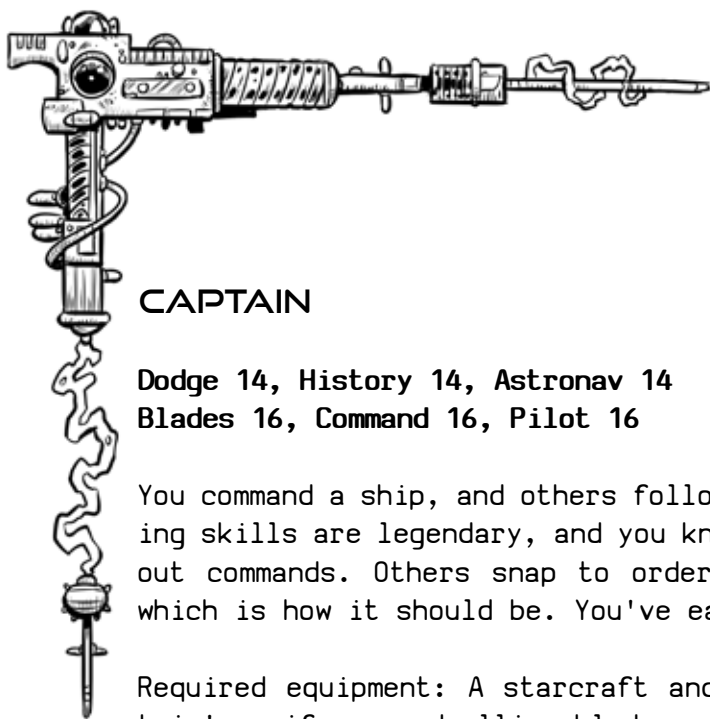
CAPTAIN

Dodge 14, History 14, Astronav 14
Blades 16, Command 16, Pilot 16

You command a ship, and others follow. Your pilot-
ing skills are legendary, and you know how to bark
out commands. Others snap to order as you pass,
which is how it should be. You've earned it.

Required equipment: A starcraft and crew, a cap-
tain's uniform, a duelling blade and ornate gun.

CULT LEADER

Lie 14, Streetwise 14, Warp focus 14
Diplomacy 16, History 16, Persuasion 16

The Chorus is awash with cults dedicated to the
warp, to gods or to some local monster. You've
either taken over an existing cult or created one
yourself. Now others follow you, and you rest easy
while they do the dirty work.

Required equipment: Impressive clothes, a book of
your creed and a suitable headquarters.
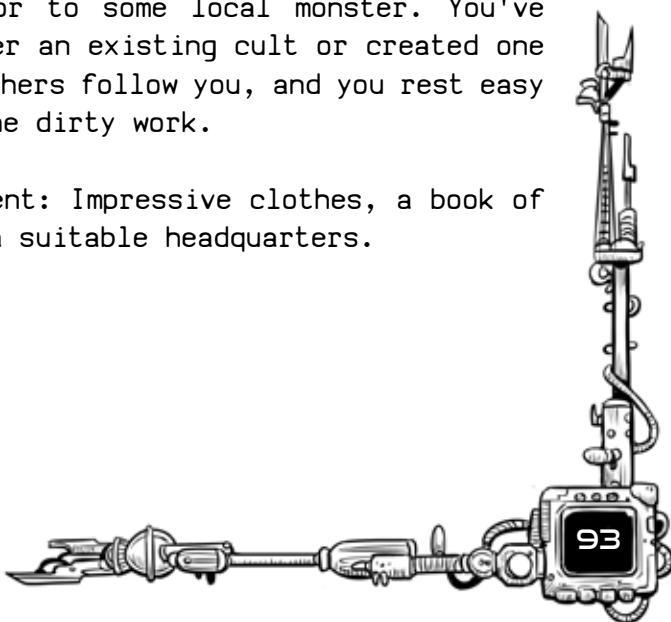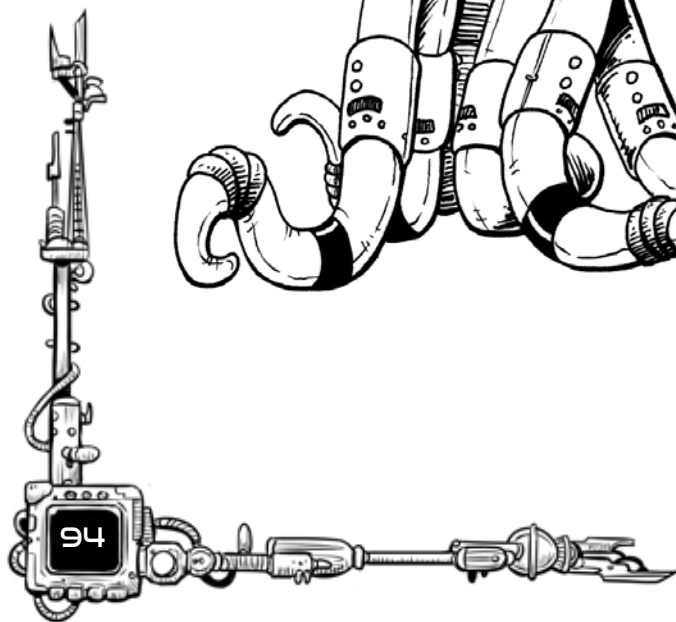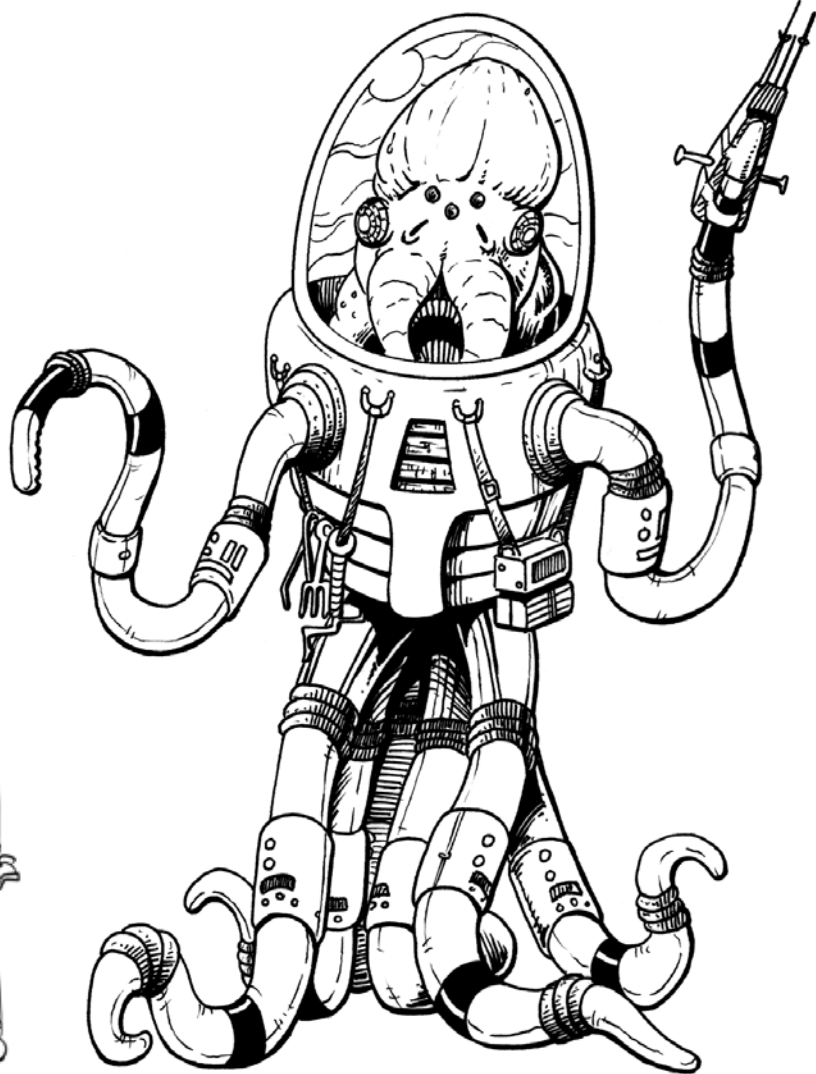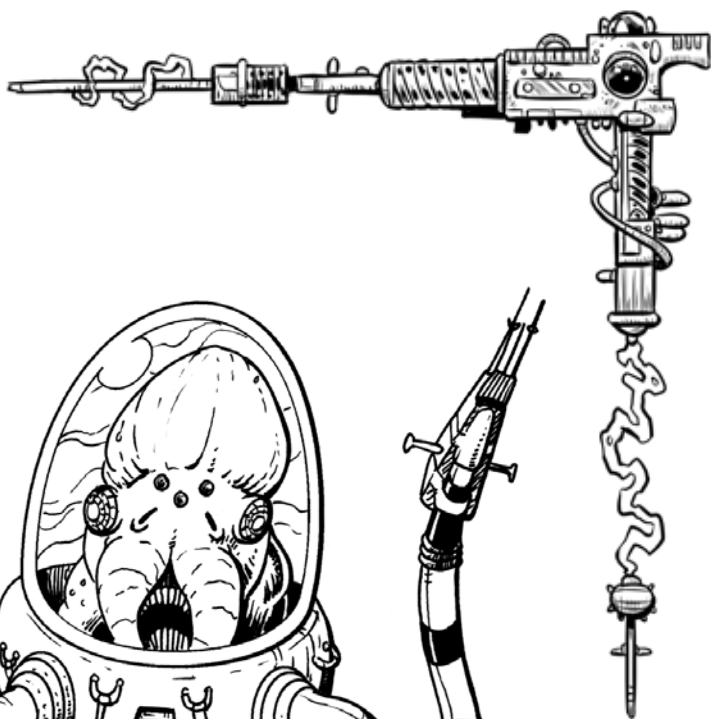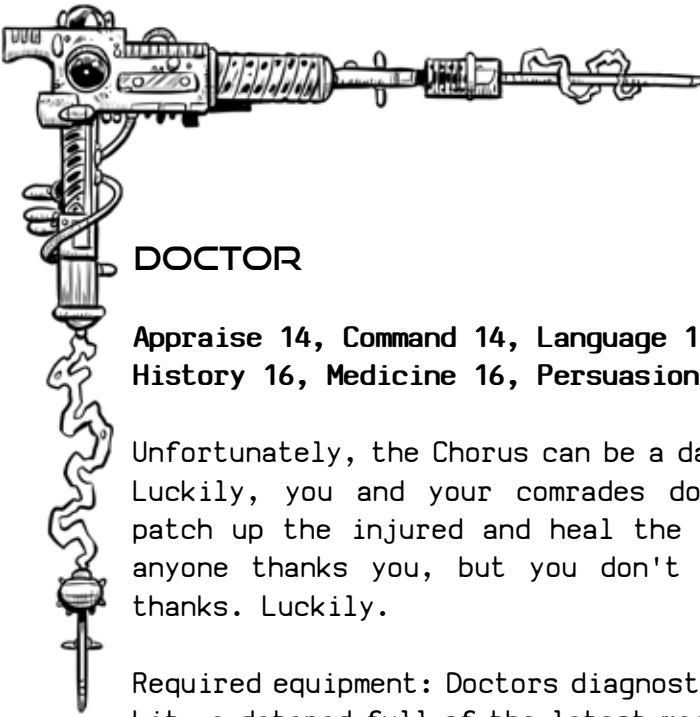
DOCTOR

Appraise 14, Command 14, Language 14
History 16, Medicine 16, Persuasion 16

Unfortunately, the Chorus can be a dangerous place. Luckily, you and your comrades do your best to patch up the injured and heal the sick. Not that anyone thanks you, but you don't do it for the thanks. Luckily.

Required equipment: Doctors diagnostics and medical kit, a datapad full of the latest medical research, some pills for when it all gets too much.

DUELLIST

Animal handler 14, Brawling 14, Command 14
Blade 16, History 16, Diplomacy 16

You fight the honourable way. When people want things settled in a legal manner, it's your sword arm they turn to. You've a quick wit and a modest air, but the blade is your friend, and others know it.

Required equipment: A beautiful and ornate antique blade and a hidden pistol. Flashy clothes and a flashy smile.
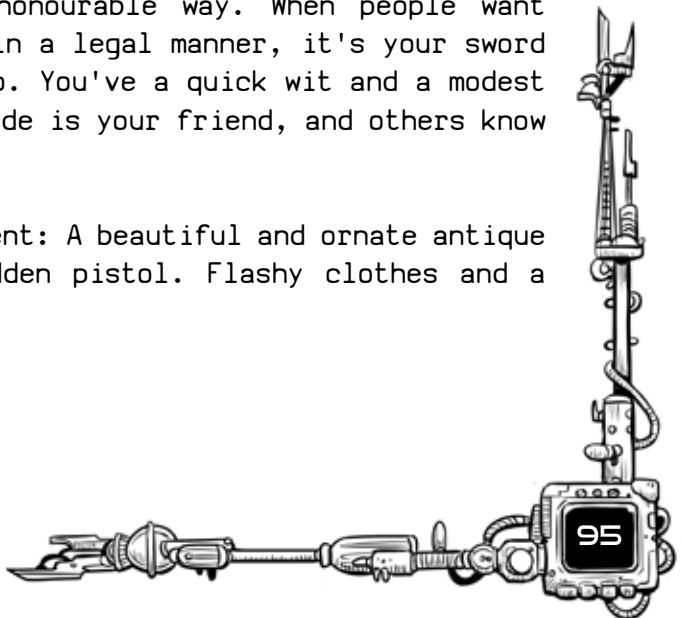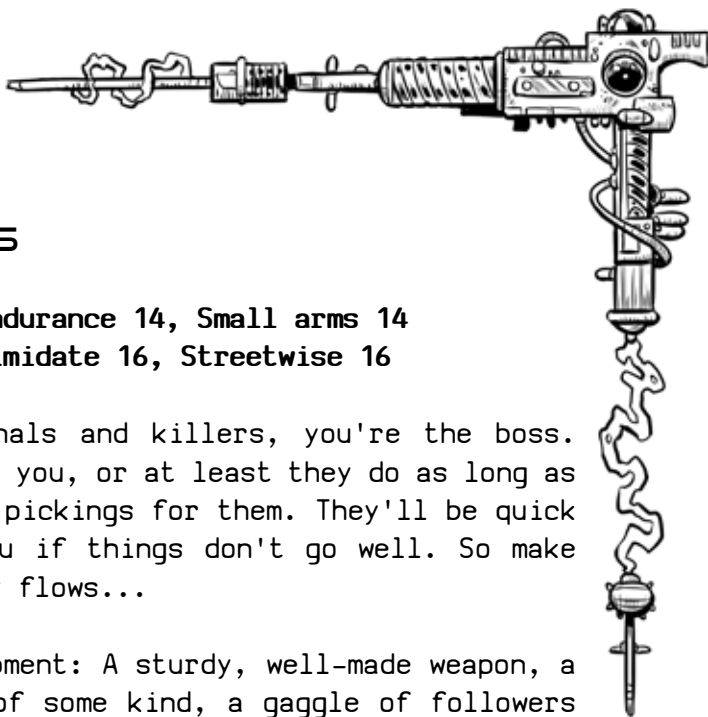
GANG BOSS

Command 14, Endurance 14, Small arms 14
Blunt 16, Intimidate 16, Streetwise 16

Amongst criminals and killers, you're the boss. They listen to you, or at least they do as long as you find easy pickings for them. They'll be quick to turn on you if things don't go well. So make sure the money flows...

Required equipment: A sturdy, well-made weapon, a vicious club of some kind, a gaggle of followers and a hideout somewhere in port.

GUNSLINGER

Blunt 14, Blade 14, Command 14
Intimidate 16, Small arms 16, Streetwise 16,

You're a killer. Not an assassin, but a fighter. When it comes to the crunch everyone wants you on their side. They might not like you, but they know that when things go south, the safest place is at your side.

Required equipment: A quality, practical blade and high-quality gun. A hat and trench coat. A mean stare.
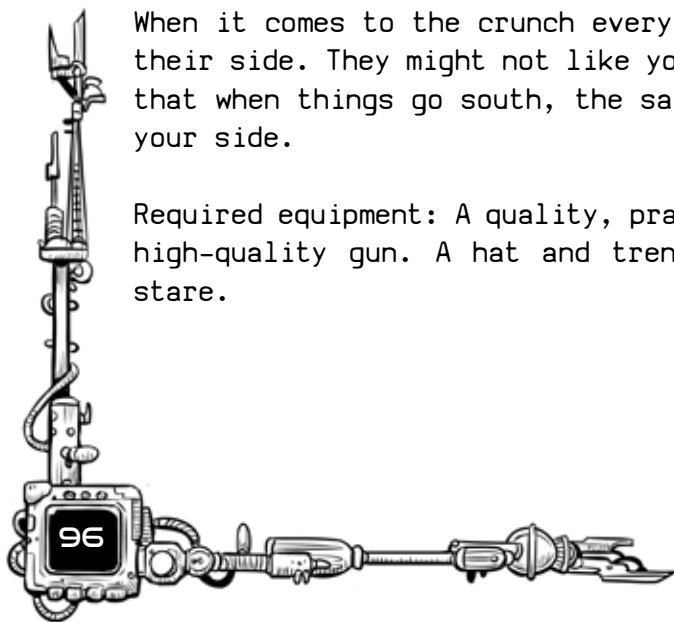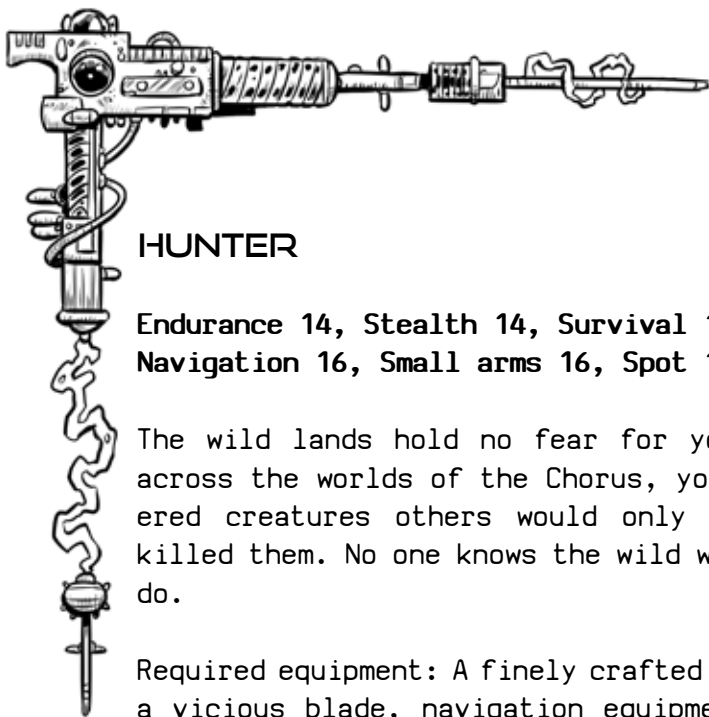
HUNTER

Endurance 14, Stealth 14, Survival 14
Navigation 16, Small arms 16, Spot 16

The wild lands hold no fear for you. Travelling across the worlds of the Chorus, you have discovered creatures others would only dream of, and killed them. No one knows the wild worlds like you do.

Required equipment: A finely crafted hunting rifle, a vicious blade, navigation equipment and a tent and camping gear.

LAWBRINGER

Appraise 14, Blades 14, Pilot 14
Command 16, Small arms 16, Streetwise 16

You represent the law. Others look to you for guidance, and you show no mercy to law breakers. You are a hardened veteran, tough and uncompromising, and you are used to commanding others. They better listen, or else.

Required equipment: A uniform, a warrant, a suitable vehicle and your trusty gun. What else do you need?
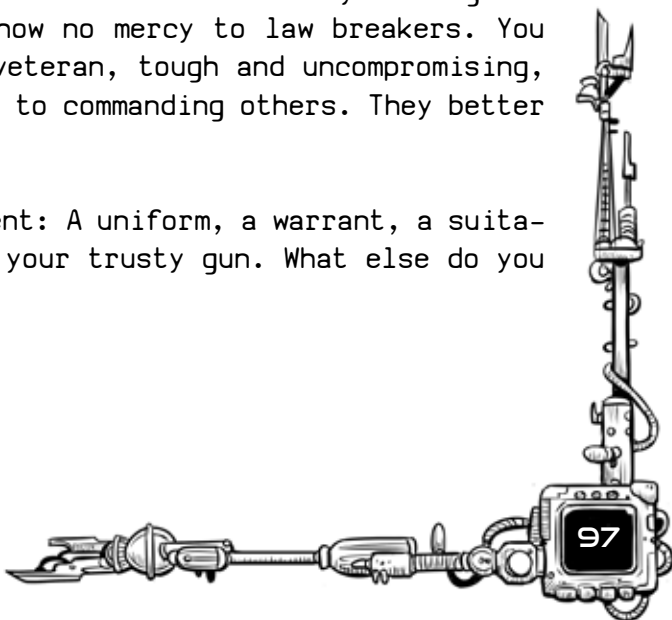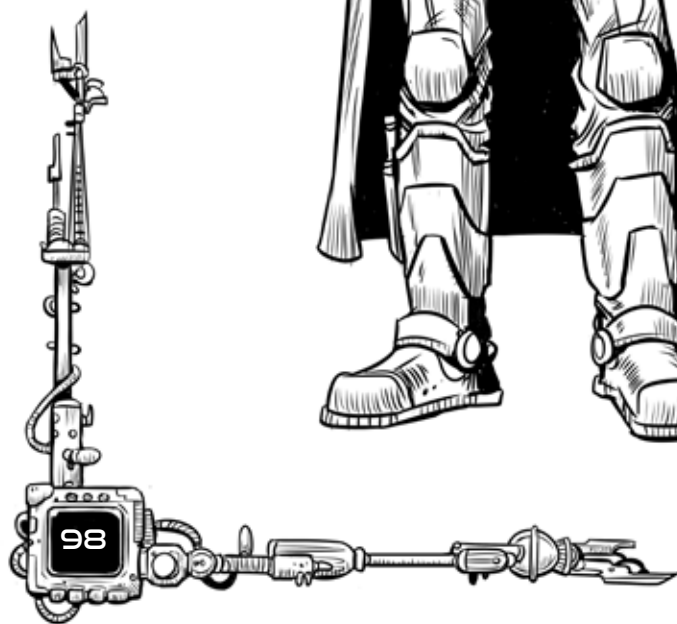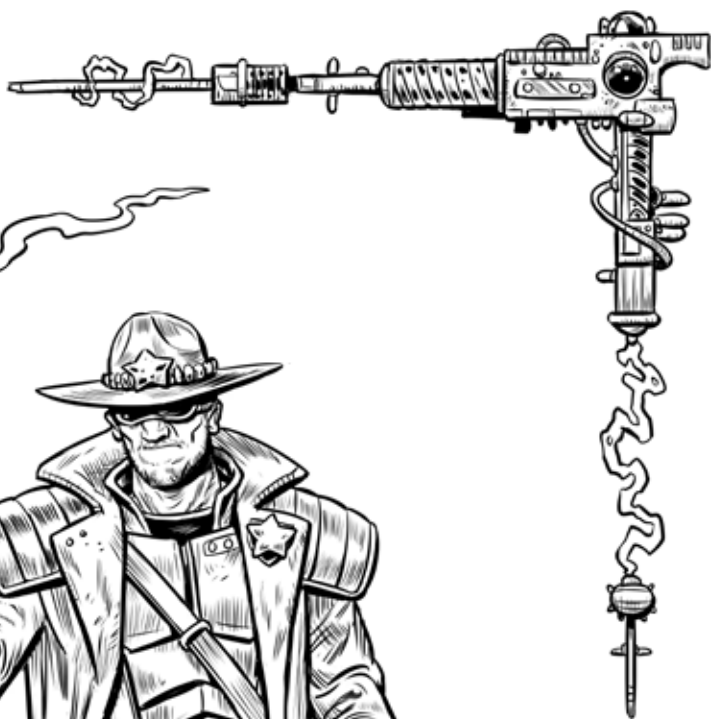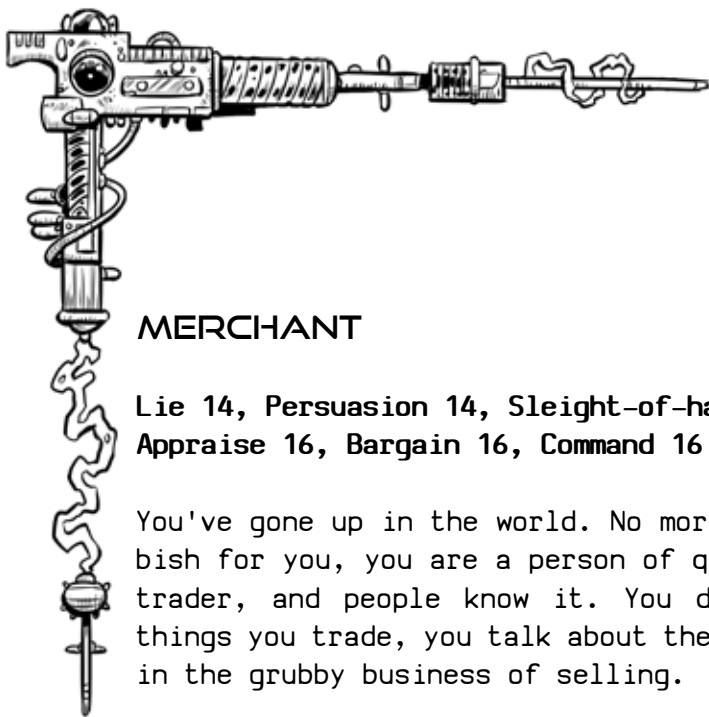
MERCHANT

**Lie 14, Persuasion 14, Sleight-of-hand 14,
Appraise 16, Bargain 16, Command 16**

You've gone up in the world. No more hawking rubbish for you, you are a person of quality, a true trader, and people know it. You don't sell the things you trade, you talk about them. Others deal in the grubby business of selling.

Required equipment: Fine clothes, a writ of trade from the Merchant Combine, a haulage vessel and suitable orbital warehouse.

SPACER

**Athletics 14, Bargain, Endurance 14
Repair 16, Survival 16, Zero G 16**

You live in space, you were born for it. No one can move with zero G like you do, and you can patch up anything with enough time and some tape. You're more valuable on ship than any fancy pilot.

Required equipment: Mechanic's workshop, diagnostics kit, quality space suit, well lived in.
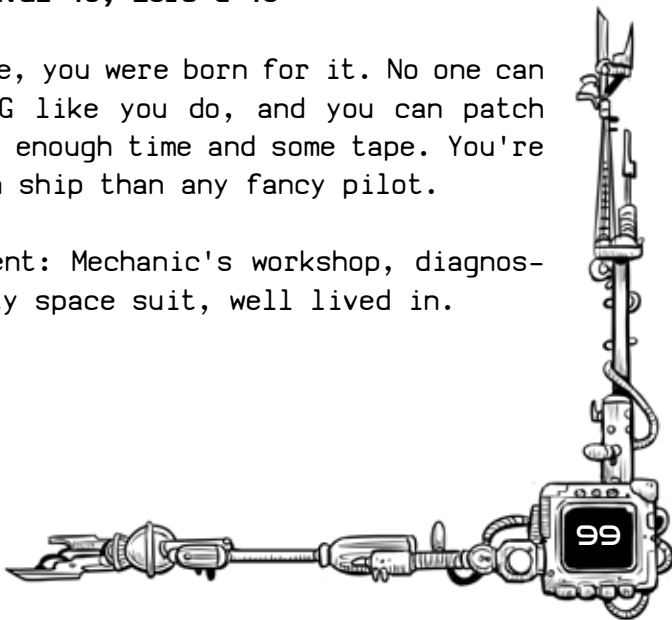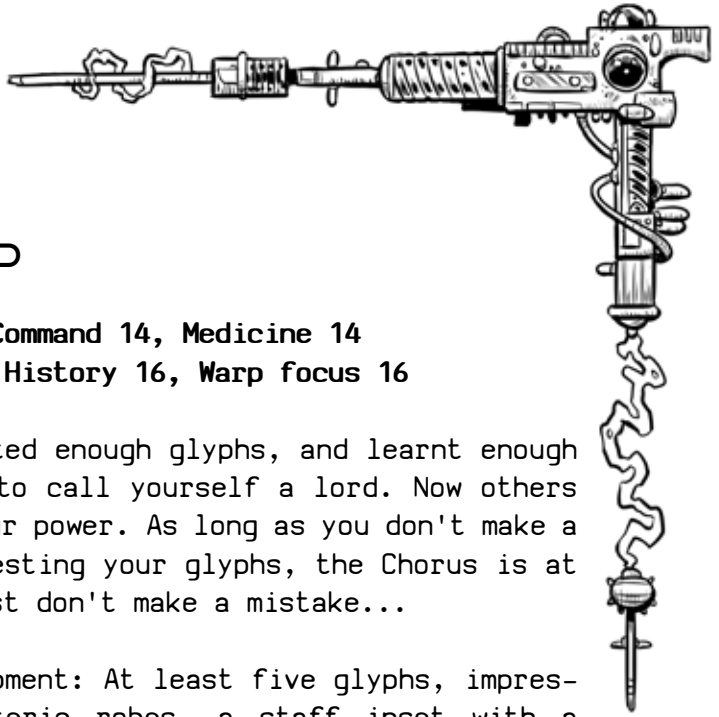
WARP LORD

Brawling 14, Command 14, Medicine 14
Diplomacy 16, History 16, Warp focus 16

You've collected enough glyphs, and learnt enough of the warp, to call yourself a lord. Now others tremble at your power. As long as you don't make a mistake manifesting your glyphs, the Chorus is at your feet. Just don't make a mistake...

Required equipment: At least five glyphs, impressive and esoteric robes, a staff inset with a jewelled eye to show others of your power.
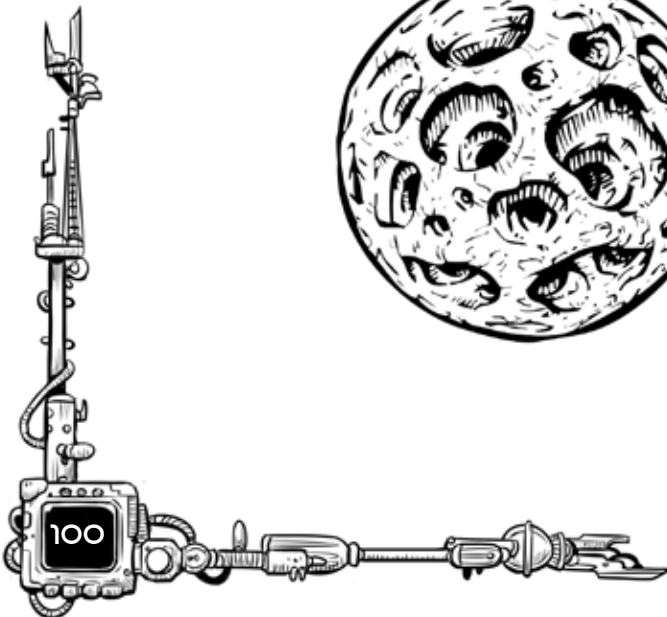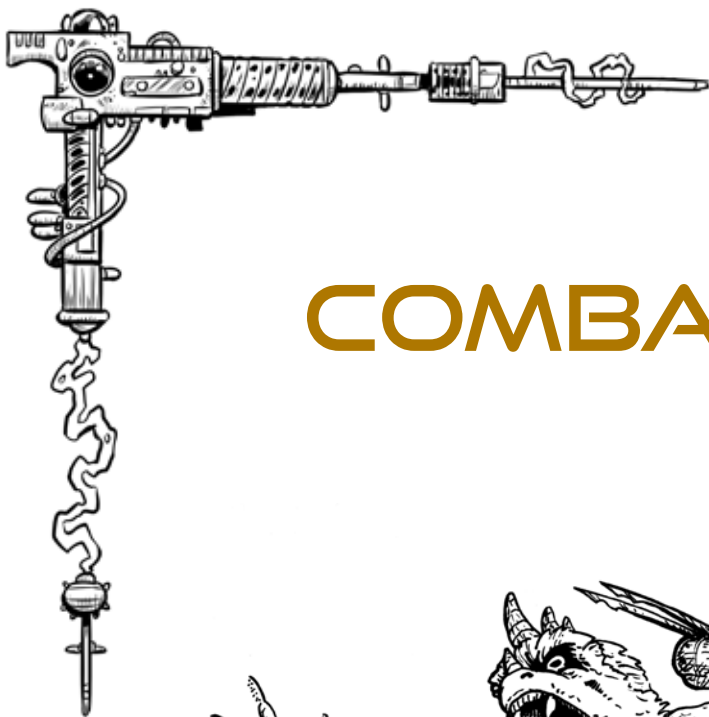
COMBAT

COMBAT

Fights between characters and their enemies can be extremely dangerous, and represent a swirling fire-fight or melee where the risk of wounding is ever present. Attacks between combatants are resolved as opposed tests - in ranged combat, the attacker either hits the target or misses, in melee combat the winner hits the loser and inflicts damage. Note that as all melee fights are opposed tests it is possible to suffer damage when you initiate an attack - such are the dangers of hand to hand combat! Also, each character will only be able to instigate combat once in a round, but again as all tests are opposed they have the opportunity to inflict damage whenever they are attacked.
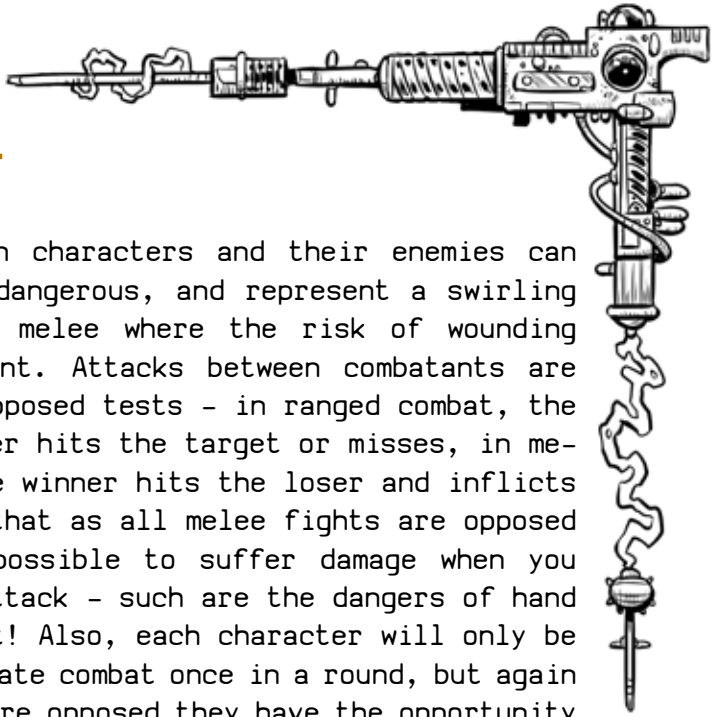
ROUNDS

In Warpstar action scenes are divided into rounds, which represent around thirty seconds of time. Characters controlled by players and most enemies controlled by the games master get to perform an action once during the round, when they get to take their turn. Note that this period of time is abstract and purely descriptive - the actual period of time involved isn't really important. Once everyone involved in the combat has taken all their actions, the round ends and a new one begins.

Whenever a character takes a turn, the player narrates what they are trying to do and the games master decides how the game mechanics can be used to represent the action.
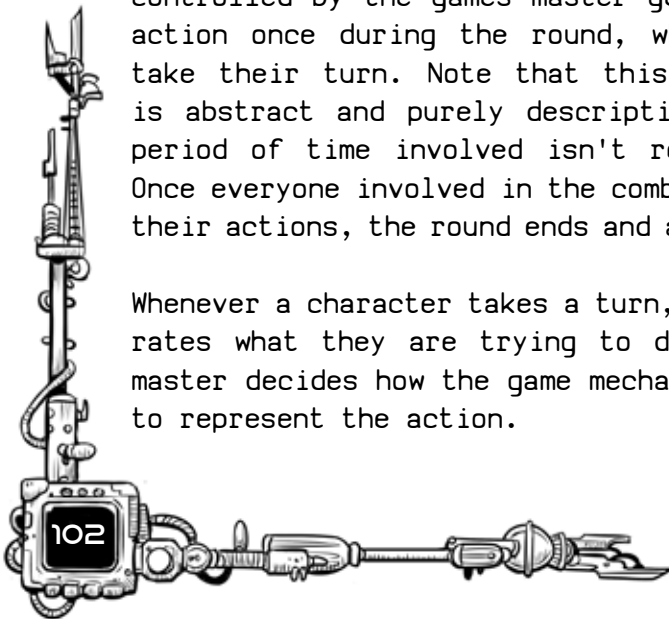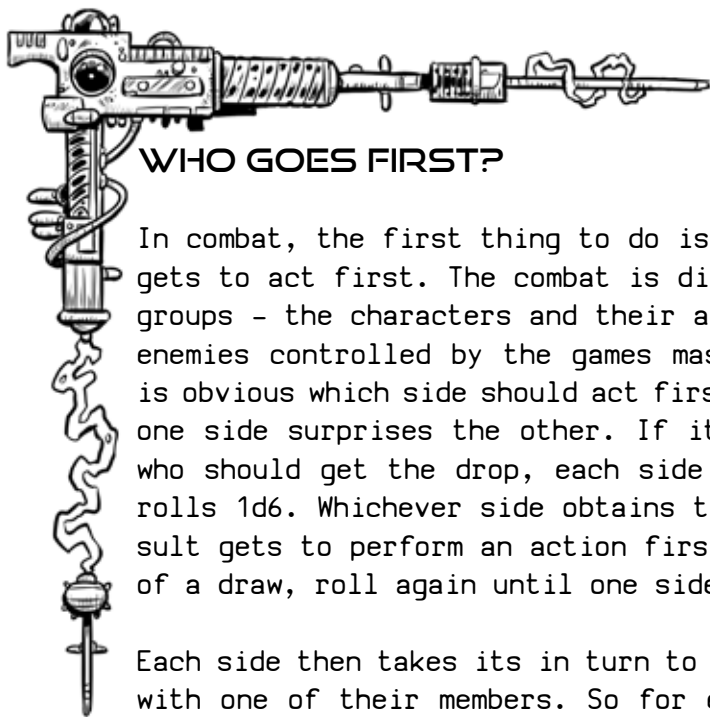
WHO GOES FIRST?

In combat, the first thing to do is determine who gets to act first. The combat is divided into two groups - the characters and their allies, and the enemies controlled by the games master. Often it is obvious which side should act first, for example one side surprises the other. If it is not clear who should get the drop, each side in the combat rolls 1d6. Whichever side obtains the highest result gets to perform an action first. In the case of a draw, roll again until one side wins.

Each side then takes its in turn to take an action with one of their members. So for example if the games master won initiative, they would take an action with one of their combatants. Then the players get to take an action with one of their characters, followed by the games master with a second enemy, and so on until everyone has taken an action and the round ends. If one side has more combatants than the other, then they continue taking turns and performing actions with their excess combatants until everyone has acted. After the round ends, a new one begins with the same side taking the first turn from among their members as before.

When a side has a turn with one of their combatants, they can choose to act with any character they control that has not already taken a turn in the round. The choice can become quite tactical, and players are encouraged to discuss their plans to make the most of their options. Some aliens or beasts may make multiple actions in a round, in which case the games master may select them multiple times to take actions.
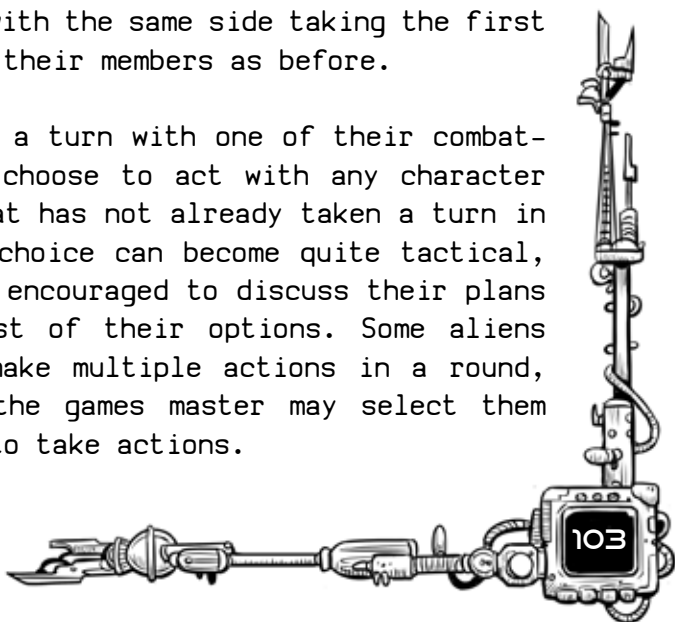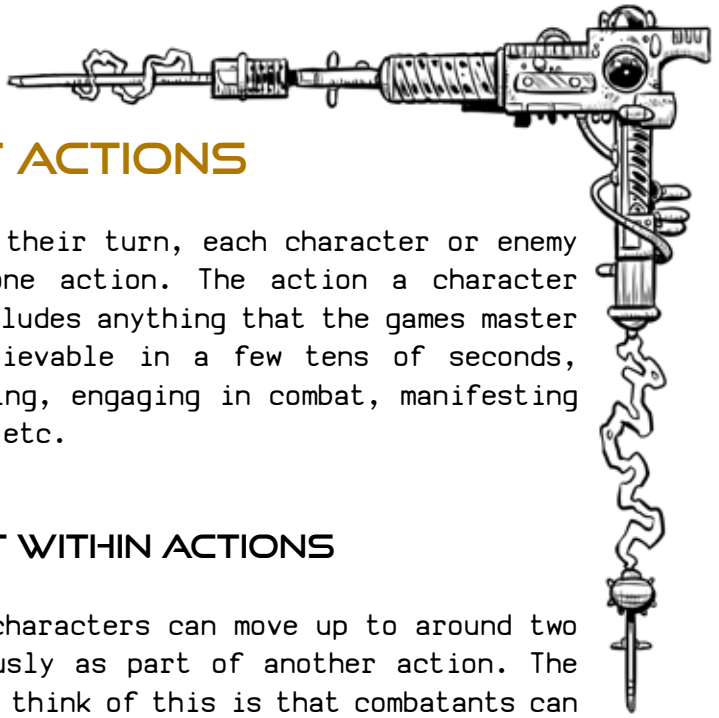
COMBAT ACTIONS

In combat, on their turn, each character or enemy
may perform one action. The action a character
could take includes anything that the games master
agrees is achievable in a few tens of seconds,
including moving, engaging in combat, manifesting
a warp glyph, etc.

MOVEMENT WITHIN ACTIONS

In Warpstar, characters can move up to around two
meters cautiously as part of another action. The
easiest way to think of this is that combatants can
move a distance equivalent to crossing a room as
part of another action, either before or after but
not during the action.

**Importantly, combatants are able to move out of
engagement with another combatant at any time with
no penalty – this represents the swirling and mo-
bile nature of a fight. There is no penalty for
withdrawing from combat.**

THE MOVE ACTION

Combatants can also make moving their whole action.
In Warpstar, distances are abstract and measured
on a scale relative to the character. Compared to
a character, places, objects and characters are
either close, nearby, faraway or distant. If you
consider a typical building, close would be in
the same room, nearby in the next room, faraway
on the same street, and distant would be another
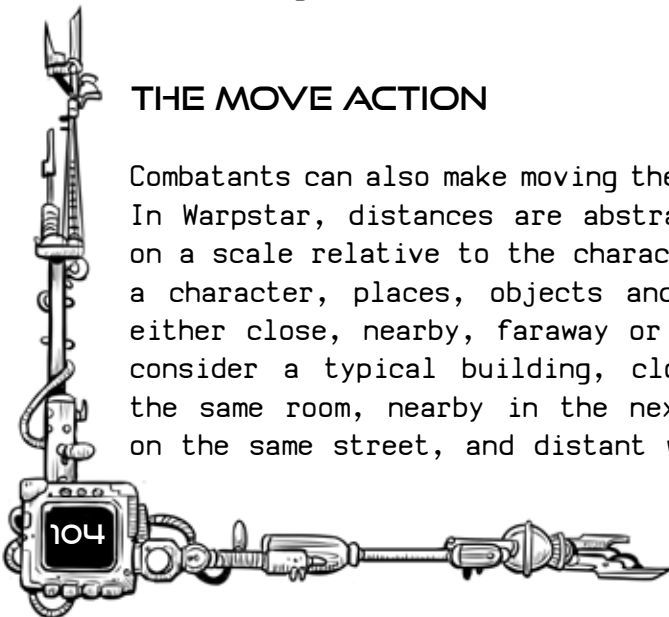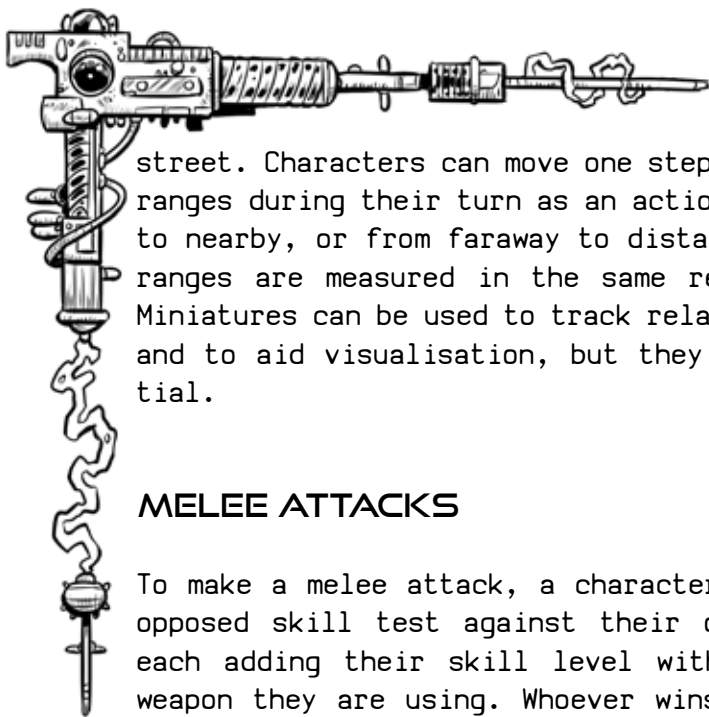
street. Characters can move one step between these ranges during their turn as an action – from close to nearby, or from faraway to distant etc. Weapon ranges are measured in the same relatively way. Miniatures can be used to track relative positions and to aid visualisation, but they aren't essential.

MELEE ATTACKS

To make a melee attack, a character initiates an opposed skill test against their opponent, with each adding their skill level with the type of weapon they are using. Whoever wins the conflict rolls the damage die of their weapon and inflicts stamina loss and potential critical effects on the loser.

Importantly, the combatant who initiated the attack gains a bonus of 5 to their skill test result – it is easier to win the exchange when you take the initiative!

Note that although one character initiated the attack against an enemy, either could be injured as a result, but the combat is weighed in favour of the attacker. Fortune favours the brave, but danger is ever present!

RANGED ATTACKS

Should a character shoot at their enemy with a gun, or vice versa, then the attempt is resolved as a conflict pitting the attacker's small arms skill
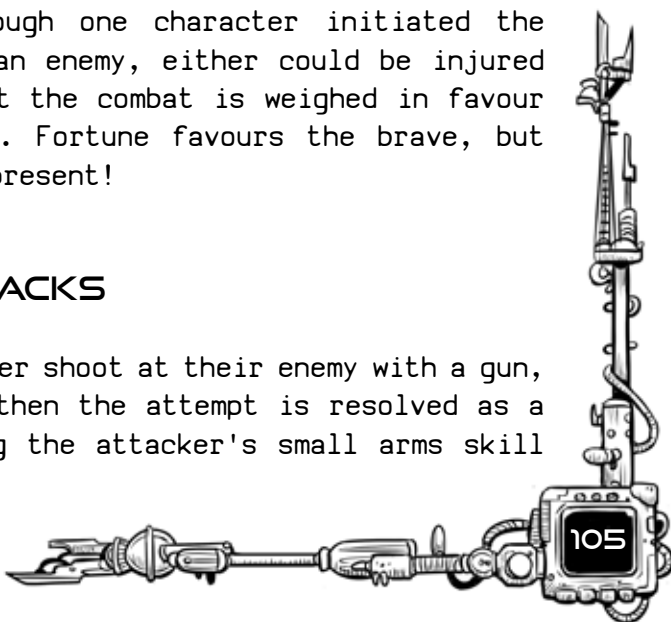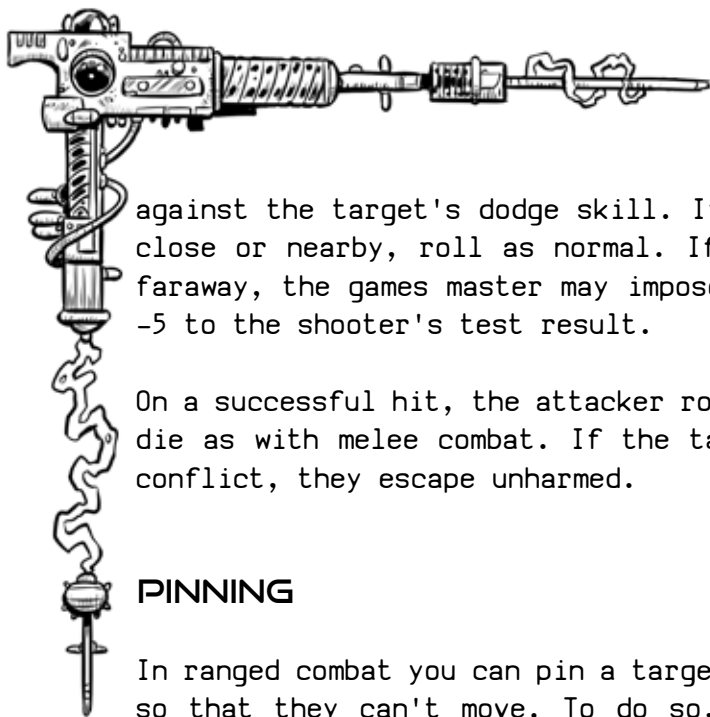
against the target's dodge skill. If the range is close or nearby, roll as normal. If the range is faraway, the games master may impose a penalty of -5 to the shooter's test result.

On a successful hit, the attacker rolls the damage die as with melee combat. If the target wins the conflict, they escape unharmed.

PINNING

In ranged combat you can pin a target in position, so that they can't move. To do so, the attacker rolls a Spot skill test. If they succeed, they fire off rounds from their gun but do no damage. Instead, they force their target to duck out of sight, and pin them in position until the end of the pinned combatant's next action (i.e. for the target of the pin, the effect lasts one action). While pinned the target cannot move from its position, and any tests that require them to look out from cover (such as attacks or their own attempts to pin) have a -5 penalty. You can pin an individual, or if the games masters agrees a group, assuming they are all very close together.

FLANKING ATTACK

In a flanking attack, the attacker attempts to manoeuvre into a more advantageous position to take a shot. First, they make an Athletics skill test. If they succeed, they flank the enemy, and
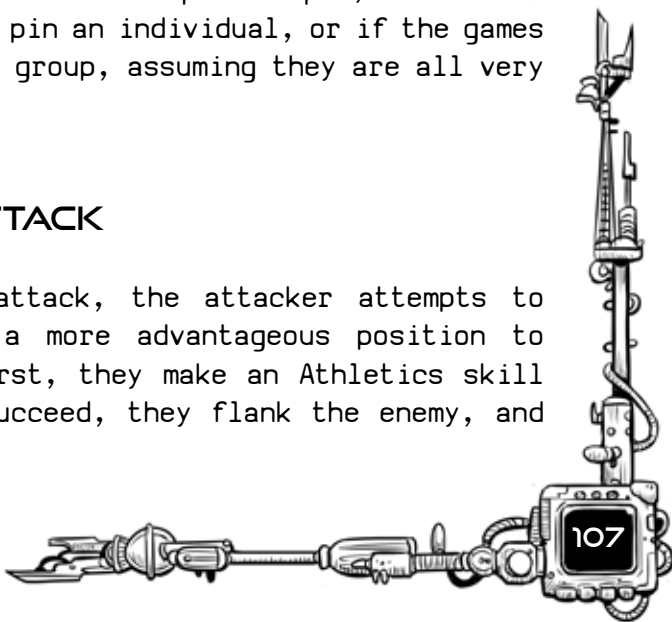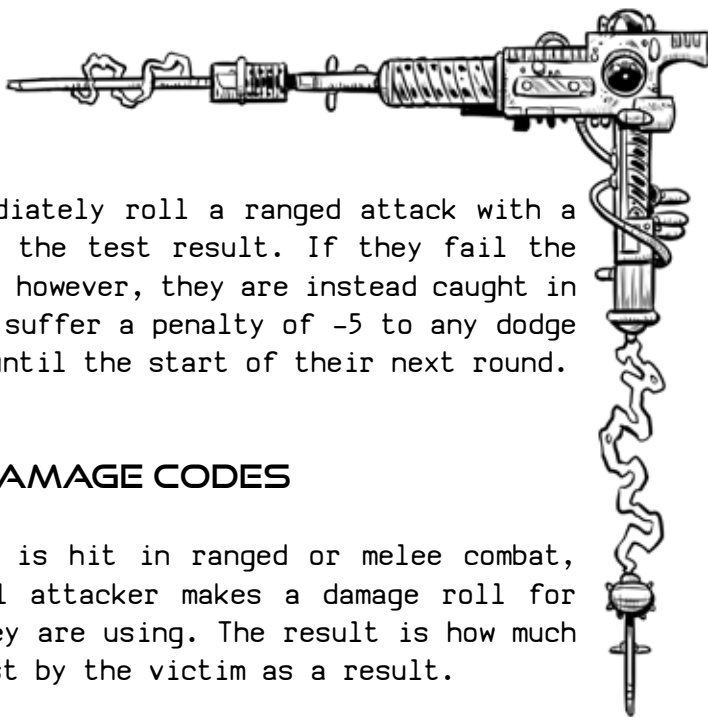
can then immediately roll a ranged attack with a bonus of 5 to the test result. If they fail the athletics test however, they are instead caught in the open; and suffer a penalty of -5 to any dodge test results until the start of their next round.

WEAPON DAMAGE CODES

When a target is hit in ranged or melee combat, the successful attacker makes a damage roll for the weapon they are using. The result is how much stamina is lost by the victim as a result.

As there are huge numbers of weapon types available in the Chorus, a shorthand is used to indicate the damage effects of a weapon, for example S1d6S. The first letter indicates whether the weapon is small (S, a knife or pistol), medium (M, a rifle or sword) or large (L, an automatic weapon or large sword). The code in the middle refers to the damage die rolled, for example 1d6, 1d6+1, 2d6 etc. The final letter is which critical table is used for the weapon, slashing (S), piercing (P), crushing (C) or energy (E). Note that ship scale weapons have another critical code - 'S' for ship, as detailed on page 126, and vehicles have their own separate critical table.

For guidance, damage codes for some typical types of weapon follow. Careers and enemy statistics show appropriate damage codes for assigned weapons.
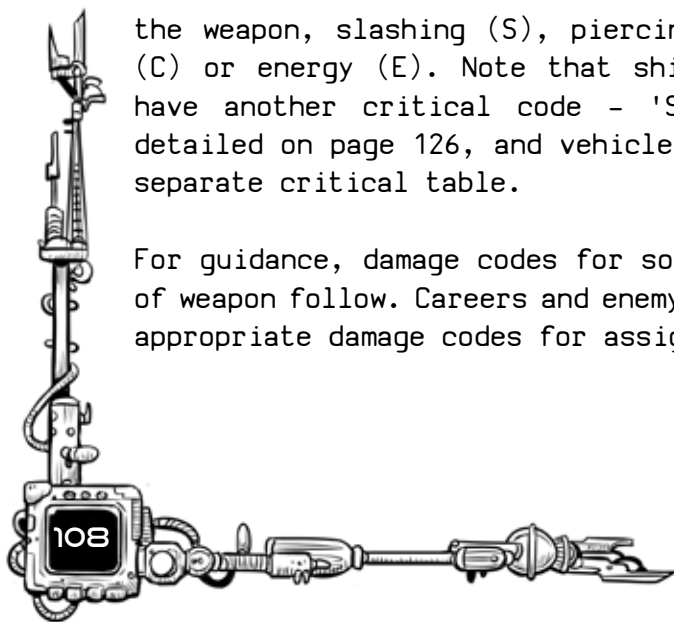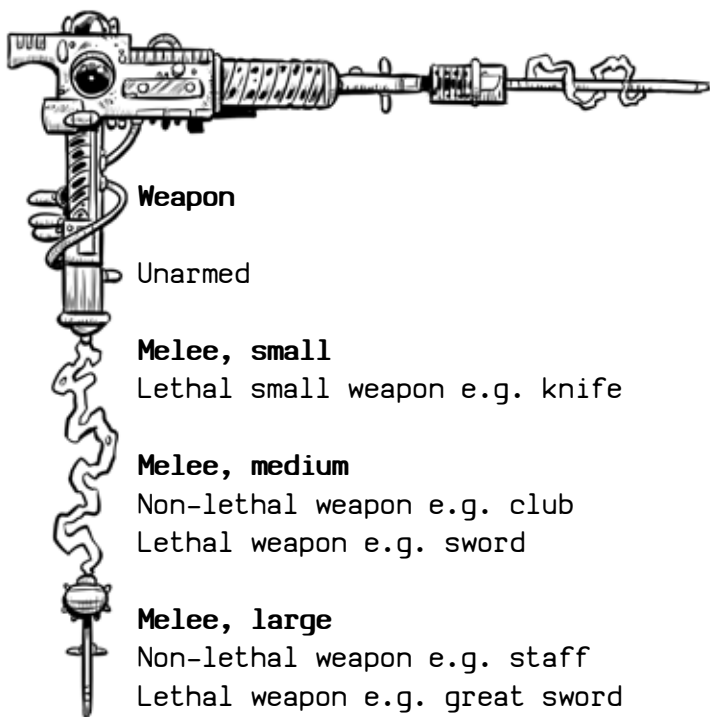
Weapon	Damage code
Unarmed	S1d6-2C
Melee, small	
Lethal small weapon e.g. knife	S1d6+1S
Melee, medium	
Non-lethal weapon e.g. club	M1d6-1C
Lethal weapon e.g. sword	M2d6S
Melee, large	
Non-lethal weapon e.g. staff	L1d6+1C
Lethal weapon e.g. great sword	L2d6+2S
Ranged: small	
Slug pistol	S1d6+1P
Laser pistol	S1d6+2E
Ranged: medium	
Slug rifle	M2d6P
Laser rifle	M2d6+1E
Ranged, large	
Slug autogun	L2d6+2P
Slug shotgun	L2d6+3P
Pulse gun	L2d6+4C
Hunting needler	L2d6P
Thrown	
Frag grenade	S2d6E
Concussion grenade	S1d6C
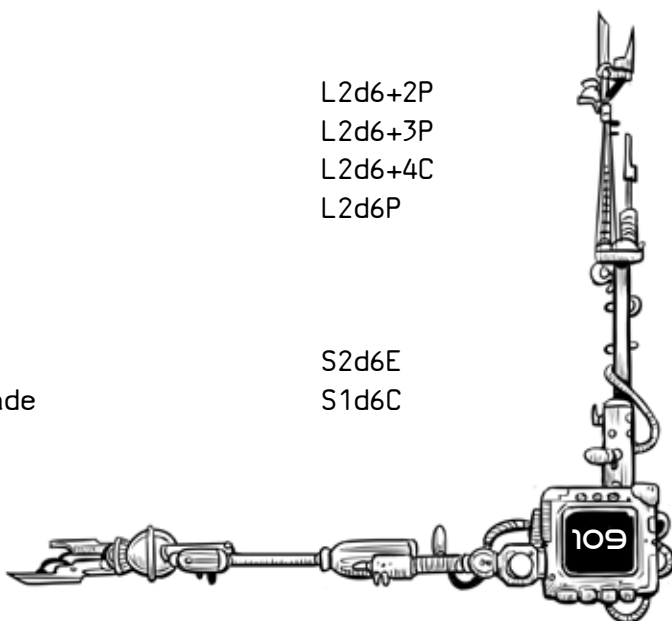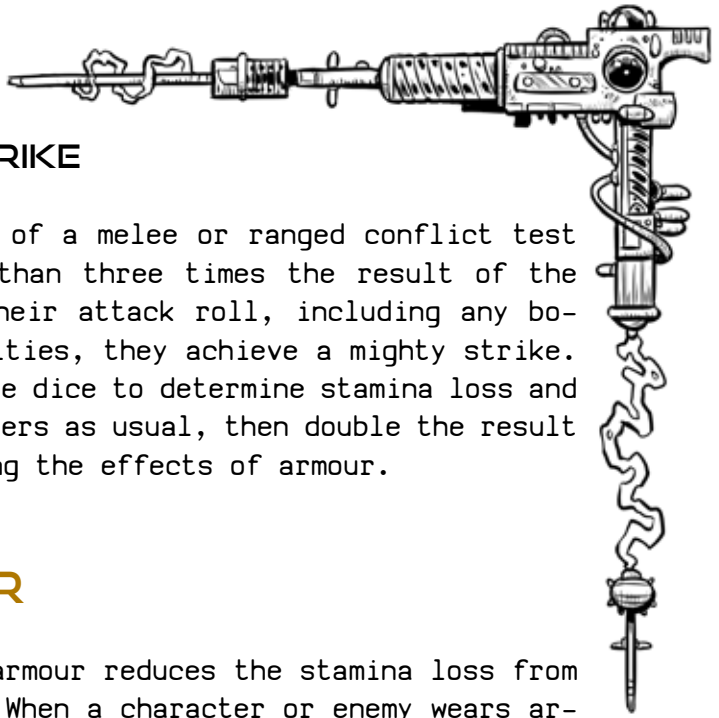
MIGHTY STRIKE

If the winner of a melee or ranged conflict test obtains more than three times the result of the defender on their attack roll, including any bonuses or penalties, they achieve a mighty strike. Roll the damage dice to determine stamina loss and add any modifiers as usual, then double the result before applying the effects of armour.

ARMOUR

In Warpstar, armour reduces the stamina loss from being struck. When a character or enemy wears armour, it is defined as either light, modest or heavy armour. Light armour reduces the stamina loss inflicted by the damage roll by 1d3, modest by 1d6 and heavy by 2d6. Energy shield projectors are considered to be part of the abstract description of armour (i.e. modest armour could be body armour, combat helmet and an energy shield). Even with armour, being struck will always cause at least 1 point of stamina loss. If the deductions would reduce the damage to 0, treat it as 1.

Light armour includes leathers, padded jacks, light helmets etc., and is the only armour that could be worn in everyday situations and not raise much comment in the Chorus. Modest armour such as combat suits, gel plates and tactical helmets would raise eyebrows in a city or polite company, certainly among the police, while heavy armour such as powered-armour is essentially military and would have sensible folk fleeing in terror. For every level of armour however, it is possible to
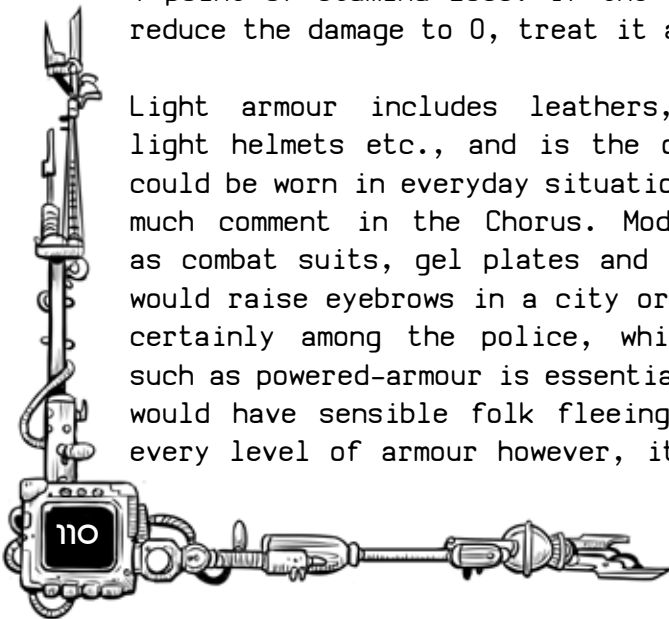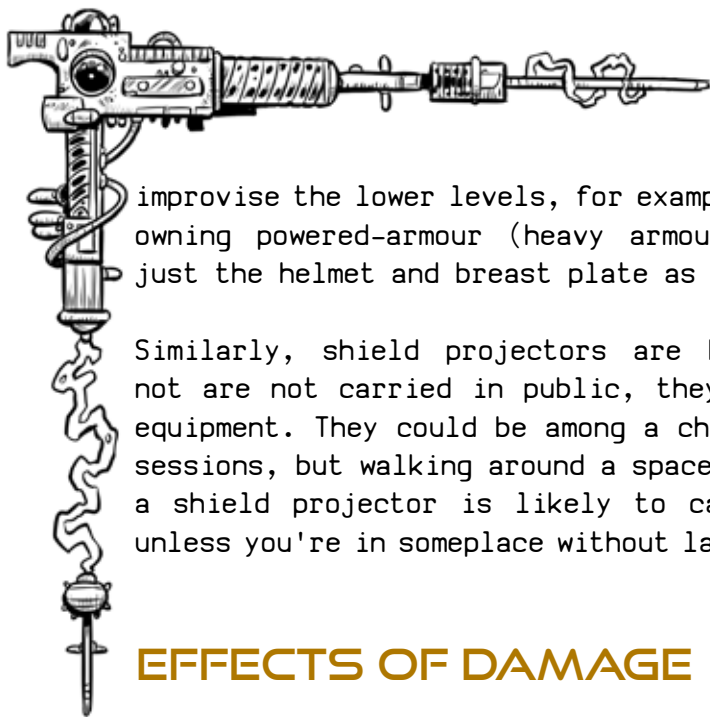
improve the lower levels, for example a character owning powered-armour (heavy armour) could wear just the helmet and breast plate as modest armour.

Similarly, shield projectors are bulky and are not are not carried in public, they are military equipment. They could be among a character's possessions, but walking around a space port carrying a shield projector is likely to cause problems, unless you're in someplace without law enforcement.

EFFECTS OF DAMAGE

Losing stamina through combat effects represents cuts, bruises, and the tiring effects of physical exertion - it does not mean that you have suffered long-lasting, serious injury, just that you are losing the ability to control the fight. However, when a character's buffer of stamina is gone, they risk permanent or long-lasting injury and possibly death. This is determined by critical hits.
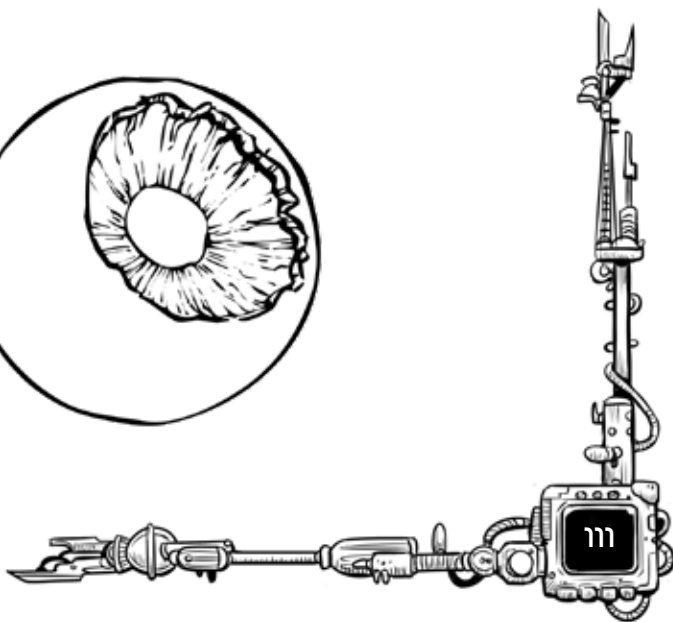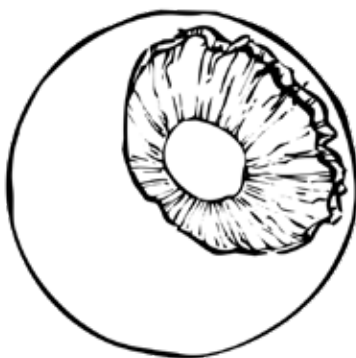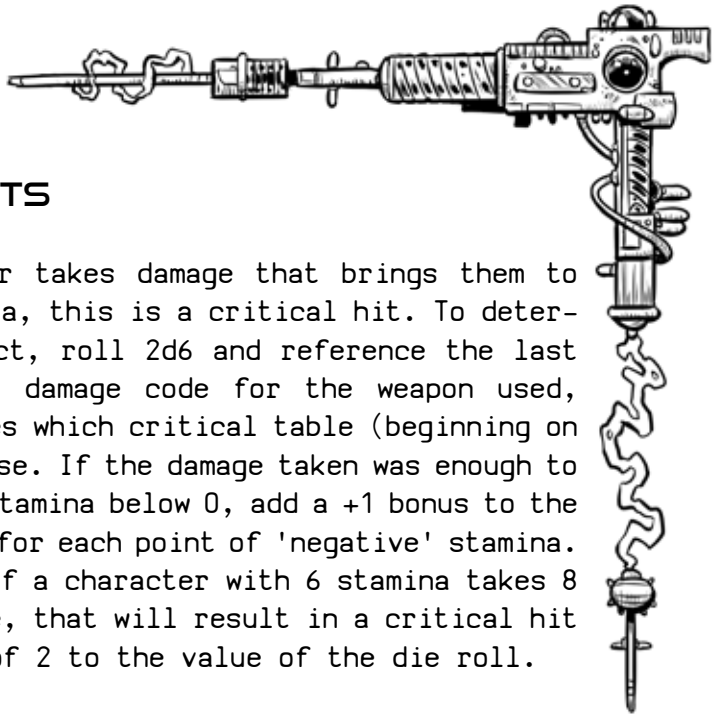
CRITICAL HITS

If a character takes damage that brings them to below 0 stamina, this is a critical hit. To determine the effect, roll 2d6 and reference the last letter of the damage code for the weapon used, which indicates which critical table (beginning on page 112) to use. If the damage taken was enough to reduce their stamina below 0, add a +1 bonus to the critical roll for each point of 'negative' stamina. For example, if a character with 6 stamina takes 8 stamina damage, that will result in a critical hit with a bonus of 2 to the value of the die roll.

If a character suffering from a critical effect is struck again, the total, cumulative negative stamina is used as a modifier to the critical roll. As you can see from the tables, negative stamina loss from multiple critical hits increases the chance of outright death. After taking a critical hit, it is usually time to consider your options!

Note that in melee combat (not ranged combat), it is always possible to 'pull' a critical, i.e. not have the critical take effect, and instead leave the target on 0 stamina and out of the fight.

SURPRISE STRIKES

Stamina represents cuts, abrasions and knocks, i.e. what a character suffers when they are actively engaged in a fight and attempting not to get hit too badly. If a character is struck by a completely surprise attack that they are unprepared for (a
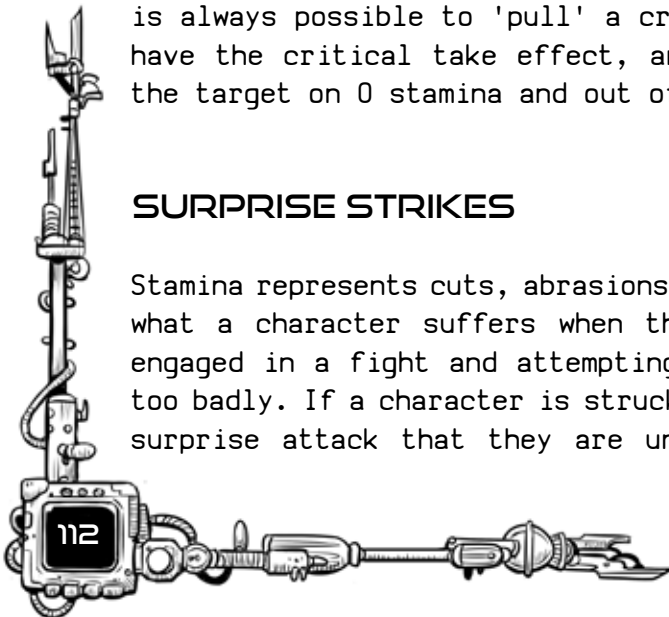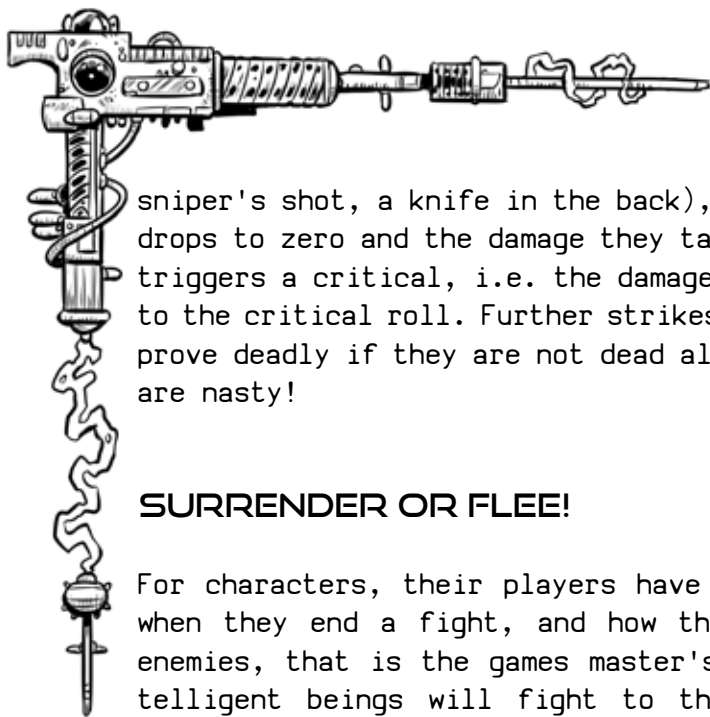
sniper's shot, a knife in the back), their stamina drops to zero and the damage they take immediately triggers a critical, i.e. the damage roll is added to the critical roll. Further strikes will no doubt prove deadly if they are not dead already! Snipers are nasty!

SURRENDER OR FLEE!

For characters, their players have the choice of when they end a fight, and how they do so. For enemies, that is the games master's job. Few intelligent beings will fight to the death, most will look for some kind of way out of a fight, surrendering to the characters or by fleeing. Many creatures are likely to choose one of these options should their stamina approach 0.

RECOVERY

Characters recover half their lost stamina as soon as they take half an hour to catch their breath – during this time they may do nothing else but rest. The remaining stamina is recovered after a good night's sleep. Critical injuries take much longer to recover from – they represent lasting, dangerous wounds. When someone has received a critical hit, successful use of the medicine skill can be used to stabilise them. A medical kit grants a bonus of 5 to the roll. Ideally this is performed by another character, but the wounded individual can do it themselves with a -5 penalty to the
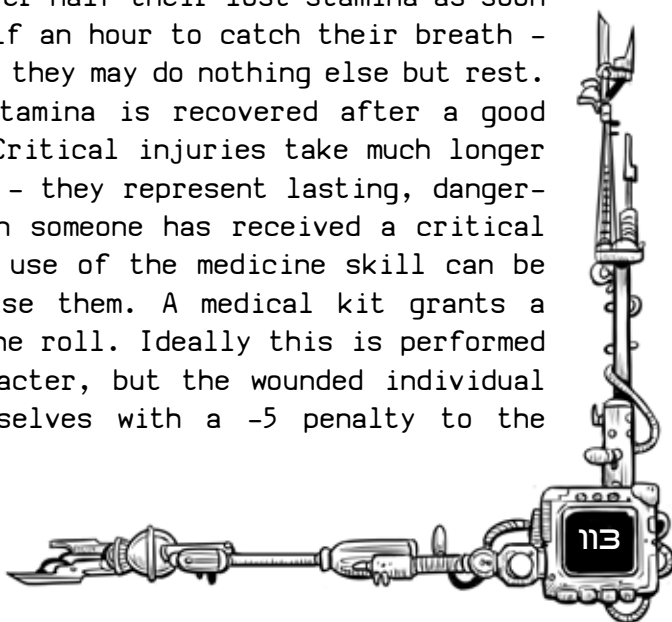
roll (which cancels the benefit of the medical kit). If successful, the use of the medicine kit brings the character back into the action – they are injured, but they can still act normally. If the medicine test is failed, they suffer a penalty to all actions equal to the total rolled on the critical table for the remainder of the scene, as a result of shock. For example, a character suffering a critical of result 4 who was not successfully treated would suffer an additional penalty of –4 to all tests, on top of the effects of the critical. Criticals require long-term healing, and recovery is best treated as a story element rather than mechanically.
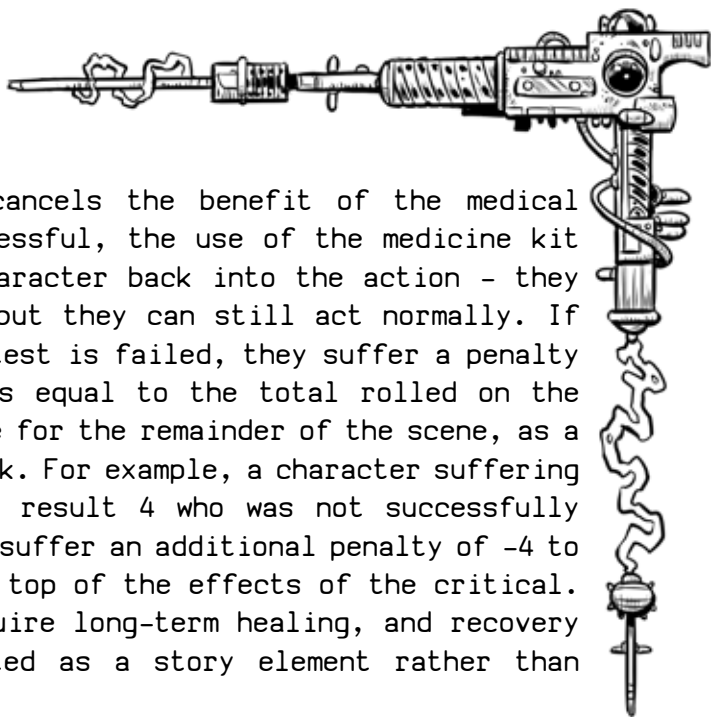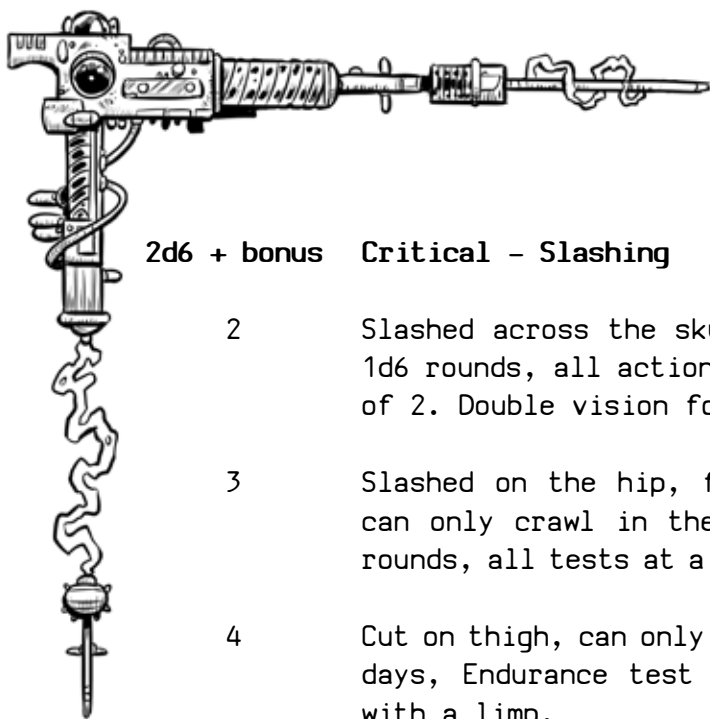
2d6 + bonus	Critical – Slashing
2	Slashed across the skull, dazed for 1d6 rounds, all actions at a penalty of 2. Double vision for 1d6 days.
3	Slashed on the hip, falls over and can only crawl in the dirt for 1d6 rounds, all tests at a penalty of -3.
4	Cut on thigh, can only hobble for 1d3 days, Endurance test not to end up with a limp.
5	That was my foot! Can only hobble for 1d6 days. Toes loose in the boot.
6	Slash on the back, opening muscles, can't carry a pack for 1d6 days.
7	Whoops, 1d3 fingers sliced off, randomly determine hand, drop what you're carrying.
8	An ear is slashed! Permanent penalty of -2 to tests involving hearing.
9	Hacked in the shoulder! Determine which arm, tests involving that arm are at a penalty of -5 for 1d6 days.
10+	**Cut through an artery, dead.**
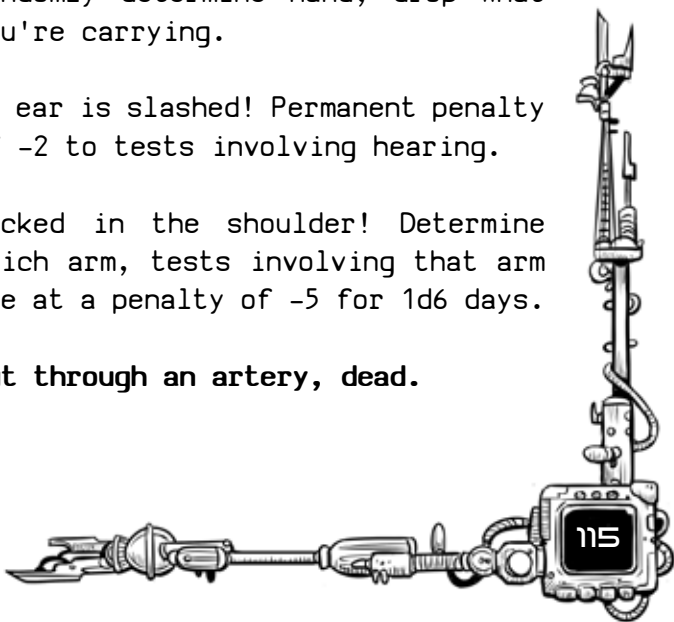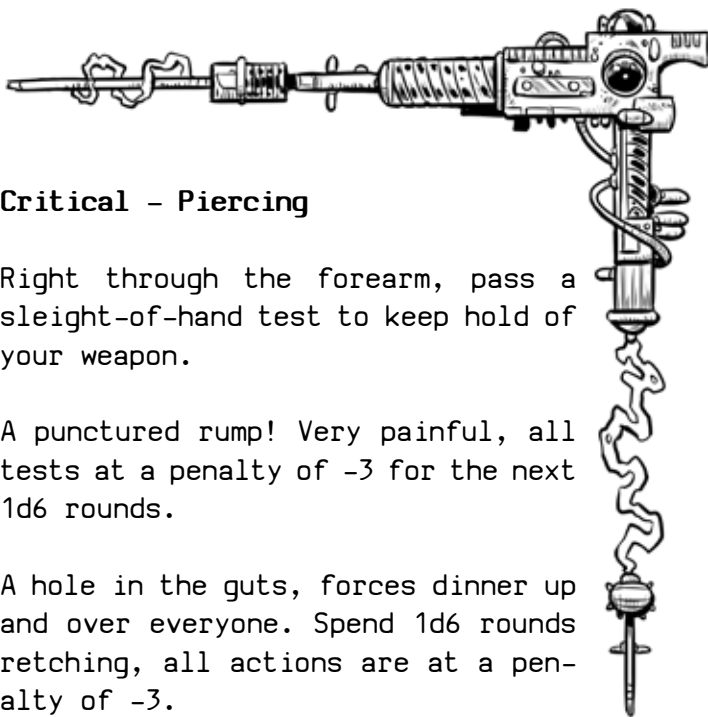
2d6 + bonus	Critical – Piercing
2	Right through the forearm, pass a sleight-of-hand test to keep hold of your weapon.
3	A punctured rump! Very painful, all tests at a penalty of -3 for the next 1d6 rounds.
4	A hole in the guts, forces dinner up and over everyone. Spend 1d6 rounds retching, all actions are at a penalty of -3.
5	Right in the neck, can do nothing but gasp for breath and defend at a penalty of -2 for 1d6 rounds.
6	Right through the shoulder, arm immobilised for 1d6 days.
7	In the mouth! Teeth everywhere. Hard to talk through the blood, even uglier than before.
8	My eye! Permanent penalty of -2 to tests involving sight, ugly to boot.
9	Pierced my hand! Drops weapon in pain. Hand a useless claw for 1d6 days.
10+	**Pierced through the heart or brain, dead.**
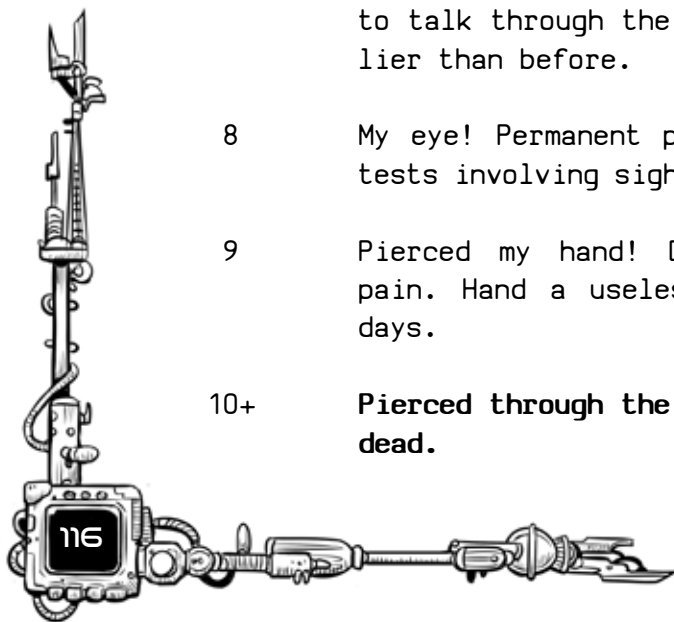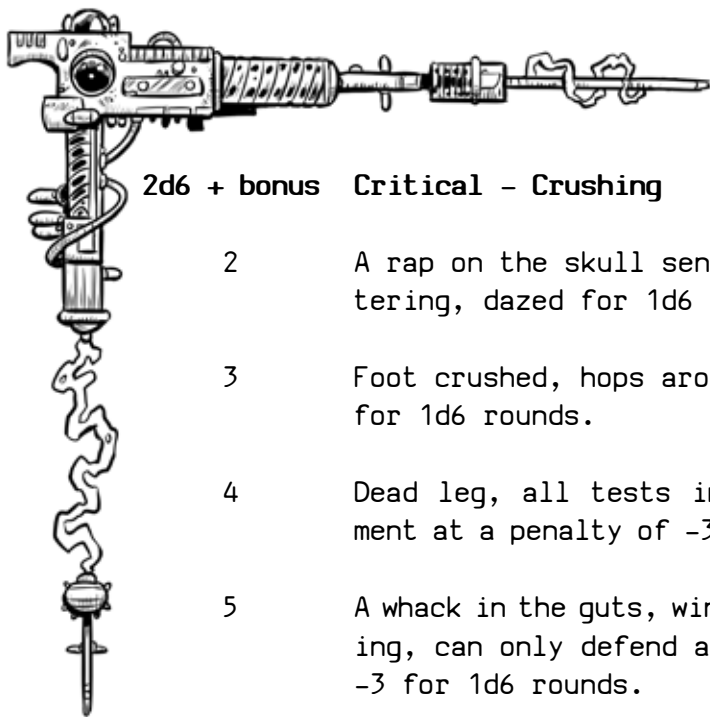
2d6 + bonus	Critical – Crushing
2	A rap on the skull sends teeth chattering, dazed for 1d6 rounds.
3	Foot crushed, hops around in agony for 1d6 rounds.
4	Dead leg, all tests involving movement at a penalty of -3 for 1d3 days.
5	A whack in the guts, winded and wheezing, can only defend at a penalty of -3 for 1d6 rounds.
6	Hand crushed, determine which one (dominant/non-dominant). Drop what you were carrying and can't use hand for 1d6 days.
7	Thumped on the temples and seeing stars! Passes out for 1d6 rounds.
8	Right in the kidney! Peeing blood, all tests at a penalty of -5 for the next 1d6 days. Better hope there is not too much internal bleeding!
9	Smack on the chin. Jaw fractured, slurred and garbled speech for 1d6 days. Broken and unsymmetrical face now.
10+	**Smashed on the skull and brained, dead.**
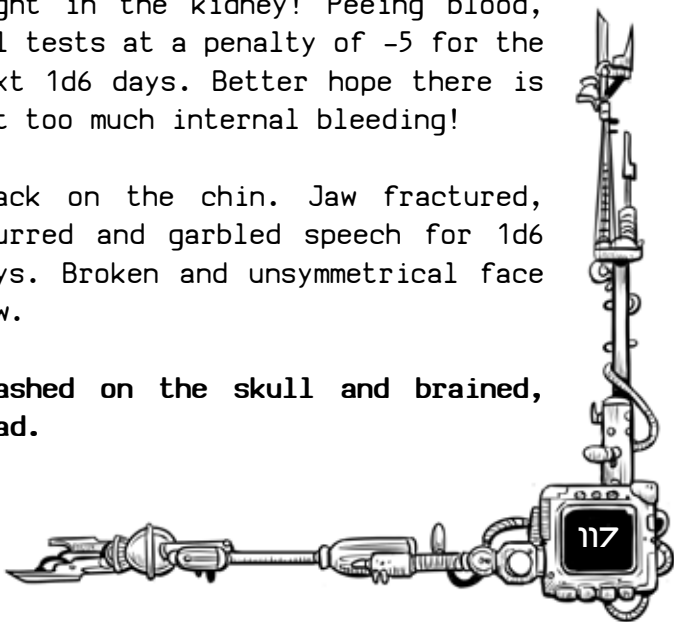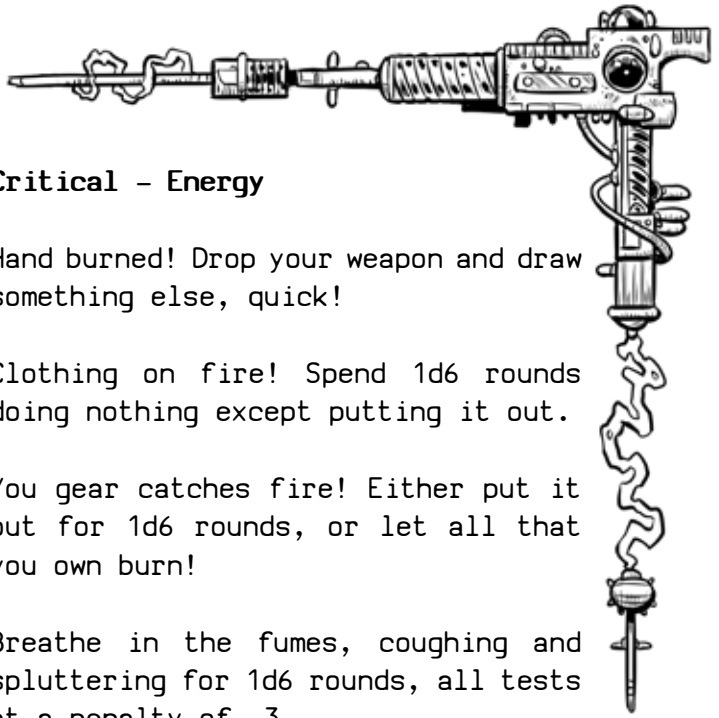
2d6 + bonus   Critical – Energy

2   Hand burned! Drop your weapon and draw something else, quick!

3   Clothing on fire! Spend 1d6 rounds doing nothing except putting it out.

4   You gear catches fire! Either put it out for 1d6 rounds, or let all that you own burn!

5   Breathe in the fumes, coughing and spluttering for 1d6 rounds, all tests at a penalty of -3.

6   Blinded by the blast, permanent penalty of -2 to tests involving sight.

7   Knocked off your feet and flung against the wall. Stunned and prone for 1d6 rounds, all tests at a penalty of -3.

8   Hair singed off, scalp red and raw. No hats or helmets for 1d6 days, all tests at penalty of -3 during this time.

9   Full in the face, the blast destroys your sense of smell. All tests involving smell at a penalty of -3, now your companions are more bearable.

10+   **Skin and bone seared, dead.**
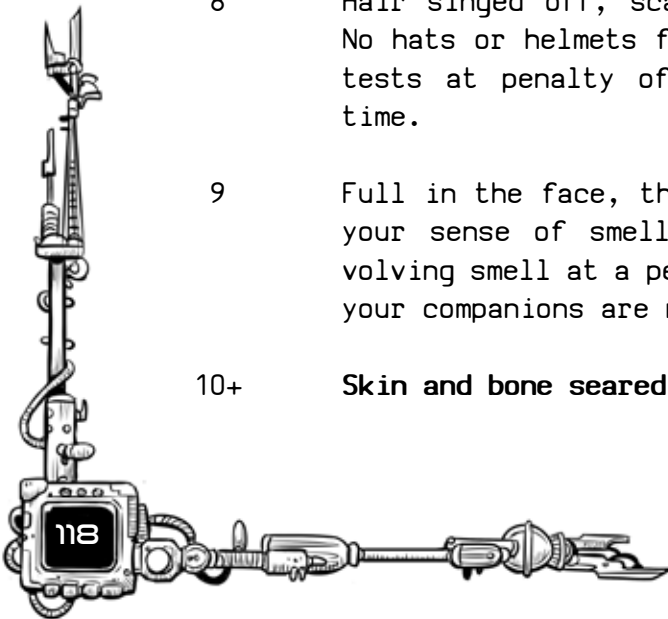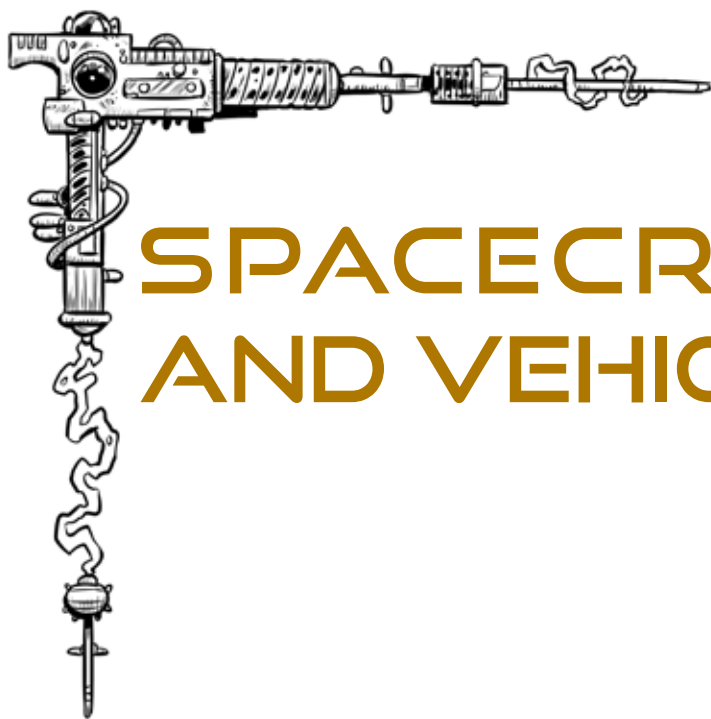
SPACECRAFT AND VEHICLES
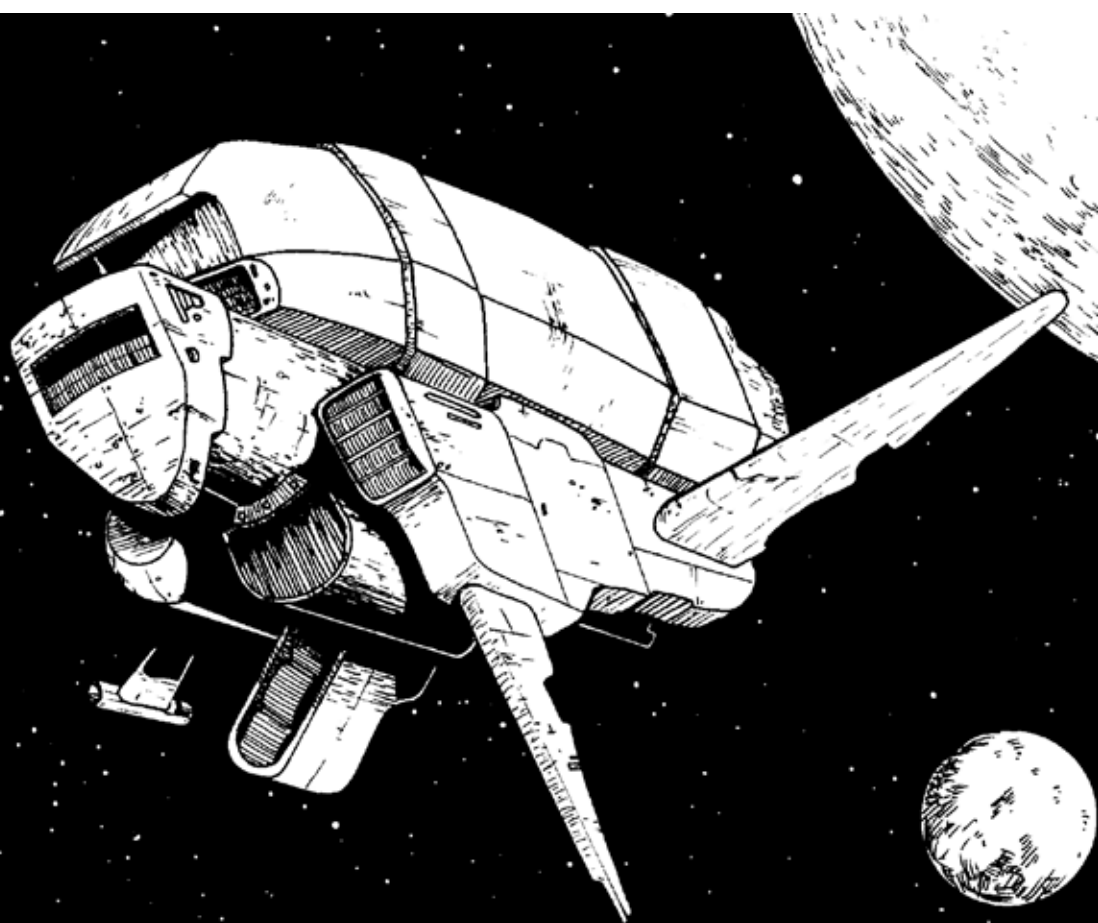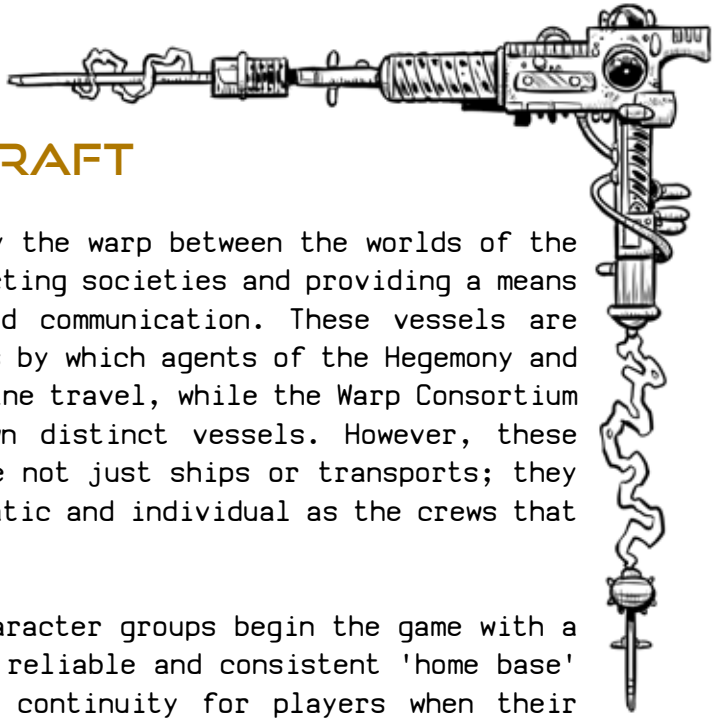
SPACECRAFT

Spacecraft ply the warp between the worlds of the Chorus, connecting societies and providing a means of trading and communication. These vessels are also the means by which agents of the Hegemony and Merchant Combine travel, while the Warp Consortium have their own distinct vessels. However, these spacecraft are not just ships or transports; they are idiosyncratic and individual as the crews that fly them.

All player character groups begin the game with a space ship, a reliable and consistent 'home base' that provides continuity for players when their characters travel to far-flung places.

The spacecraft is as much a part of the player characters' team as any individual. Its capabilities and equipment can be the difference between success and revenge or a cold death between the stars. Here we describe how a space ship operates in Warpstar, to help make the vessel an integral part of the team.

SHIP NAME

Every good ship has a name, a reflection of the ships character, itself a mirror of the nature of the crew. Thinking of a suitable name for the ship can be a tricky endeavour. Luckily, there are plenty of examples in literature of great ship names, so lots of choices. The players should discuss the name and see if they come to a consensus. However, it is the character with the highest pilot skill
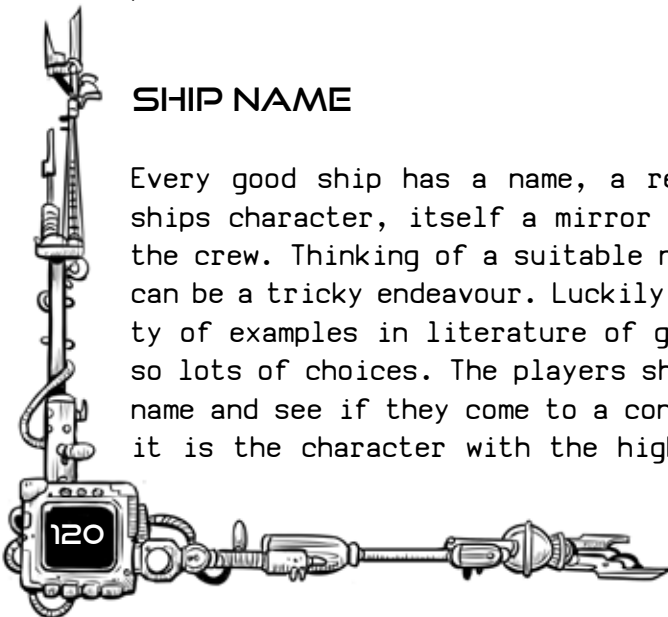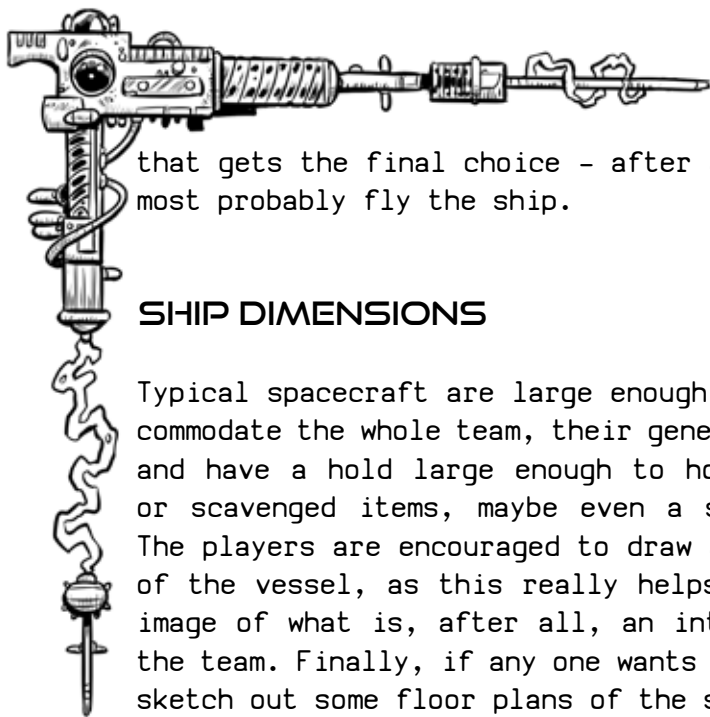
that gets the final choice - after all, they will most probably fly the ship.

SHIP DIMENSIONS

Typical spacecraft are large enough to safely accommodate the whole team, their general equipment, and have a hold large enough to hold some cargo or scavenged items, maybe even a small vehicle. The players are encouraged to draw a quick sketch of the vessel, as this really helps to cement an image of what is, after all, an integral part of the team. Finally, if any one wants to, they could sketch out some floor plans of the ship.

SPACECRAFT MINDS

All Space ship are run by Minds, the complex artificial intelligences of the Chorus, and strictly speaking, for 'standard' operation a human crew is no longer required - the Mind is capable of controlling all of the mundane functions of the vessels. These Minds are extremely complex and are as idiosyncratic and unique as human minds, and display a personality and nature all of their own. The pilot is most familiar with the quirks of their own ship's Mind, but all the player characters that travel on the vessel are used to dealing with the Mind - it is just another part of the team. Although the Mind can handle all of the 'typical' operations of the ship - flying through space, life support, anti-grav etc. - anything out of the ordinary still requires the a human touch, in this case the help of a pilot or gunner. In game terms
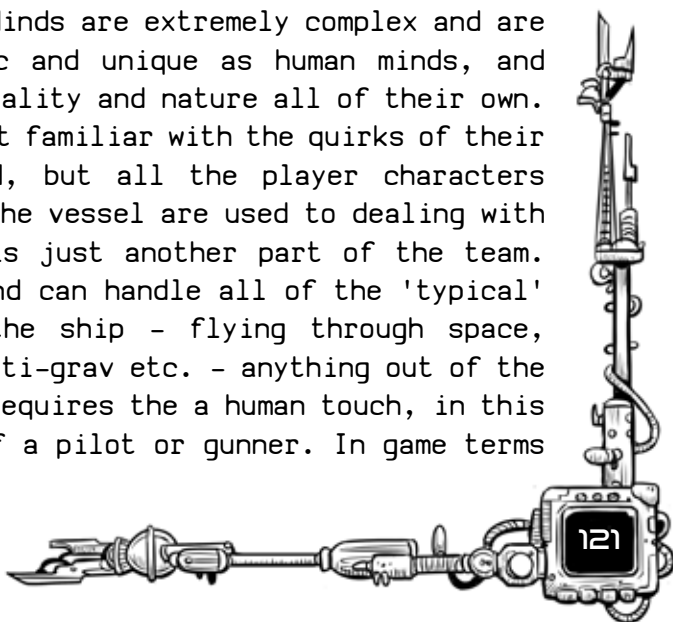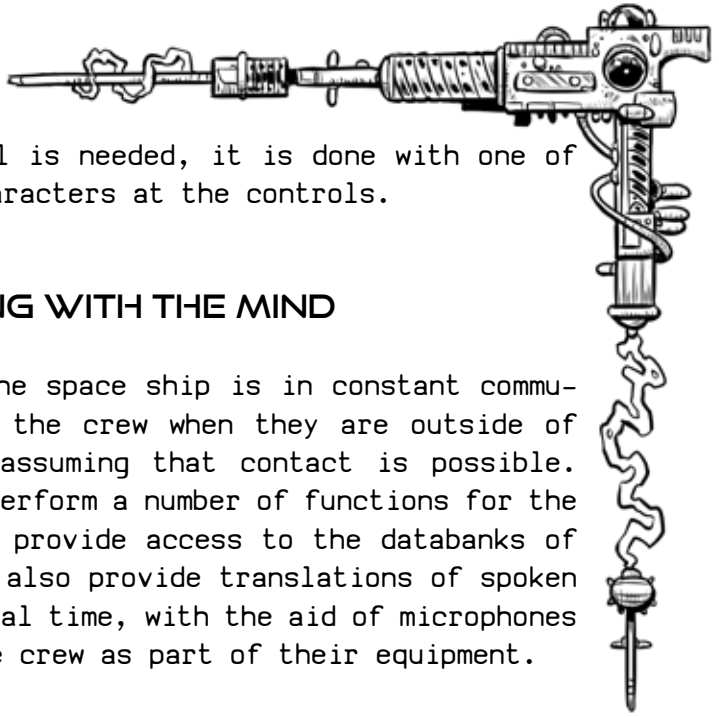
if a dice roll is needed, it is done with one of the player characters at the controls.

INTERACTING WITH THE MIND

The Mind of the space ship is in constant communication with the crew when they are outside of the vehicle, assuming that contact is possible. The ship can perform a number of functions for the team - it can provide access to the databanks of the ship, and also provide translations of spoken language in real time, with the aid of microphones carried by the crew as part of their equipment.

CREW POSITIONS

For a space ship to be effective, it needs to be adequately manned. Each of the 'positions' on the ship needs to be occupied. If the position is empty, then the capabilities of the ship are much reduced. Typical positons for a small space ship suitable for player characters are as follows:

Pilot - This crew member flies the ship. Without a pilot, the ship cannot evade or perform any more complex manoeuvres. In combat, a ship without a pilot counts as having a pilot skill of zero.

Gunner - This crew member is responsible for firing the weapons. Without a gunner, the ship counts as having a ship gunner skill of zero.

Scanners - This crew member operates the scanners using their Pilot skill. Without a scanner oper-

ator, the ship acts as if it had a pilot skill of zero for scanning operations. Note that this cannot be the same person as is flying the ship, not without abandoning the pilot's positon.
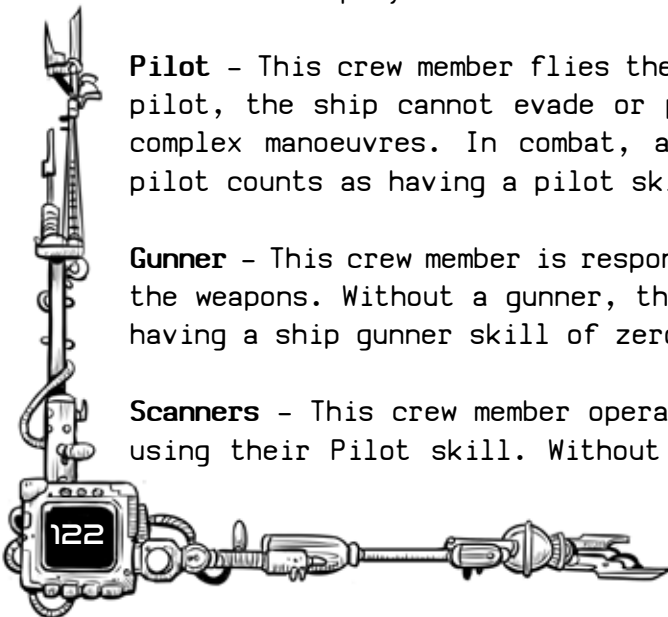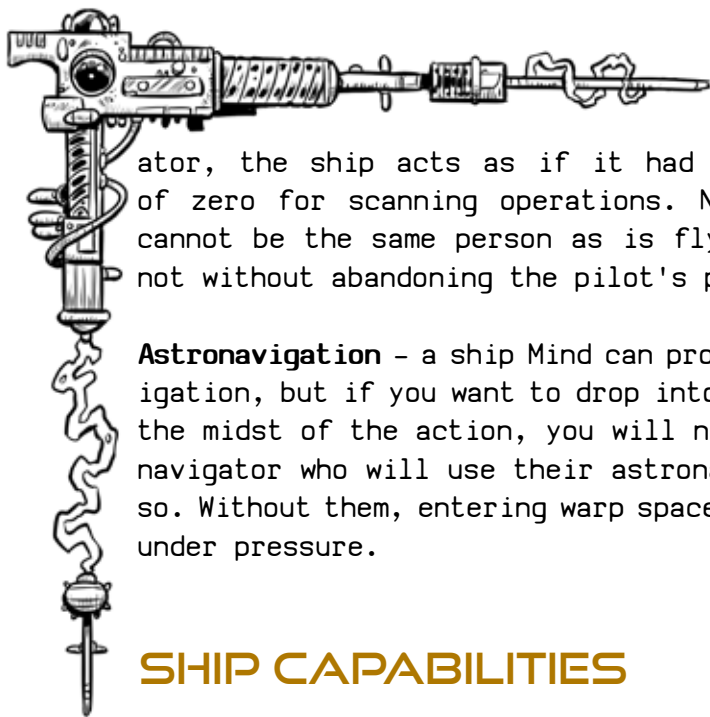
Astronavigation - a ship Mind can program astronavigation, but if you want to drop into warp space in the midst of the action, you will need a separate navigator who will use their astronav skill to do so. Without them, entering warp space is impossible under pressure.

SHIP CAPABILITIES

Ships also have their own innate capabilities. These are expressed as bonuses and penalties to the skill level of the operator:

Manoeuvrability: gives a bonus or penalty to the pilot skill of whoever is flying the vessel.

Ship gun: names the ship's ship-to-ship gun, gives its damage code and the bonus or penalty to the ship gunner skill or whoever is manning the gun.

Anti-personnel gun: names the ship's anti-perseonnel gun and its damage code and states the bonus or penalty to the ship gunner skill for the user.

Scanners: gives a bonus or penalty to the pilot skill of the scanner operator.

Astronav computer: gives a bonus or penalty to the astonav skill of whoever is plotting the coordinates for warp travel.
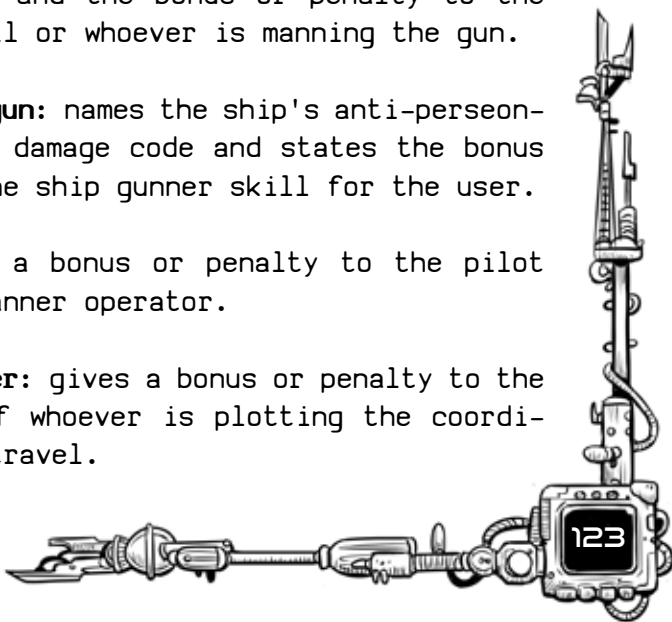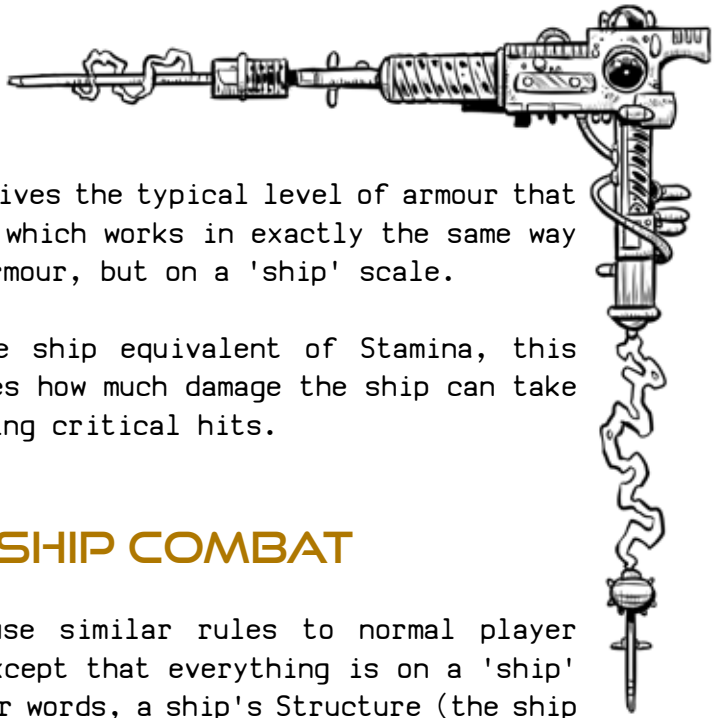
Armour: this gives the typical level of armour that the ship has, which works in exactly the same way as personal armour, but on a 'ship' scale.

Structure: the ship equivalent of Stamina, this value indicates how much damage the ship can take before suffering critical hits.

SHIP-TO-SHIP COMBAT

Space ships use similar rules to normal player characters, except that everything is on a 'ship' scale. In other words, a ship's Structure (the ship equivalent of Stamina) is on a different scale to character's Stamina, and they cannot be intermixed (a rifle intended to injure characters will be of no danger to a ship).

Ships do not have skills; instead the player characters as crew of the vessel may use their skills when suitable.

Combat with ships works the same way as character combat, except that only ranged combat is possible. Ships attack other ships using exactly the same rules as normal ranged combat, except firing characters use the ship gunner skill to make the attack and the defender uses their pilot skill to dodge and evade the attack. The flank attack and pinning actions are not normally possible, as generally there's not much to hide behind in the depths of space. At the games master's discretion, these actions may be possible in an asteroid field for example.
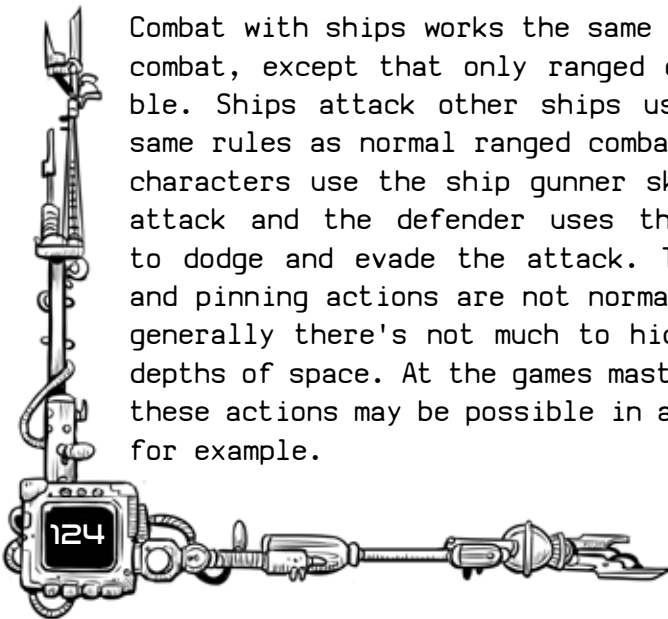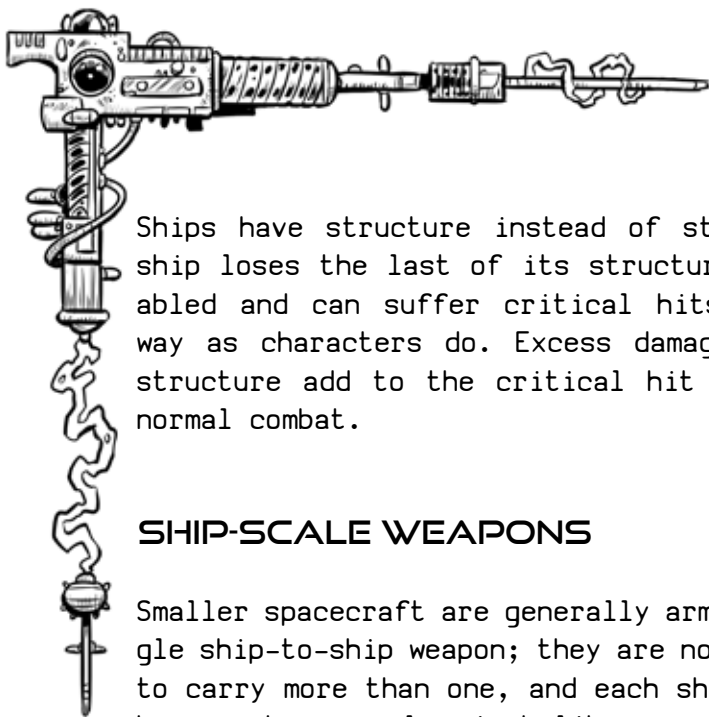
Ships have structure instead of stamina. When a ship loses the last of its structure, it is disabled and can suffer critical hits in the same way as characters do. Excess damage beyond zero structure add to the critical hit roll, as with normal combat.

SHIP-SCALE WEAPONS

Smaller spacecraft are generally armed with a single ship-to-ship weapon; they are not large enough to carry more than one, and each ship weapon will have a damage value just like a normal gun. This weapon will have a simple damage code as with personal weapons, but on a 'ship' scale (i.e. a small ship weapon is still very large!). All ship weapons inflict the same type of critical, denoted 'S' for ship.

SHIP ANTI-PERSONNEL WEAPONRY

The ship is also armed with an anti-personnel weapon for dealing with human-sized targets. The gun counts as a heavy weapon. It is turret mounted under the vessel and therefore able to target anyone around the ship. The weapon deals damage to human scale targets, and must be operated by crew member using their ship gunner skill. It is possible for the ship's Mind to fire the weapon on its own (for example having received a 'shoot anyone who isn't us' command), but it makes the shot as if it had a skill of zero.
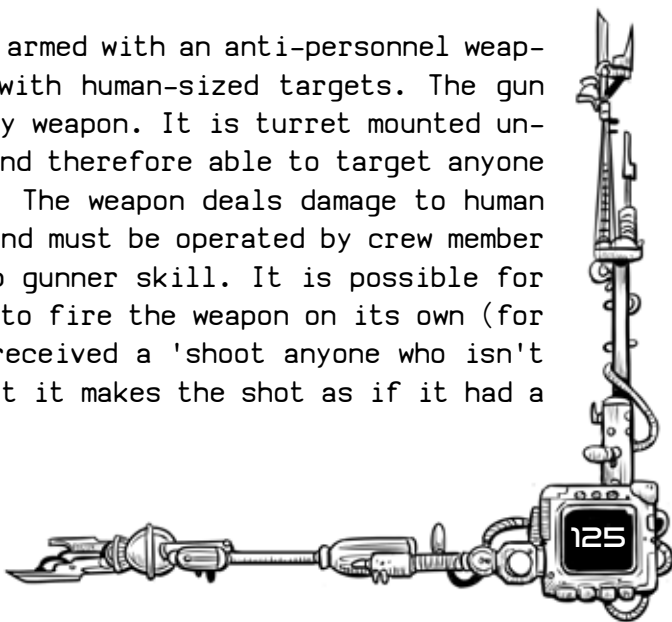
2d6 + bonus   Critical – Ship

2   Airlock damaged! Will need repair for
           EVA.

3   Partial puncture to cargo bay. Breach
           will need sealing by a repair.

4   Scanner damaged. –5 penalty to pilot
           skill when performing scans until
           repaired.

5   Shield   generator   malfunctioning!
           Armour one level lower for 3 rounds
           (i.e. modest armour becomes light,
           light becomes none).

6   Crew hit by falling ship components!
           A random member of the crew loses 3d6
           stamina.

7   Everyone knocked off their feet and
           flung against the wall. Stunned and
           prone for 1d6 rounds, all tests at a
           penalty of –3.

8   Engines die! No change of course or
           speed until repaired.

9   Integrity loss! All air evacuated in
           4 rounds. Get to the suits!

10+   **Blasted and destroyed!**
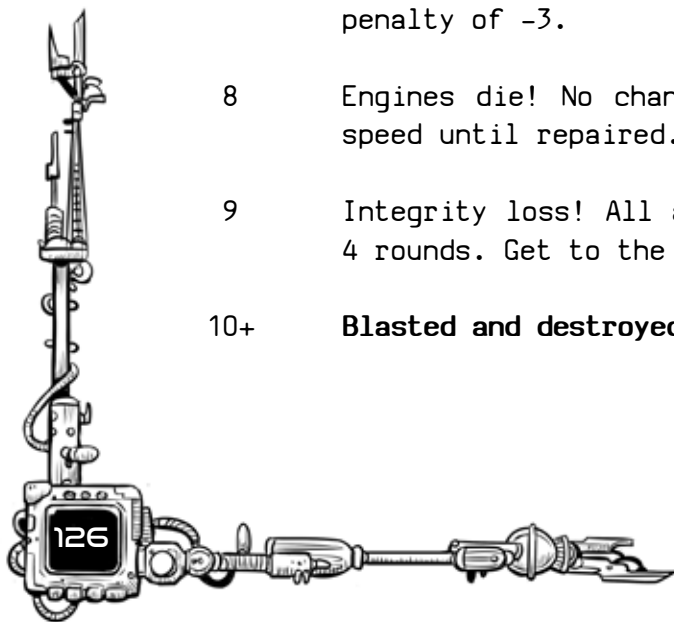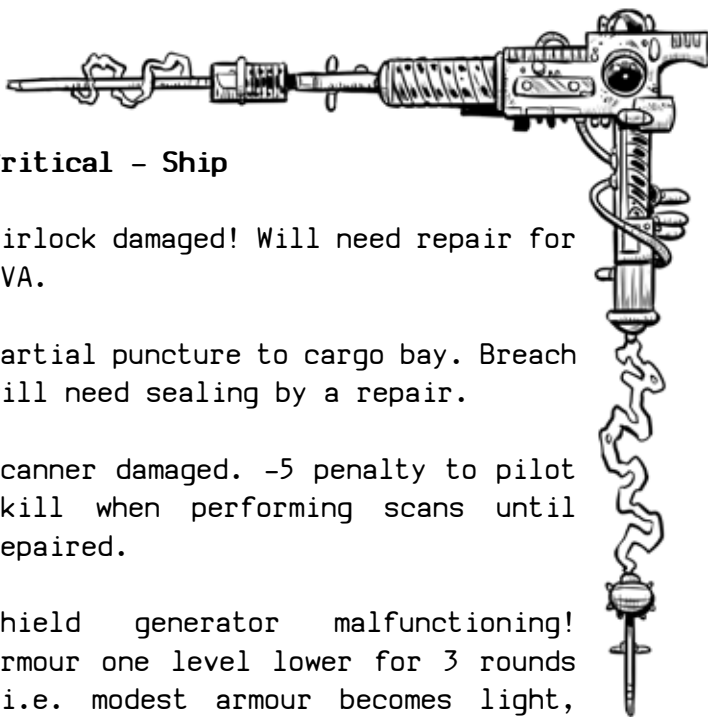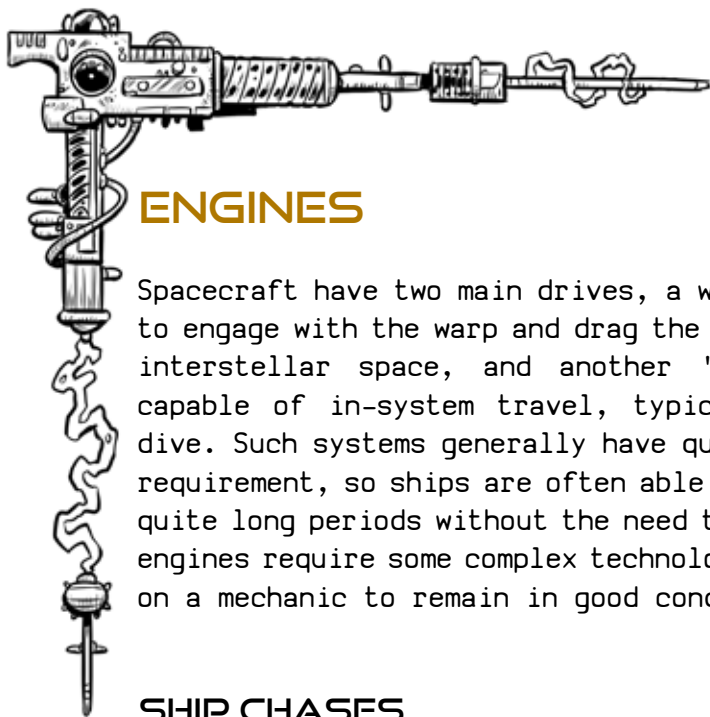
ENGINES

Spacecraft have two main drives, a warp drive able to engage with the warp and drag the vessel through interstellar space, and another 'normal' drive capable of in-system travel, typically a fusion dive. Such systems generally have quite a low fuel requirement, so ships are often able to operate for quite long periods without the need to refuel. Both engines require some complex technologies that rely on a mechanic to remain in good condition.

SHIP CHASES

Ships attempting to escape a chasing ship use the pilot skill of both pilots in a contest - the winner chooses whether to close with or draw away from the other party in the chase. The range bands are the same as for normal combat - close, nearby, faraway or distant, except these are now on a 'ship' scale, so close might mean in the same orbit, neaby might mean behind the moon of the same planet etc. Most weapons are only effective when close or nearby.

THE SPACE SHIP IN ATMOSPHERE

Operating the space ship in the vacuum of space is straightforward, but it is also able to operate in atmosphere. Manoeuvring the ship safely may require a pilot skill test by the pilot if anything fancy is needed. Landing the ship safely on solid, flat ground does not require a test unless there are extenuating circumstances (such as enemy fire), in
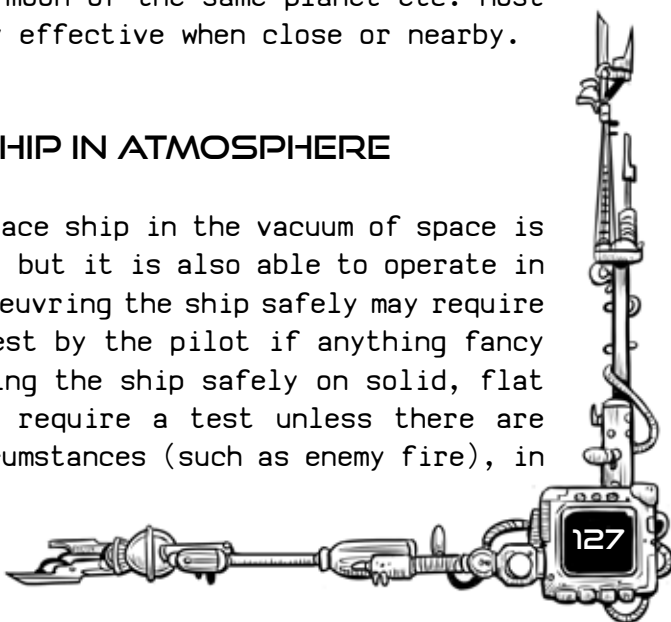
which case a pilot skill test will be required. A failure could mean that the vessel is damaged, or that it is entangled in some way, making it more difficult to lift off. If the landing attempt is on rough ground, they a test will always be required to avoid damage or entanglements.

WARP TRAVEL

The majority of spacecraft are capable of travel through the warp. This can only be done when distant from a gravity well - most ships cannot enter the warp if they are close to a body such as a planet.

ASTRONAVIGATION

For normal astronavigation, no role is necessary and the ship's Mind can handle the task. However, programming the astronavigation under pressure (like in the midst of combat) requires an astronav skill test by the operator of the system, which is rolled after 1d6 rounds of hasty programming. If you are willing to double the time taken, you can add a bonus of 5 to the astronav skill test. Failure means you end up somewhere completely un-expected...

The warp appears as a swirling vortex of energies, in a myriad of colours, which can have a strange effect on the mind - most people prefer not to look on the warp. Special hard fields protect vessels from warp intrusions, damage to these leave you open to visits from warp entities...
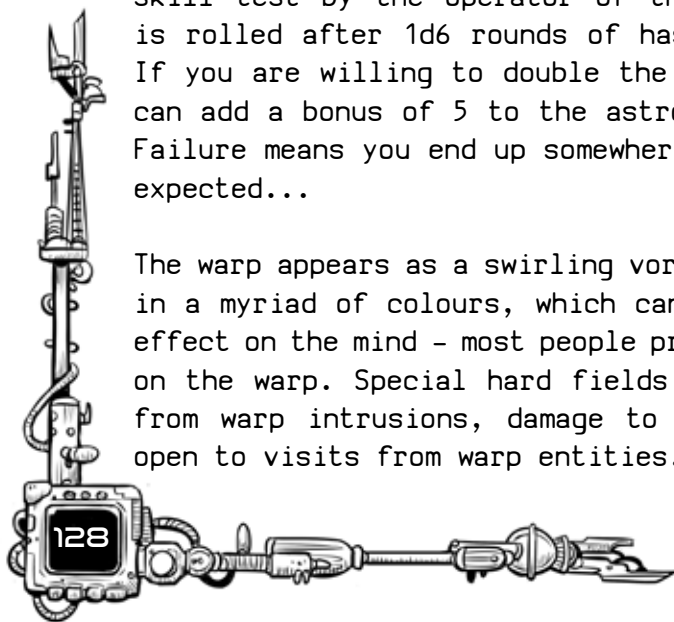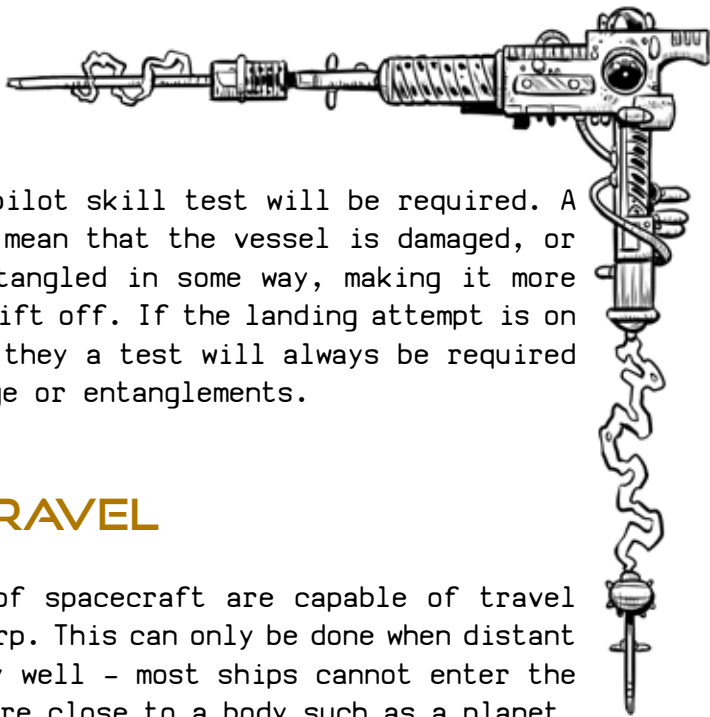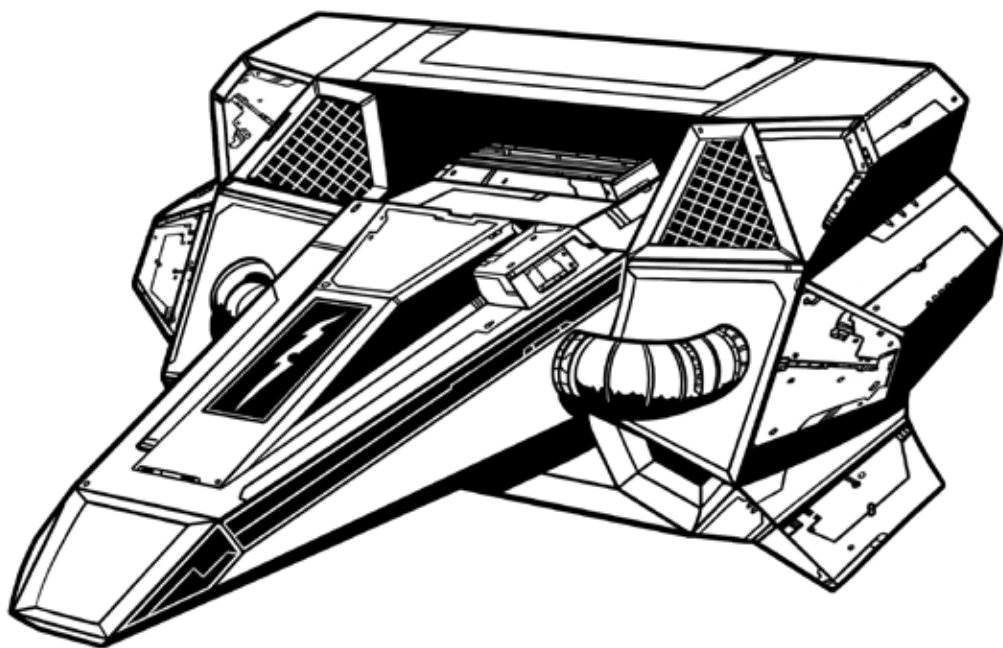
Travel takes a somewhat random period of time, depending on the warp engines. Most vessels take 1d3 (1d6 divided by two, rounded up) days per light year of travel, so with stars on average 4 light years apart, a ship can travel between neighbours in 6 days. Very large, slow ships take 1d6 days per light year, some of the fast Hegemony attack ships are rumoured to travel at speeds of 1d6 hours per light year. While in the warp ships do not 'see' other vessels unless they come very close, and even on heavily travelled 'warp highways' it is unusual to see anyone else, unless they are pirates of course...

If a ship drops into the warp, it is possible for other ships in scanner range of the departing vessel to attempt to discern where it is heading. This requires an opposed test of the astronaviga- tion skill of the operator on each vessel. If the
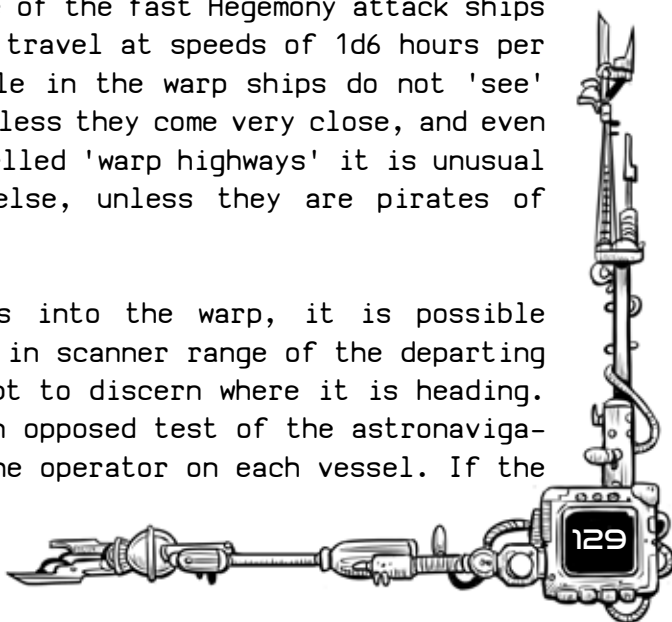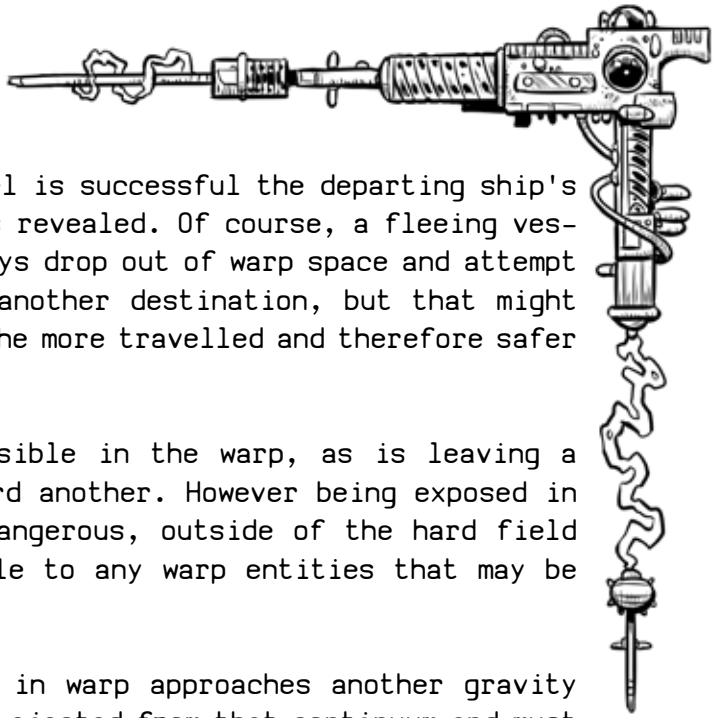
pursuing vessel is successful the departing ship's destination is revealed. Of course, a fleeing vessel could always drop out of warp space and attempt to travel to another destination, but that might mean leaving the more travelled and therefore safer warp lanes.

Combat is possible in the warp, as is leaving a vessel to board another. However being exposed in the warp is dangerous, outside of the hard field you are visible to any warp entities that may be nearby.

Once a vessel in warp approaches another gravity well, they are ejected from that continuum and must complete their journey in real space.

SCANNERS

A space ship is equipped with an array of scanners, which is capable of scanning for the following properties, among others.

Power – the ship is capable of detecting the use of electrical or fusion power. The use of other forms of energy can also be discovered.

Lifeforms – the space ship's sensors can determine the presence of lifeforms, assuming that they are organic and conform to known ideas about what constitutes life. The sensors can detect other more esoteric forms of life, should the operator be able to express some search parameters for the type of life form they are searching for.
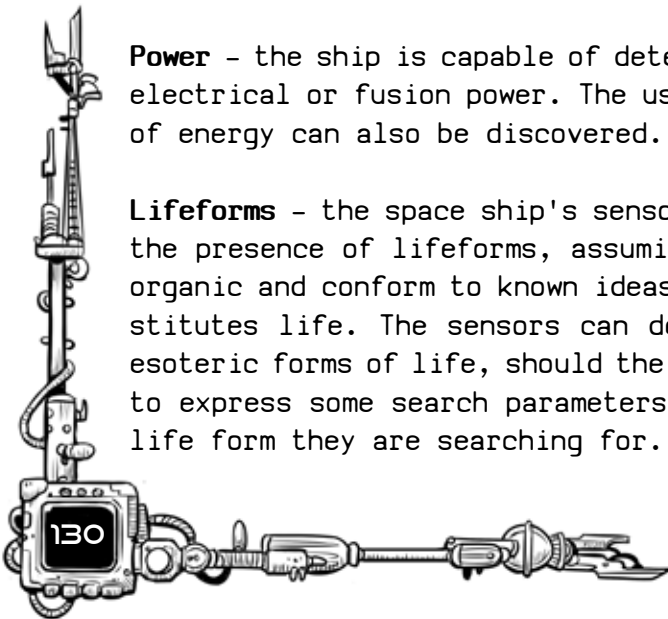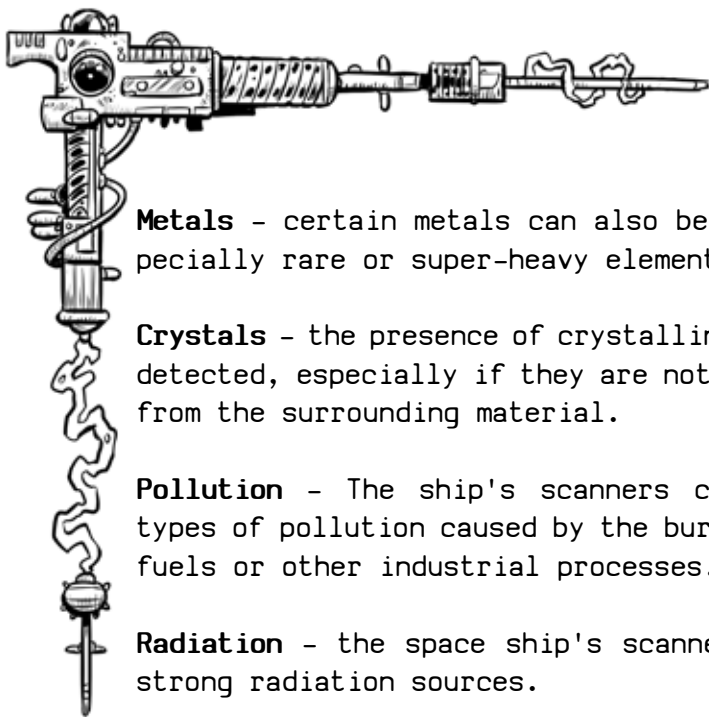
Metals – certain metals can also be detected, especially rare or super-heavy elements.

Crystals – the presence of crystalline forms can be detected, especially if they are notably different from the surrounding material.

Pollution – The ship's scanners can detect the types of pollution caused by the burning of fossil fuels or other industrial processes.

Radiation – the space ship's scanners can detect strong radiation sources.

The games master should give the operator some leeway in scanning for other energy forms, materials or activities.

The operator can quickly scan a system to determine basic parameters such as the number of planets etc. without having to make a roll. To use the scanners to gain more information requires a pilot skill test by the operator. The ship's scanner can be used to investigate objects in space (such as asteroids, space stations etc.), to do so the ship must be nearby the object. To scan a planet, the spacecraft needs to be in orbit.

Scanning is an active activity – other vessels and anyone else who is looking can pick up the activity. To hide the scan requires a successful stealth skill test after the scan is complete. If the test is successful the scan does not reveal the space ship, if it is failed, the ship's activity notifies others of their presence.
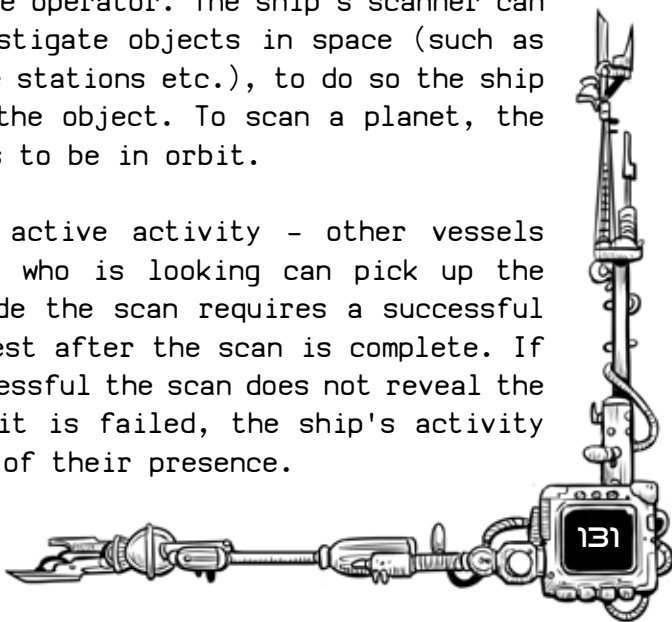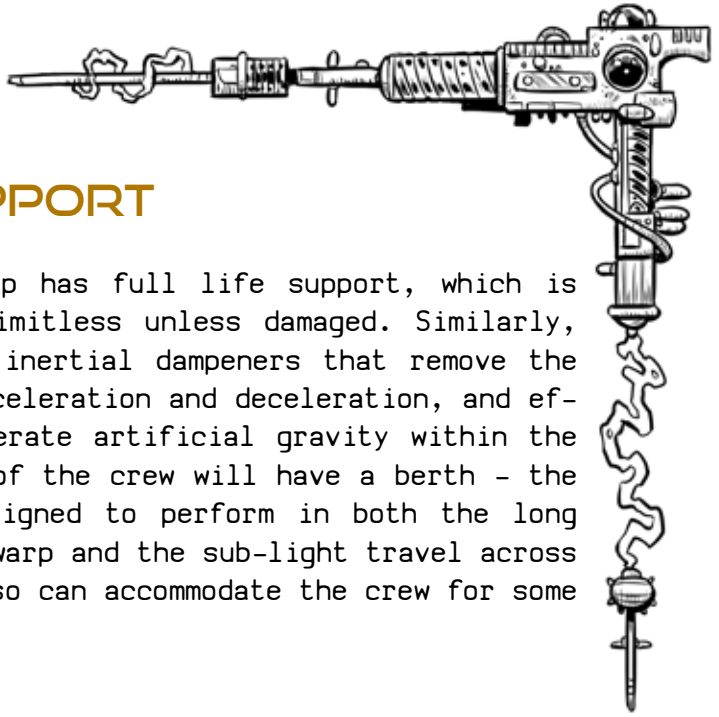
LIFE SUPPORT

The space ship has full life support, which is effectively limitless unless damaged. Similarly, the ship has inertial dampeners that remove the effects of acceleration and deceleration, and effectively generate artificial gravity within the vessel. Each of the crew will have a berth - the vessel is designed to perform in both the long haul through warp and the sub-light travel across systems, and so can accommodate the crew for some time.

AIRLOCKS AND HOLD

The ship generally will have at least two airlocks to allow crew to exit the vessel safely, as well as an umbilical that allows connection to other airlocks or to other openings. The ship has a hold that can contain cargo, as well as the general exploration gear of the crew. Typically, it would have a large ramp or hatch to allow access, and could house a small vehicle if needed.

EVA SUITS

Space ships contain a number of standard extra-vehicular activity equipment. Most common are EVA suits, which are capable of operation in the vacuum of space, underwater, or in other hazardous atmospheres. A spacecraft would typically carry enough suits for the entire crew. Each suit provides protection as moderate armour, but if damage exceeds
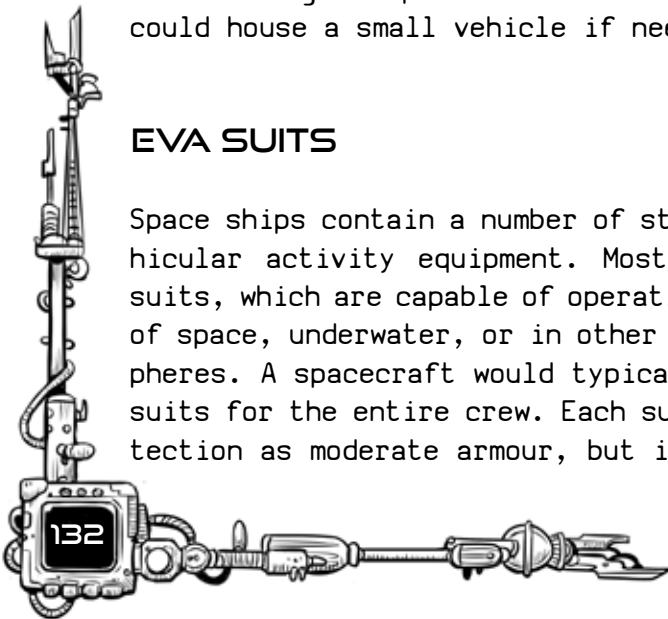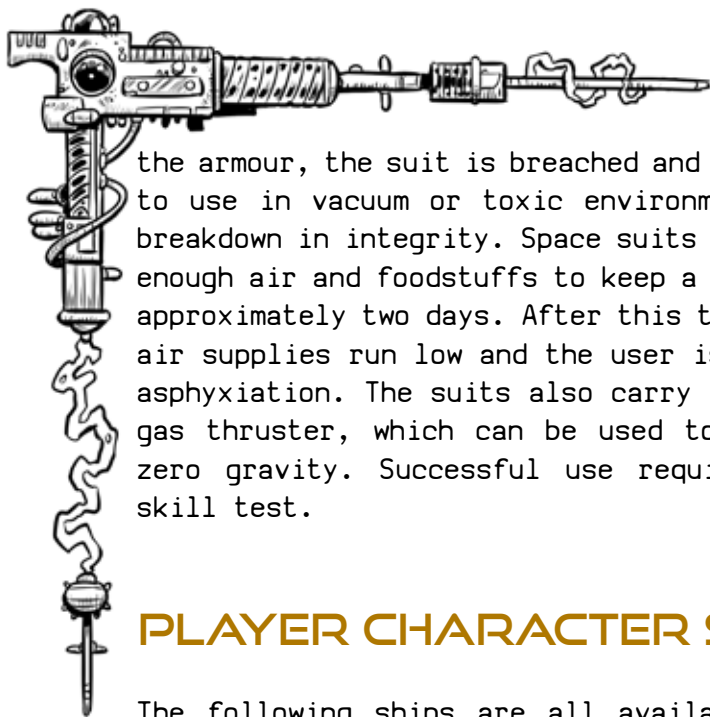
the armour, the suit is breached and becomes unsafe to use in vacuum or toxic environments due to a breakdown in integrity. Space suits typically hold enough air and foodstuffs to keep a user alive for approximately two days. After this time, water and air supplies run low and the user is in danger of asphyxiation. The suits also carry a back-mounted gas thruster, which can be used to manoeuvre in zero gravity. Successful use requires a zero G skill test.

PLAYER CHARACTER SHIPS

The following ships are all available to player characters at the beginning of the game, as determined randomly during character creation.

D'AUBIGNY ENVOY CRUISER

Fast, lightly armed and spacious, the d'Aubigny-class Envoy, as its name suggests, is a popular ship amongst nobles, diplomats and professionals across the Chorus of a million worlds. Their design is sleek and slender, usually adorned with various cosmetic modifications as befits the owner. These ships have become somewhat popular amongst young bored nobles embarking on their 'grand tour' across the Chorus, making them a target for pirates seeking to ransom noble scions back to the Feudal Families. The d'Aubigny is not a ship of war, but does have enough firepower to dissuade minor threats. These ships are ideal for those who prefer to carry people over cargo, and want no problem docking in the better spaceports. They are
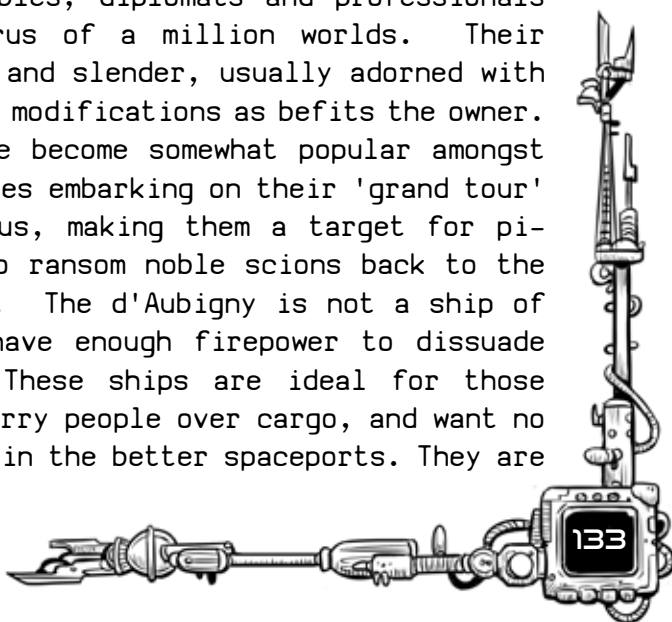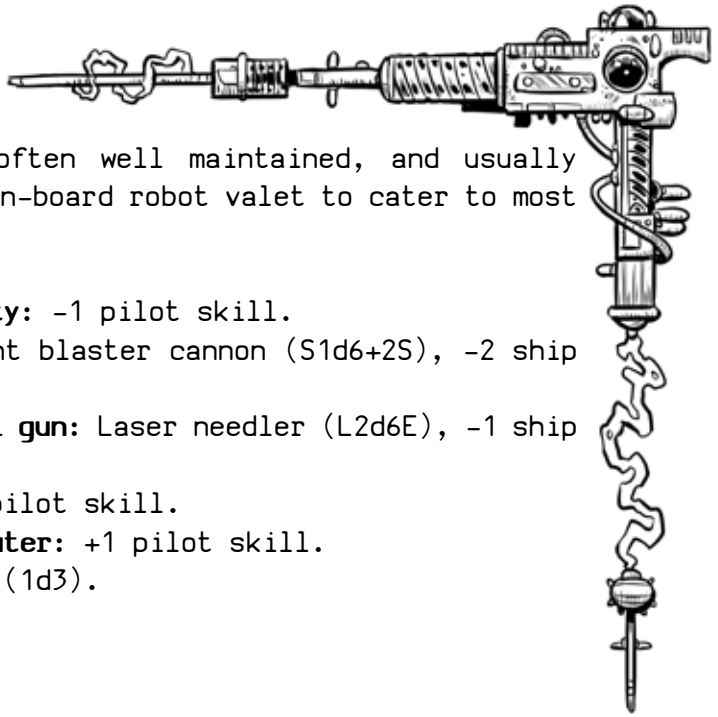
comfortable, often well maintained, and usually come with an on-board robot valet to cater to most needs.

Manoeuvrability: -1 pilot skill.
Ship gun: Light blaster cannon (S1d6+2S), -2 ship Gunner skill.
Anti-personnel gun: Laser needler (L2d6E), -1 ship gunner skill.
Scanners: +2 pilot skill.
Astronav Computer: +1 pilot skill.
Armour: Light (1d3).
Structure: 12.

D-CLASS CHARGER

A small, older class model, loved as a classic by those who appreciate design. Built around a flat half-circle structure, with the main thrust drives and warp engines to the rear and bridge and cargo loading at the front of the curve, the D-class is an iconic design. While not particularly good looking, it is sturdily built and has a charm all of its own. It's not particularly large so can't hold a lot of cargo, and it's not got the best guns money can buy, it's primary focus is getting from point A to B quicker than any other ship. Many of the older police forces across the poorer stretches of space use the D-class as a runabout, hoping that speed and manoeuvrability will keep them out of trouble before the big guns arrive.

Manoeuvrability: +2 pilot.
Ship gun: Light Blaster (S1d6+2S), -1 ship gunner skill.
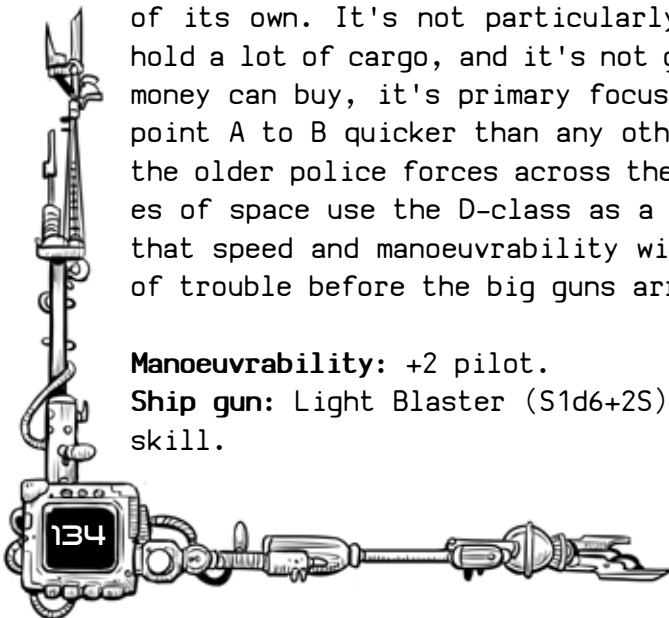
Anti-personnel gun: Plasma cannon (L2d6+2E), +0 ship gunner skill.
Scanners: -1 pilot skill.
Astronav Computer: +1 pilot skill.
Armour: Light (1d3).
Structure: 12.

KILOS STAR HAULER

A squat, square and somewhat ugly ship, the Star Hauler has a great reputation for speed and agility. Most were destroyed when the Kilos manufactory was targeted by the Hegemony for tax evasion and blown out of orbit around Freya II, but some got away and have been changing hands ever since. It is a reliable, dependable and surprisingly manoeuverable vessel. It is also old and somewhat rough looking, with poor internal electronics compared to later designs.

Manoeuvrability: +2 pilot skill.
Ship gun: Ionic Pulse Cannon (S2d6S), +1 ship gunner skill.
Anti-personnel gun: Slug cannon (L2d6P), -2 ship gunner skill.
Scanners: -2 pilot skill.
Astronav computer: -1 pilot skill.
Armour: Light (1d3).
Structure: 12.

FELLONI HAWKMOTH

A favorite of pirates and other undesirables, the Hawkmoth is a sturdy and robust design that does
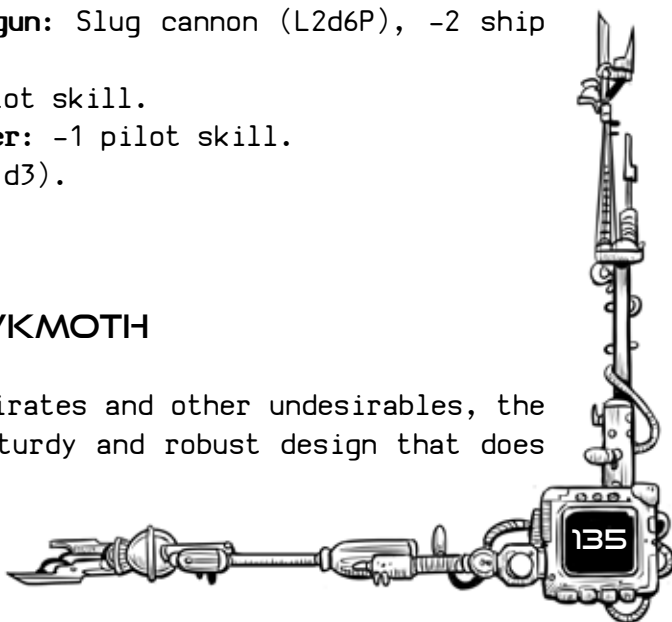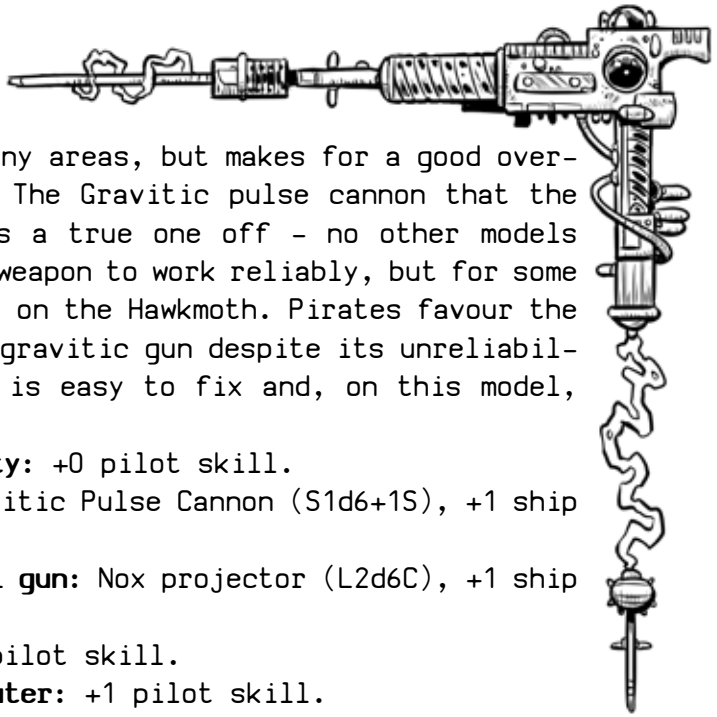
not excel in any areas, but makes for a good over-
all package. The Gravitic pulse cannon that the
ship sports is a true one off - no other models
could get the weapon to work reliably, but for some
reason it does on the Hawkmoth. Pirates favour the
vessel as the gravitic gun despite its unreliabil-
ity elsewhere is easy to fix and, on this model,
hardwearing.

Manoeuvrability: +0 pilot skill.
Ship gun: Gravitic Pulse Cannon (S1d6+1S), +1 ship
gunner skill.
Anti-personnel gun: Nox projector (L2d6C), +1 ship
gunner skill.
Scanners: -0 pilot skill.
Astronav computer: +1 pilot skill.
Armour: Moderate (1d6).
Structure: 8.
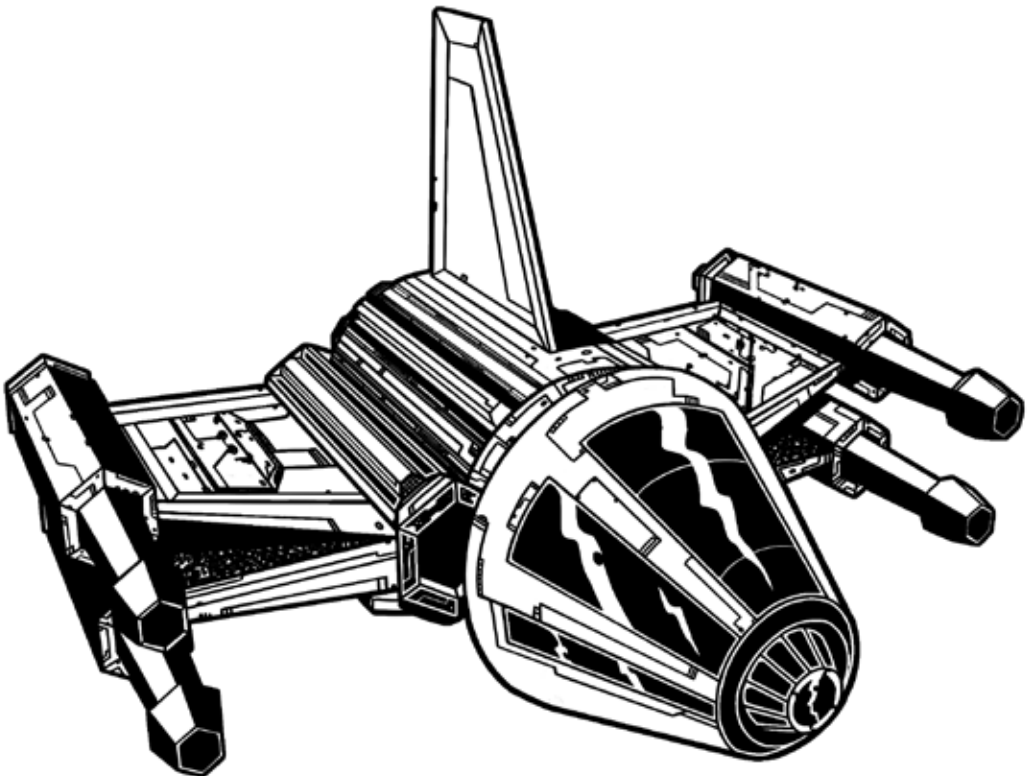
STESSEL NIGHTWING

A beautiful, sleek vessel with excellent weapons and armour but very poor manoeuvrability, the nightwing is a classic of the overdesigned vessels that Stessel produced before being taken over by Kilos. The black frame of the nightwing and its characteristic under-wing warp drives make the ship profile iconic, even if the performance leaves a lot to be desired. Still, for many who would travel the warp ways the combination of weapons to ward off attack and armour to protect from pirates and other undesirables is very favourable.

Manoeuvrability: -3 pilot skill.
Ship gun: Heavy prod gun (S2d6+1S), -1 ship gunner skill.
Anti-personnel gun: Pencil beamer (L2d6P), -1 ship gunner skill.
Scanners: +2 pilot skill.
Astronav Computer: +2 pilot skill.
Armour: Moderate (1d6).
Structure: 8.

TYPE 12 KOUDA 'CHUGALUG'

A snub-nosed ex-military dropship re-purposed as a long-range courier, the Type 12 is infamous for its poor handling and sluggish energy weapon. It was designed to withstand damage without systems failure and as a result has found favour with explorers and thrifty Warp merchants who also prize its enhanced scanning and navigation capabilities.

Manoeuvrability: -2 pilot skill.
Ship gun: Plasmatic Accumulator (S1d6+2S), -2 ship
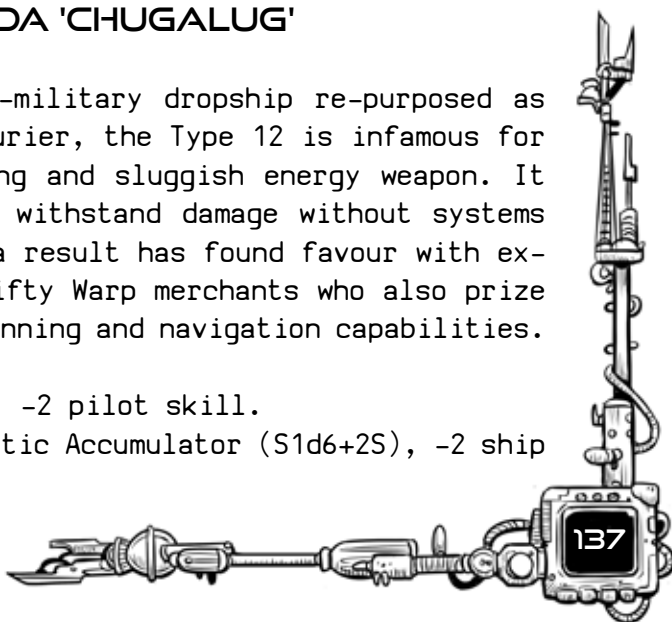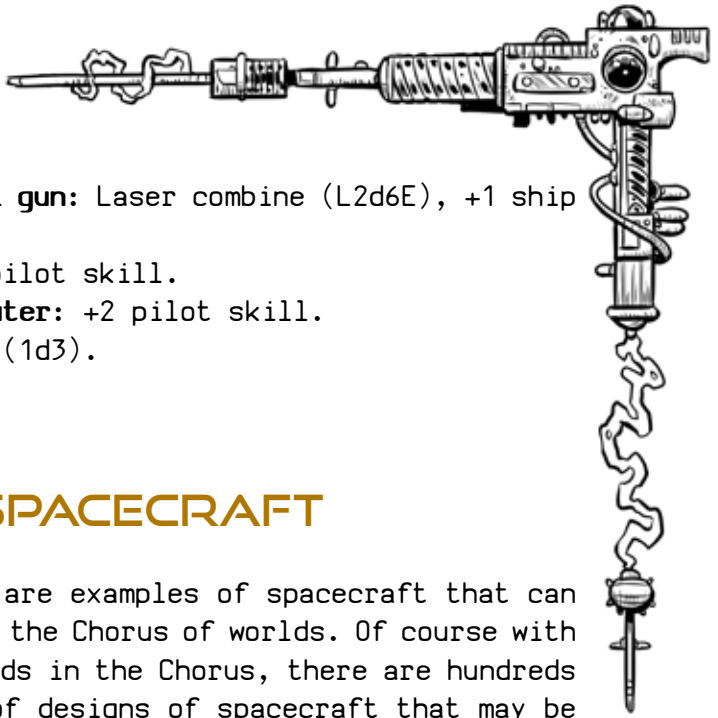
gunner skill.

Anti-personnel gun: Laser combine (L2d6E), +1 ship gunner skill.

Scanners: +2 pilot skill.

Astronav computer: +2 pilot skill.

Armour: Light (1d3).

Structure: 12.

OTHER SPACECRAFT

The following are examples of spacecraft that can be found among the Chorus of worlds. Of course with a million worlds in the Chorus, there are hundreds of thousands of designs of spacecraft that may be found travelling between the stars.

BESERAN STAR YACHT

A beautiful, sleek and graceful craft, this expensive vessel comes out of the famous star docks orbiting Beseran IV. Surprisingly armed with a powerful main gun to deter raiders, the star yacht has a waiting list several years long.

Manoeuvrability: +3 pilot skill.

Ship gun: Maser cannon (S1d6+2S), -1 ship gunner skill.

Anti-personnel gun: Slug projector (L2d6P), -1 ship gunner skill.

Scanners: +2 pilot skill.

Astronav computer: +1 pilot skill.
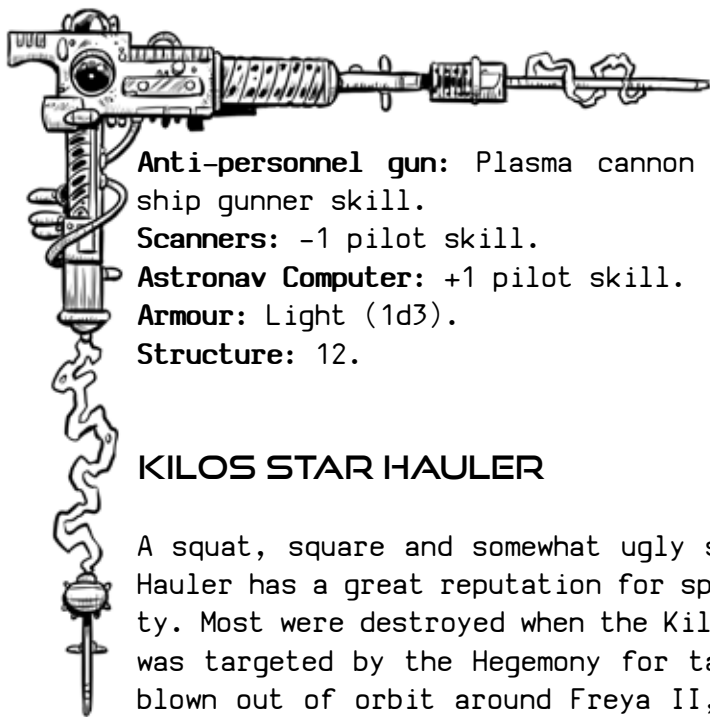
Armour: Light (1d3).

Structure: 12.
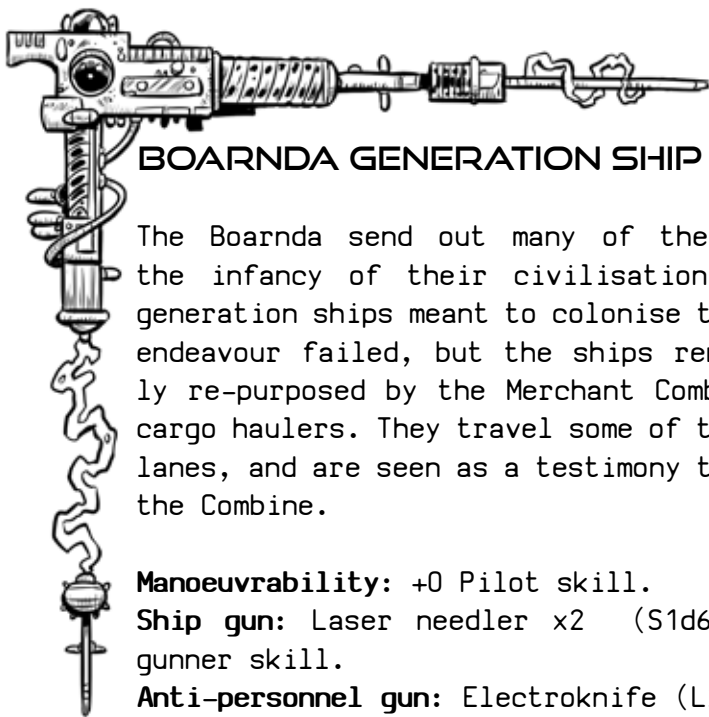
BOARNDA GENERATION SHIP

The Boarnda send out many of these vessels in the infancy of their civilisation, slow travel generation ships meant to colonise the stars. That endeavour failed, but the ships remain, typically re-purposed by the Merchant Combine into vast cargo haulers. They travel some of the larger star lanes, and are seen as a testimony to the might of the Combine.

Manoeuvrability: +0 Pilot skill.
Ship gun: Laser needler x2 (S1d6+1S), +1 ship gunner skill.
Anti-personnel gun: Electroknife (L2d6P), +0 ship gunner skill.
Scanners: +0 pilot skill.
Astronav computer: +2 pilot skill.
Armour: Heavy (2d6).
Structure: 52.

COMBLIS RELIEF CRAFT

The peaceful and cooperative Comblis are a welcome sight across the many beleaguered worlds of the Chorus. Rushing in medical aid, supplies and medicines, the Comblis are a neutral party (officially part of the Warp Consortium) in most affairs, and are recognised as such. Only the most murderous and barbarous species refuse to recognise the squat and defenceless box that is a Comblis relief ship.

Manoeuvrability: +1 pilot skill.
Ship gun: None.
Anti-personnel gun: None.
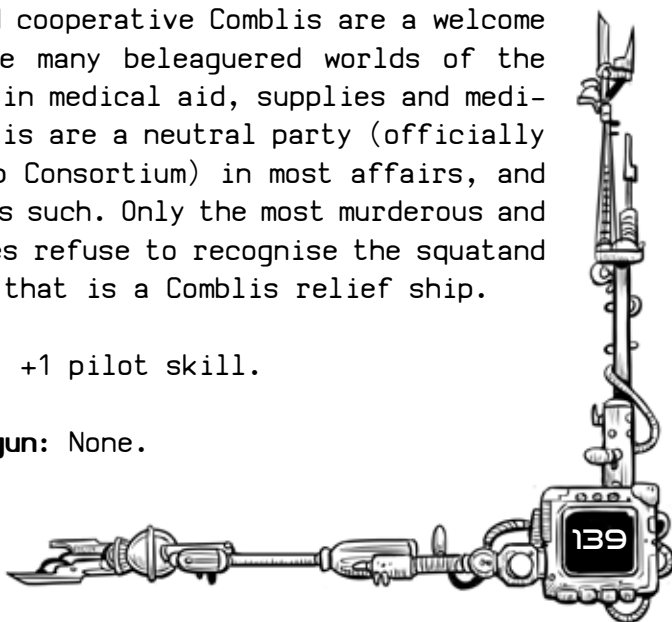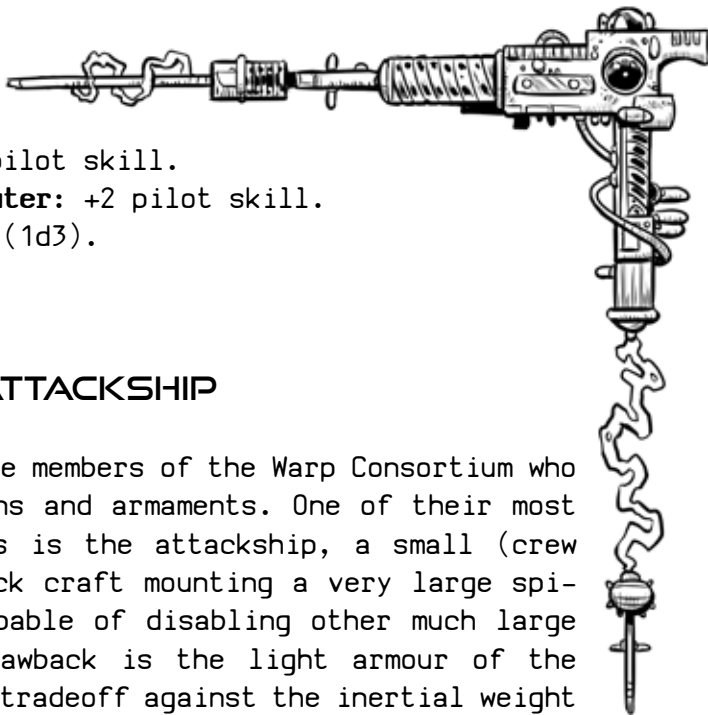
Scanners: +4 pilot skill.
Astronav computer: +2 pilot skill.
Armour: Light (1d3).
Structure: 20.

GARNAKI ATTACKSHIP

The Garnaki are members of the Warp Consortium who deal in weapons and armaments. One of their most famous designs is the attackship, a small (crew of four) attack craft mounting a very large spinal weapon capable of disabling other much large ships. The drawback is the light armour of the attackship, a tradeoff against the inertial weight of the gun. The Hegemony sometimes use these craft in space battles against well-armed enemies, where Needleships can provide cover.

Manoeuvrability: +1 pilot skill.
Ship gun: Negative beamer (S2d6+2S), +1 ship gunner skill.
Anti-personnel gun: Laser needler (L2d6+1E), −1 ship gunner skill.
Scanners: +0 pilot skill.
Astronav computer: +0 pilot skill.
Armour: Light (1d3).
Structure: 15.

HEGEMONY CRUISER

Ubiquitous craft across the Chrous, these Nova Guard vessels enforce Hegemony rule. Large, powerful and aggressive, cruisers are the most visible Hegemony vessels along with their Needleship complement.
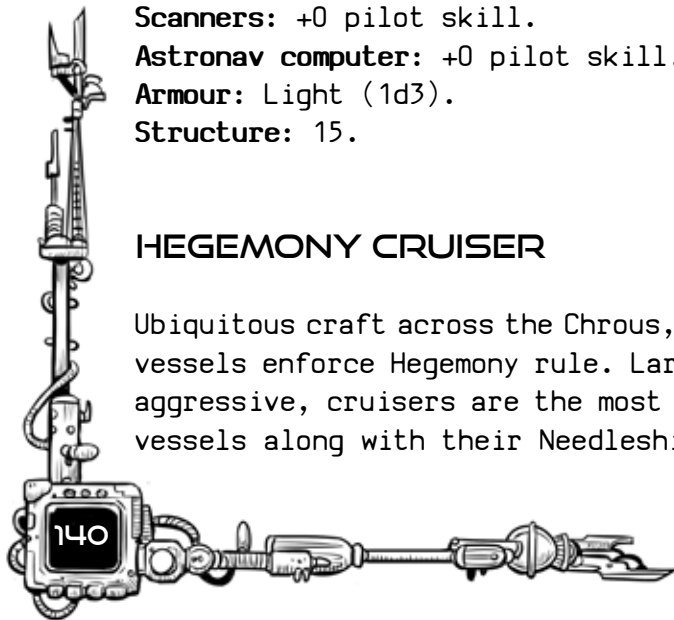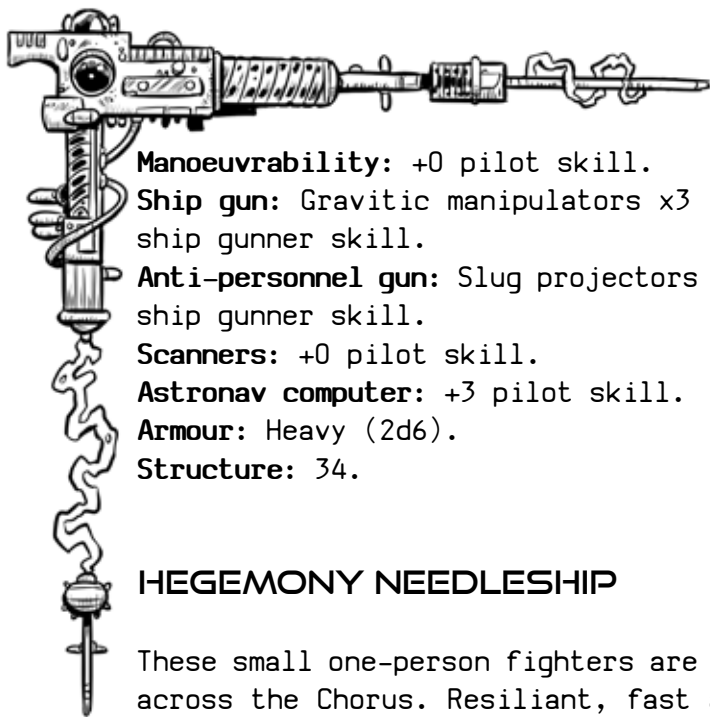
Manoeuvrability: +0 pilot skill.
Ship gun: Gravitic manipulators x3 (S2d6+1S), +2 ship gunner skill.
Anti-personnel gun: Slug projectors x4 (L2d6P), +1 ship gunner skill.
Scanners: +0 pilot skill.
Astronav computer: +3 pilot skill.
Armour: Heavy (2d6).
Structure: 34.

HEGEMONY NEEDLESHIP

These small one-person fighters are a common sight across the Chorus. Resiliant, fast and armed with pin beamers, Needleships are the bane of many a pirate force throughout the million worlds.

Manoeuvrability: +1 pilot skill.
Ship gun: Pin beamer (S1d6+1S), -1 ship gunner skill.
Anti-personnel gun: Laser spit gun (L2d6E), -1 ship gunner skill.
Scanners: +0 pilot skill.
Astronav computer: -2 pilot skill.
Armour: Light (1d3).
Structure: 9.

MISTRAL HAULER

A workhorse of the star-lanes, the Mistral is a well-liked and trusted craft for the independent trader. Sporting a good-sized cargo hold, decent armaments and some reasonable armour, the Mistral is a common sight around the worlds of the Chrous.
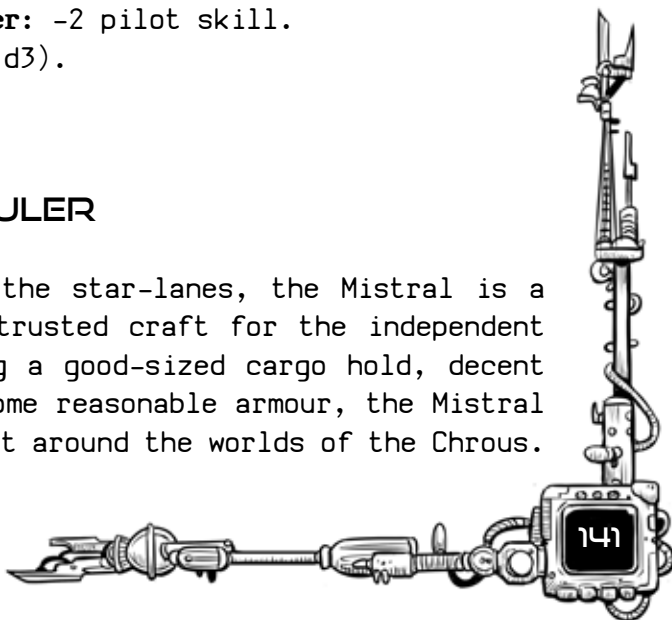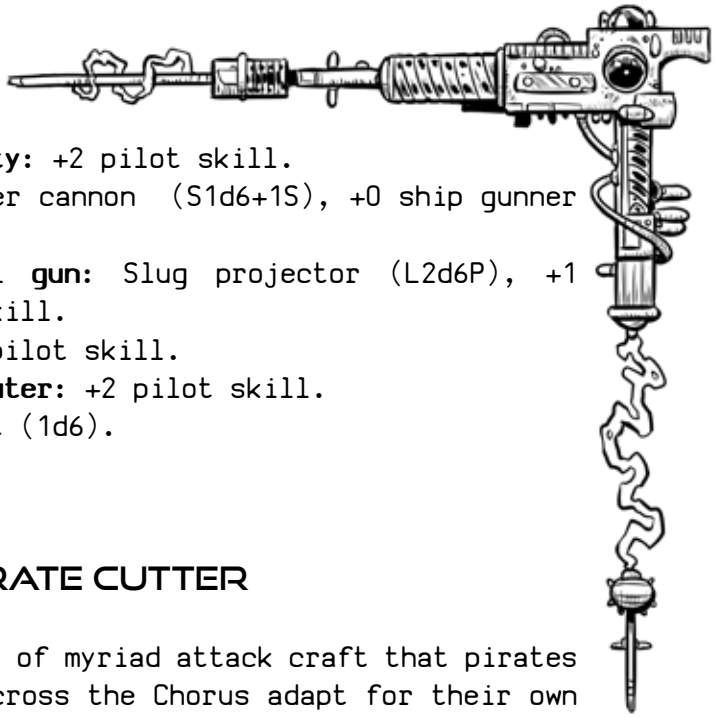
Manoeuvrability: +2 pilot skill.
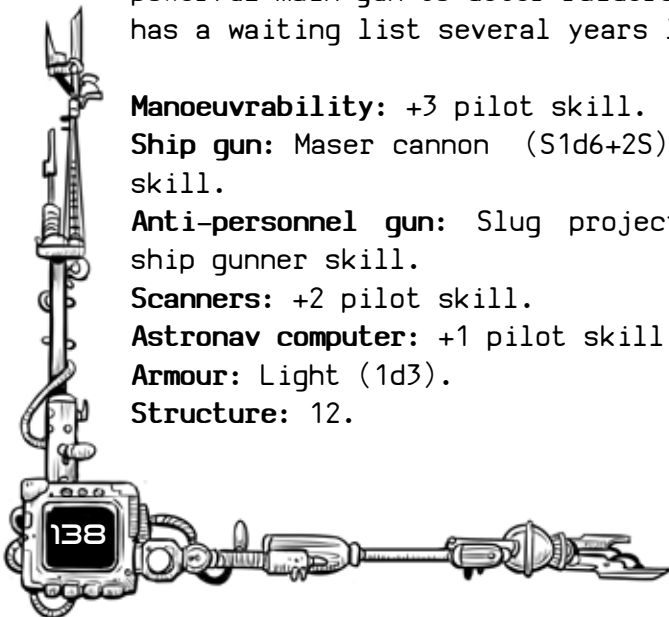**Ship gun:** Laser cannon (S1d6+1S), +0 ship gunner skill.
**Anti-personnel gun:** Slug projector (L2d6P), +1 ship gunner skill.
Scanners: +3 pilot skill.
Astronav computer: +2 pilot skill.
Armour: Modest (1d6).
Structure: 18.

OU'SOK PIRATE CUTTER

Typical of one of myriad attack craft that pirates and raiders across the Chorus adapt for their own ends, typically retrofitting civilian craft with heavy weapons and better armour. The Ou'sok manu-facture space yachts, and though their craft are old and outdated by modern standards, they are reliable and crucially easy to maintain.

Manoeuvrability: +1 pilot skill.
Ship gun: Blast projector (S1d6+2S), +2 ship gun-ner skill.
Anti-personnel gun: Punchgun (L2d6+1C), +1 ship gunner skill.
Scanners: +2 Pilot skill.
Astronav computer: +0 pilot skill.
Armour: Heavy (2d6).
Structure: 12.

WARP CONSORTIUM TECHCRAFT

The black sphere of a Warp Consortium techcraft is an unnerving sight. Often loaded with technology
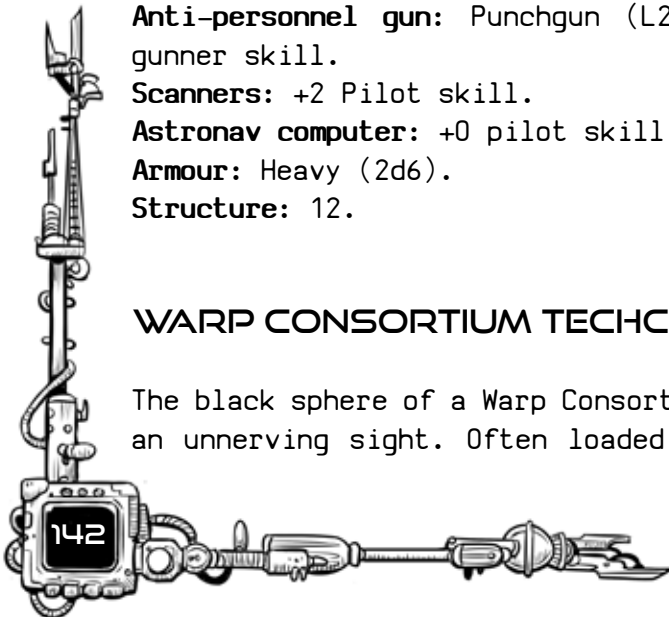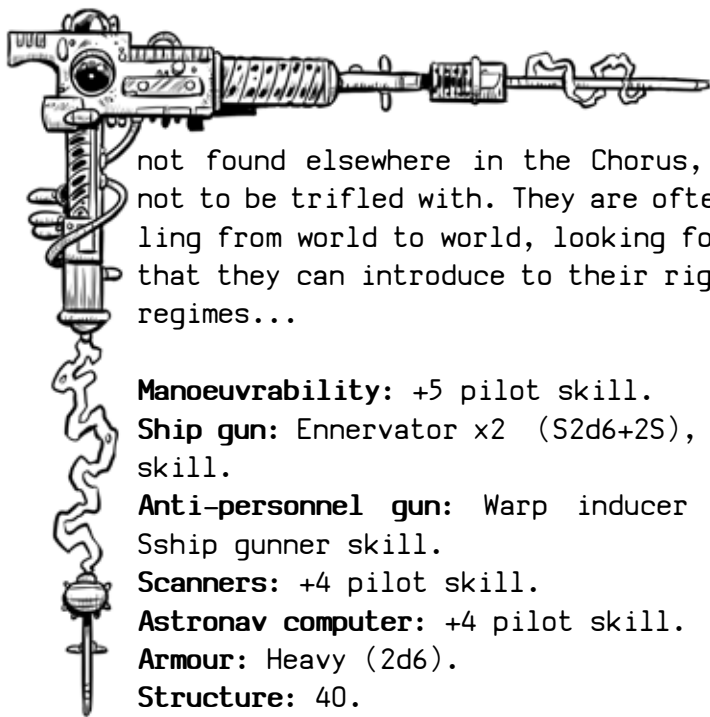
not found elsewhere in the Chorus, techcraft are not to be trifled with. They are often seen travelling from world to world, looking for warp touched that they can introduce to their rigorous training regimes...

Manoeuvrability: +5 pilot skill.
Ship gun: Ennervator x2 (S2d6+2S), +3 ship gunner skill.
Anti-personnel gun: Warp inducer (L2d6+2C), +1 Sship gunner skill.
Scanners: +4 pilot skill.
Astronav computer: +4 pilot skill.
Armour: Heavy (2d6).
Structure: 40.

OTHER VEHICLES

Note that the most of the rules for spacecraft can also be applied to other forms of vehicles. Apart from the lack of warp drives, cars, tanks and skimmers all have manoeuvrability, potentially guns, as well as armour and structure, and the combat and chase rules work in the same way. However, as vehicle guns may easily be used against normal characters, vehicle guns, armour and structure are on the same scale as player characters, rather than the 'spacecraft' scale of interstellar craft. Should you wish to use such vehicle weapons against starcraft, roll the vehicle gun's damage as normal and then divide the result by three. Similarly, should the spacecraft fire back, the spacecraft's gun damage should be multiplied by three. A separate critical table is used for vehicles, and given the
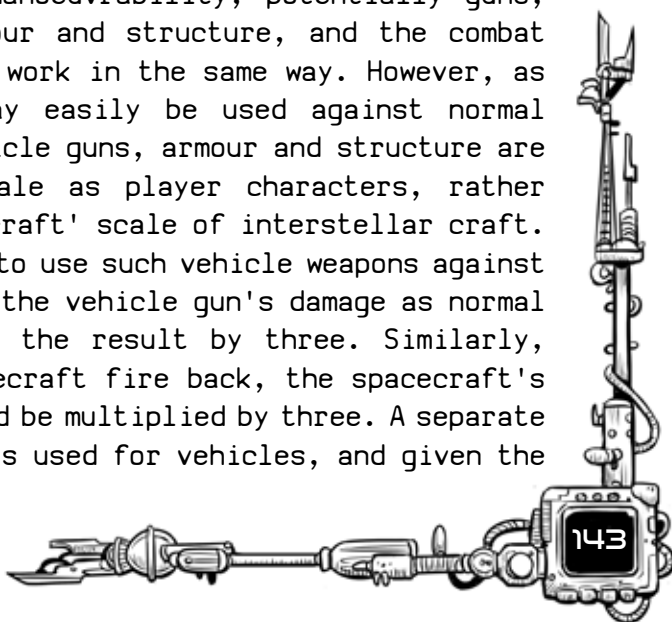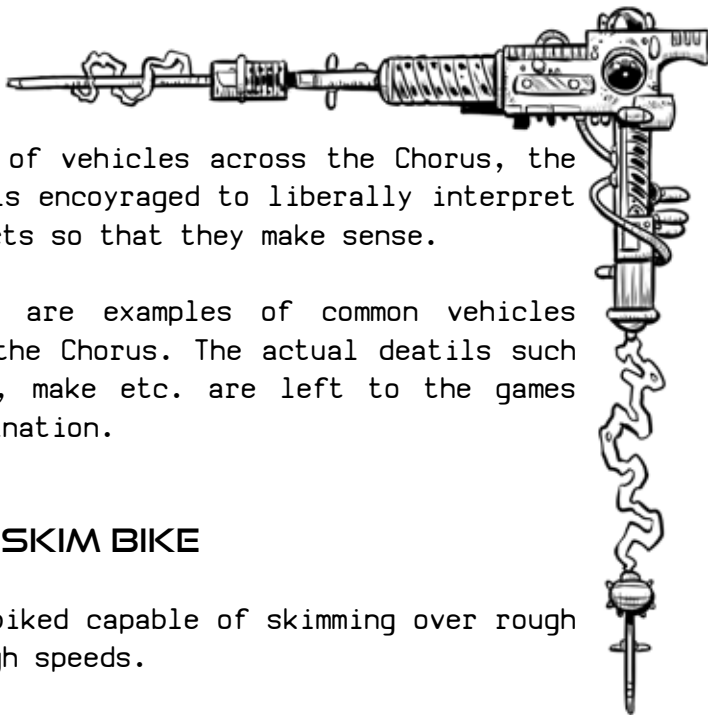
varied nature of vehicles across the Chorus, the games master is encoyraged to liberally interpret critical effects so that they make sense.

The following are examples of common vehicles found across the Chorus. The actual deatils such as appearance, make etc. are left to the games master's imagination.

ANTI-GRAV SKIM BIKE

A two-person biked capable of skimming over rough terrain at high speeds.

Manoeuvrability: +2 pilot skill.
Gun: None.
Armour: Light (1d3).
Structure: 18.

ALL-TERRAIN GROUND CAR

A four person rough terrain vehicle, sporting wheels and comfy seats.

Manoeuvrability: +1 pilot skill.
Gun: None.
Armour: Light (1d3).
Structure: 20.

MONOWHEEL BIKE

Fast racing bikes with a single wheel, common across the Chorus.
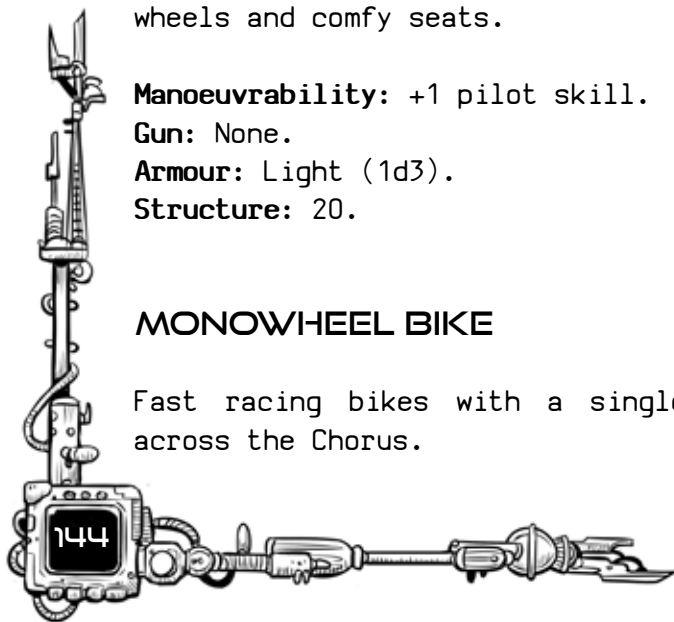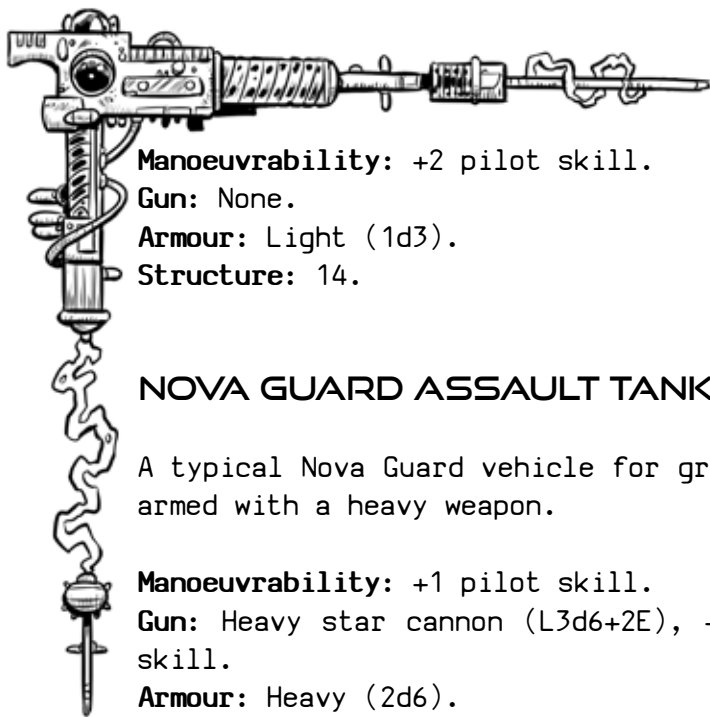
Manoeuvrability: +2 pilot skill.
Gun: None.
Armour: Light (1d3).
Structure: 14.

NOVA GUARD ASSAULT TANK

A typical Nova Guard vehicle for ground assaults, armed with a heavy weapon.

Manoeuvrability: +1 pilot skill.
Gun: Heavy star cannon (L3d6+2E), +1 ship gunner skill.
Armour: Heavy (2d6).
Structure: 44.

POLICE ENFORCER

An example of the police vehicles that are seen across the Chorus, backed up by Nova Guard heavy craft when the going gets tough.
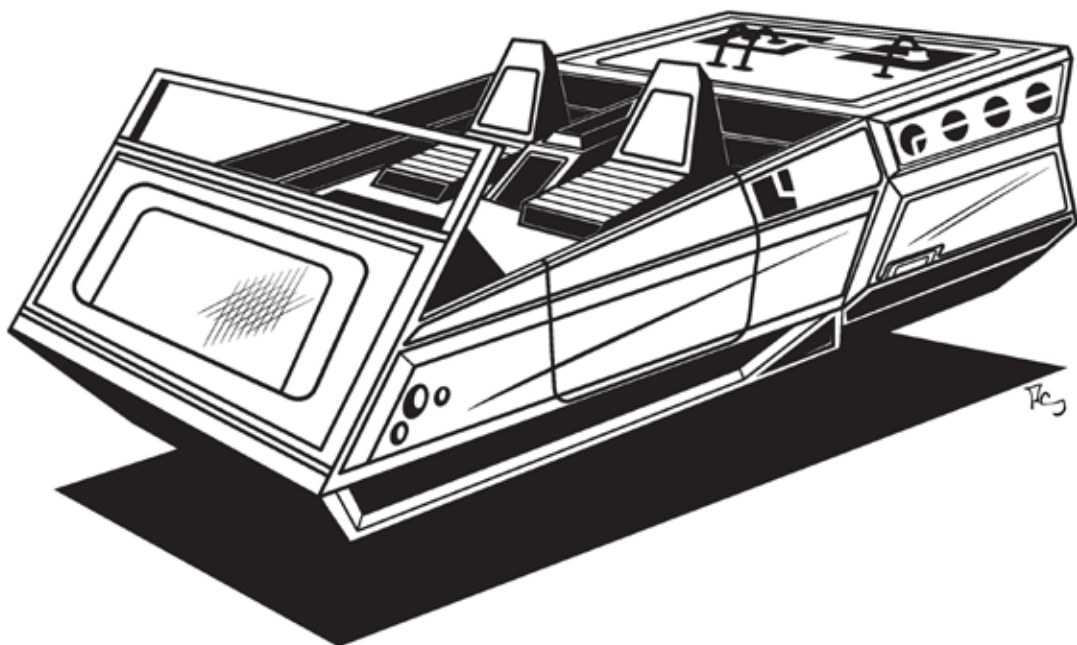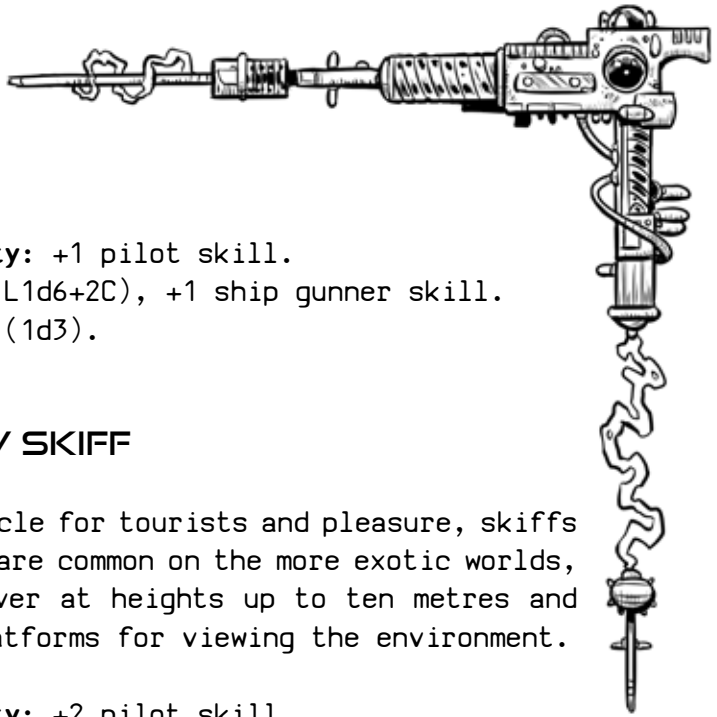
Manoeuvrability: +1 pilot skill.
Gun: Stunner (L1d6+2C), +1 ship gunner skill.
Armour: Light (1d3).
Structure: 21.

ZERO-GRAV SKIFF

A popular vehicle for tourists and pleasure, skiffs such as these are common on the more exotic worlds, where they hover at heights up to ten metres and make great platforms for viewing the environment.

Manoeuvrability: +2 pilot skill.
Gun: None.
Armour: Light (1d3).
Structure: 34.
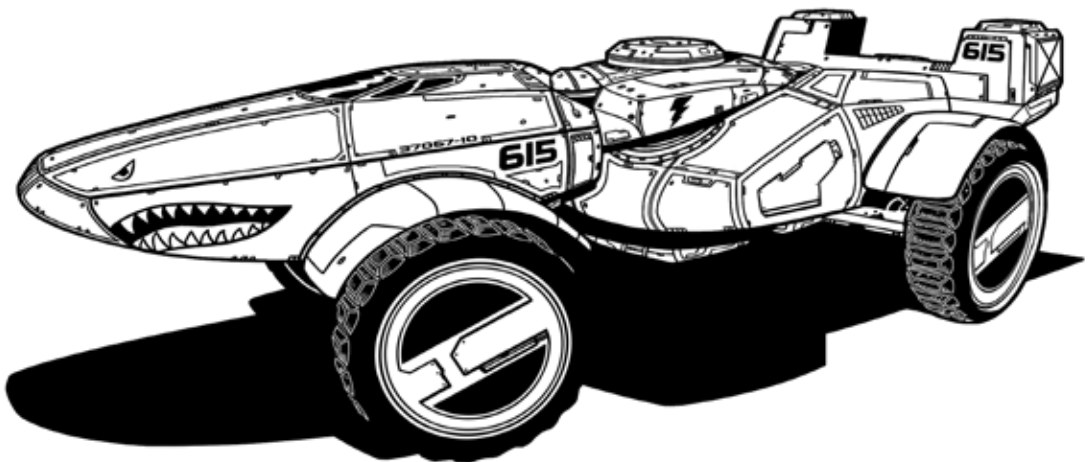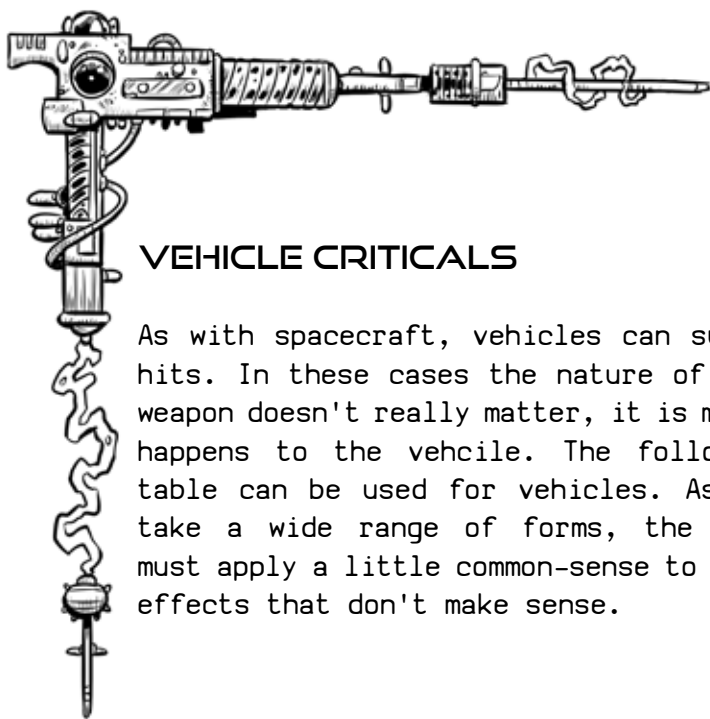
VEHICLE CRITICALS

As with spacecraft, vehicles can suffer critical hits. In these cases the nature of the attacking weapon doesn't really matter, it is more about what happens to the vehcile. The following critical table can be used for vehicles. As vehicles can take a wide range of forms, the games masters must apply a little common-sense to alter critical effects that don't make sense.
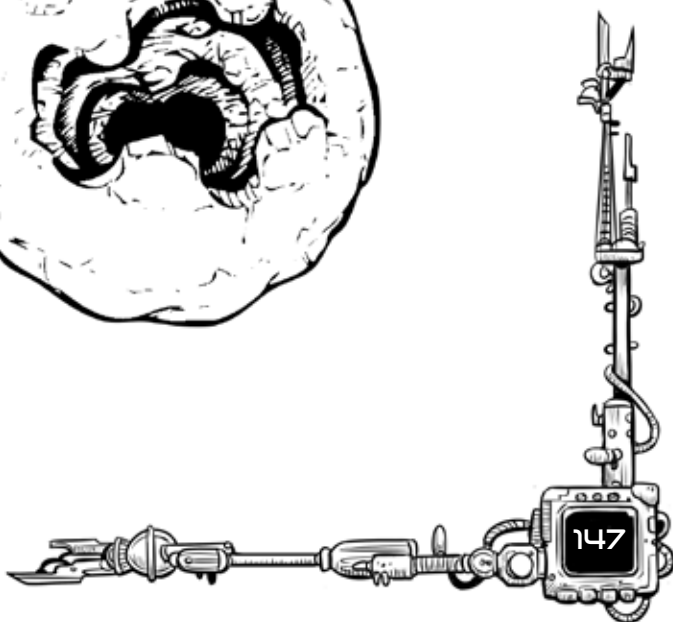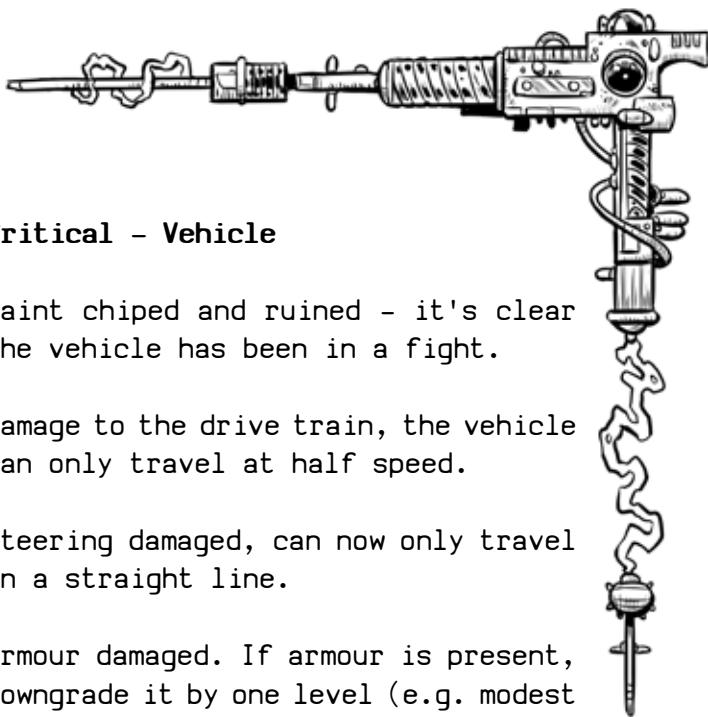
2d6 + bonus Critical – Vehicle

2   Paint chiped and ruined - it's clear the vehicle has been in a fight.

3   Damage to the drive train, the vehicle can only travel at half speed.

4   Steering damaged, can now only travel in a straight line.

5   Armour damaged. If armour is present, downgrade it by one level (e.g. modest to light, light to none).

6   Crew hit! A random member of the crew loses 2d6 Stamina.

7   Someone is thrown from the vehicle. They are stunned and prone for 1d6 rounds, and all tests are at a penalty of 3.

8   Engines die! The vehicle grinds to a halt.

9   Fuel hit! leaking chemicals or radiation everywhere...

10+   **Blasted and destroyed!**
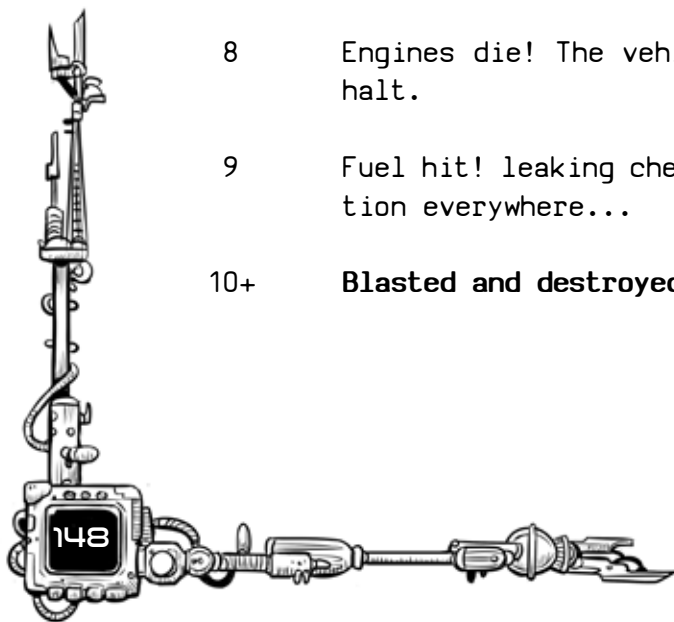
WARP GLYPHS
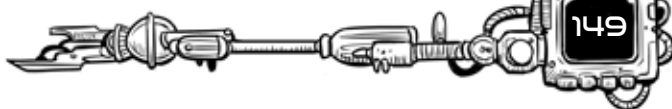
THE WARP MANIFEST

Anyone who has travelled through the warp becomes exposed to its weird energies. In many, this does not show itself to any great degree. But in a select few, who train their minds, the energies of the warp can be channelled into patterns called glyphs resulting in physical manifestations in the material universe. Glyphs are dangerous however – when expressing them, a 'warp touched' is allowing warp energy to flow through their brain. Getting it wrong can have devastating effects. Anyone can train themselves to express glyphs - it requires nothing but focus and time. However, few choose to do so, and most warp touched are considered borderline insane - what sane person allows alien energies access to their mind?

GLYPHS

The warp focus skill is used to manifest glyphs. Each separate glyph must be learned by the user, who must find another being who knows the glyph and is willing to share the unique mental pattern. Player characters can learn a number of glyphs equal to half of their career skill in either the Warp touched or Warp lord careers. Those who have no career skills in either can still have the warp focus skill, but cannot use it to express glyphs. Instead they can use it to resist the effects of glyphs.
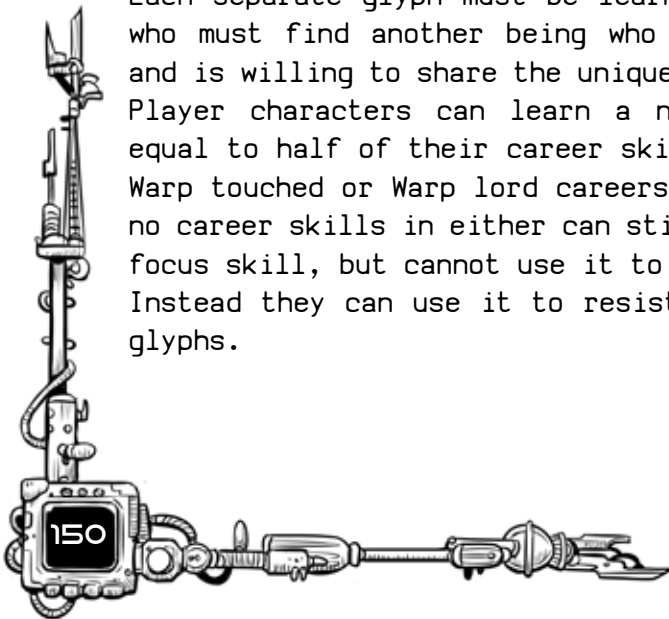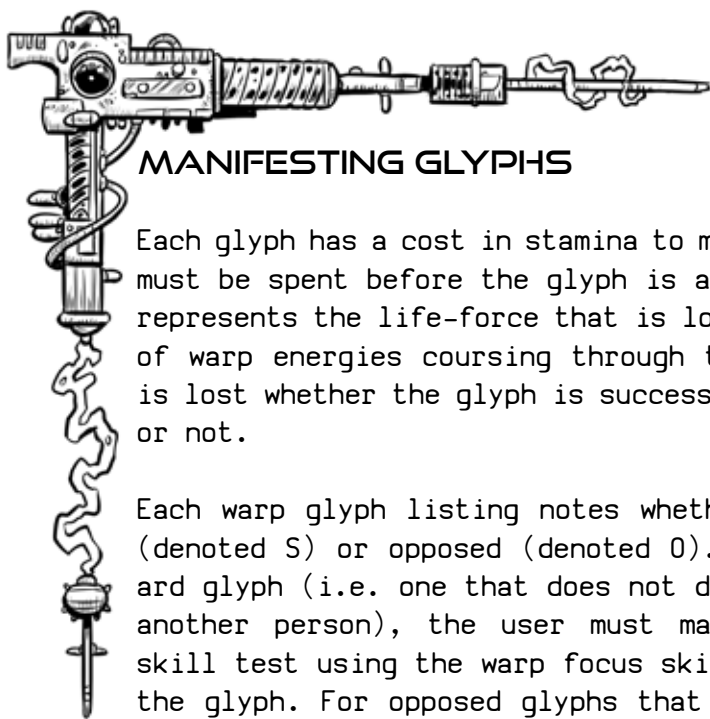
MANIFESTING GLYPHS

Each glyph has a cost in stamina to manifest, which must be spent before the glyph is attempted. This represents the life-force that is lost as a result of warp energies coursing through the brain, and is lost whether the glyph is successfully manifest or not.

Each warp glyph listing notes whether a standard (denoted S) or opposed (denoted O). For a standard glyph (i.e. one that does not directly effect another person), the user must make a standard skill test using the warp focus skill to manifest the glyph. For opposed glyphs that have a living target, the user must win an opposed warp focus skill test with the target to manifest the glyph. Note that beneficial glyphs that help a target are often opposed tests – this represents the body fighting back against unsound warp energies.

In either case, on a success, the glyph activates, on a failure, the glyph does not. Remember that regardless of success or failure, channelling the warp is unnatural and the character making the attempt to manifest the glyph must pay the associated stamina cost.

WARP BLEED

If a character attempts to manifest a glyph and rolls a 1 on the 1d20 used in the warp focus skill test, they have made a mistake in channelling the glyph, which is potentially deadly. The glyph fails and they pay the stamina cost as usual. They
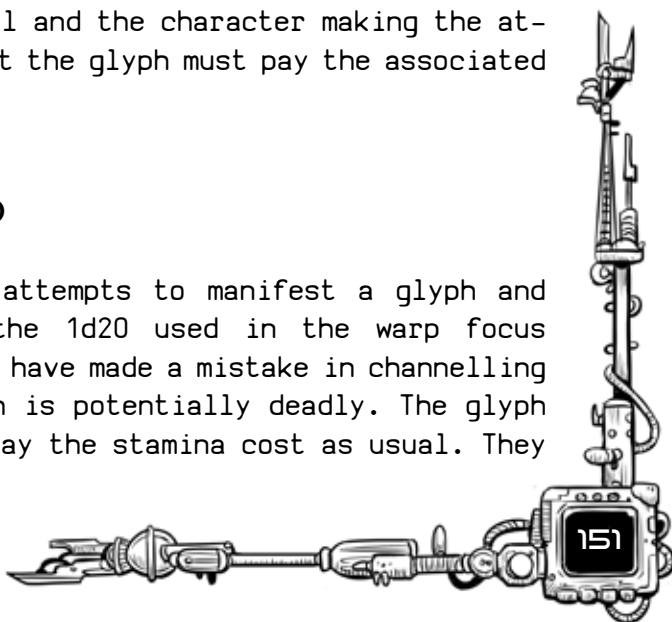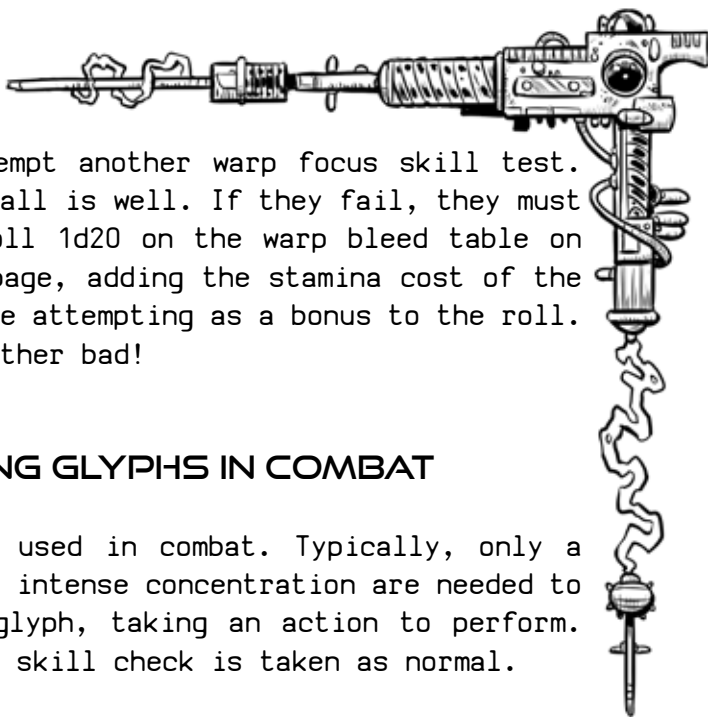
must then attempt another warp focus skill test. If they pass, all is well. If they fail, they must immediately roll 1d20 on the warp bleed table on the opposite page, adding the stamina cost of the glyph they were attempting as a bonus to the roll. This can be rather bad!

MANIFESTING GLYPHS IN COMBAT

Glyphs can be used in combat. Typically, only a few moments of intense concentration are needed to activate the glyph, taking an action to perform. The warp focus skill check is taken as normal.

GLYPHS AT CHARACTER CREATION

When a player creates a Warp touched character, they gain access to one glyph, which is rolled randomly on the glyph table. They may have the capability to learn more glyphs, but they only know this one at the beginning of play.

LEARNING NEW GLYPHS

If a Warp touched or Warp lord character wishes to learn a new glyph, they must already have capacity, i.e. not know more glyphs that half their appropriate career skill rounded down. If they don't have capacity, they will need to gain new skill levels until their career skill advances. If they do have sufficient capacity, they will need to find someone to teach them the glyph. An adventure in itself!
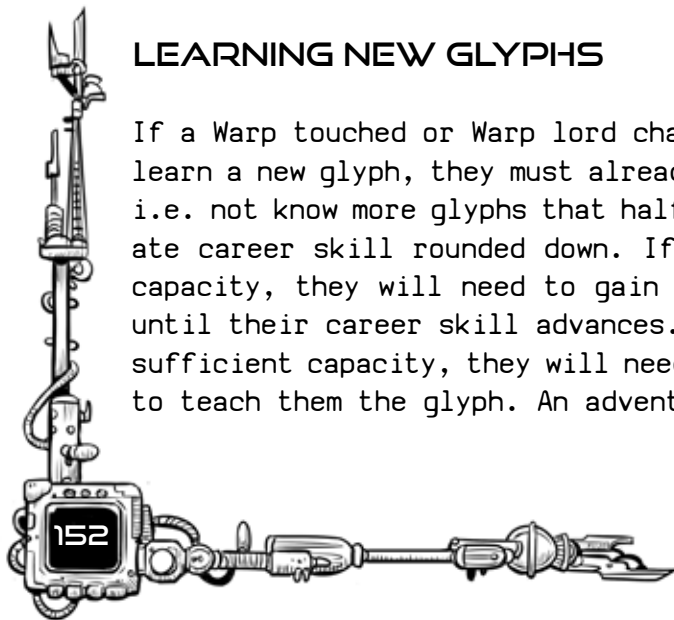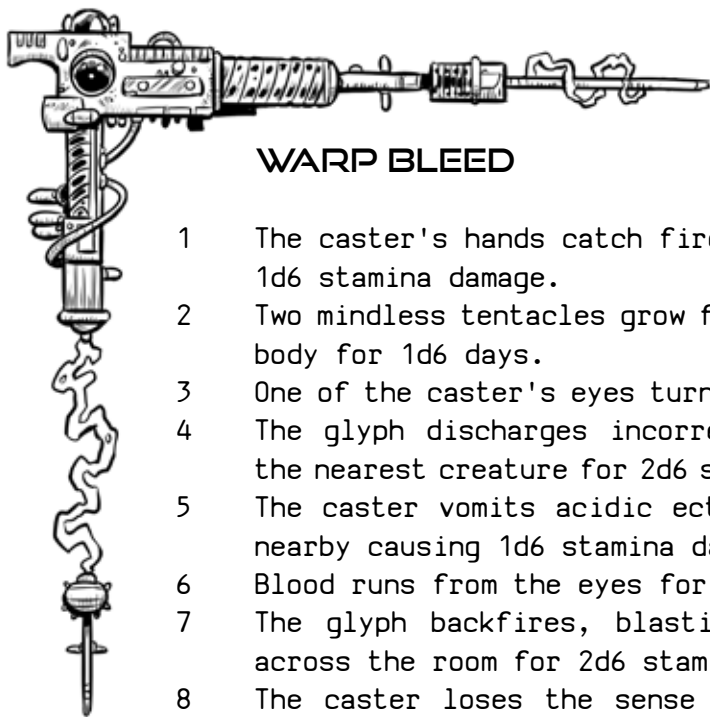
WARP BLEED

1	The caster's hands catch fire causing them 1d6 stamina damage.
2	Two mindless tentacles grow from the user's body for 1d6 days.
3	One of the caster's eyes turns milky white.
4	The glyph discharges incorrectly, hitting the nearest creature for 2d6 stamina damage.
5	The caster vomits acidic ectoplasm on all nearby causing 1d6 stamina damage.
6	Blood runs from the eyes for 1d6 days.
7	The glyph backfires, blasting the caster across the room for 2d6 stamina damage.
8	The caster loses the sense of taste, all food is like ash.
9	The caster's skin is bleached white.
10	All of the caster's hair falls out.
11	The caster's skin becomes translucent for 2d6 days.
12	The caster's arms are altered, growing small bone spurs.
13	The caster freezes like a statue for the next 1d3 days.
14	A miasma of warp energies fill a nearby space, causing 1d6+2 stamina damage to all.
15	The caster's eyes turn jet black for 1d6 weeks.
16	The caster is possessed by a malevolent warp being for 1d6 turns.
17	The caster loses the ability to manifest glyphs for 1d6 days, every attempt causes warp bleed.
18	The user gains a minor warp mutation.
19	The user gains a major warp mutation.
20	The user is swallowed by the warp!
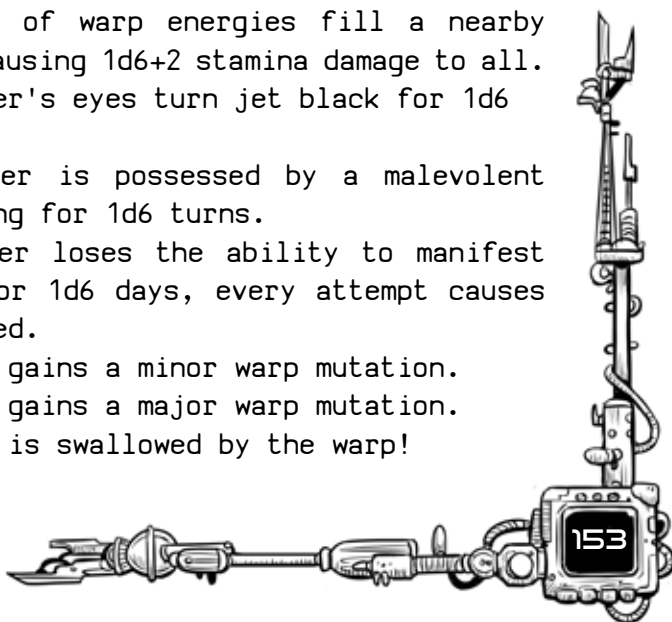
WARP MUTATIONS

Warp touched who suffer bleed whilst manifesting glyphs, and others who are exposed to the raw power of the warp, may develop a warp mutation as the energy of that dimension twists their bodies. If so, roll 1d20 on the tables overleaf to see what minor or major mutation they gain. These effects are permanent, unless the player characters can devise a means to remove them! Such warped beings are known as twists. At the games masters discretion player characters with minor mutations could continue, but would be hounded by the Nova Guard and detested by normal folk. Player characters who gain major mutations are usually driven insane by the changes wrought upon them.
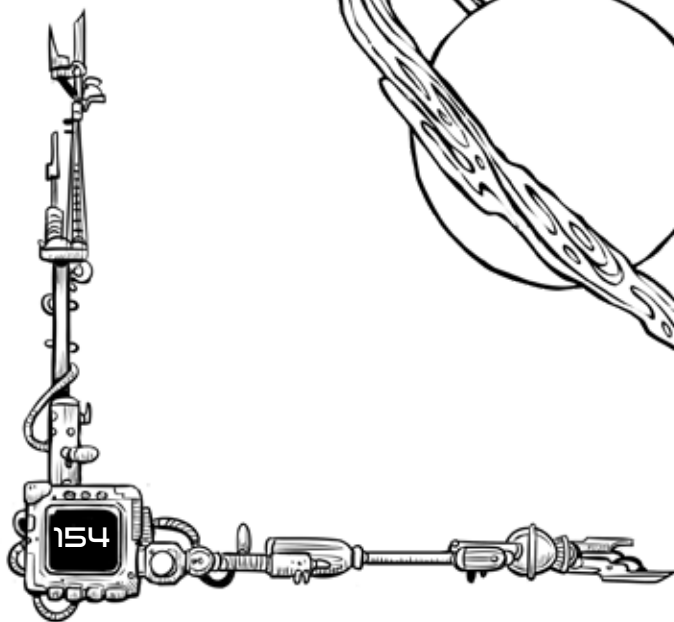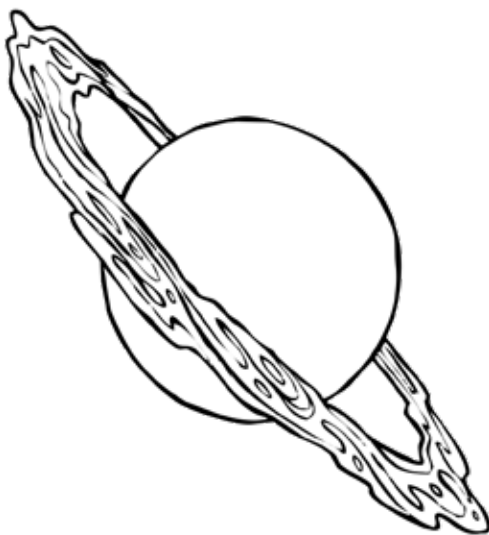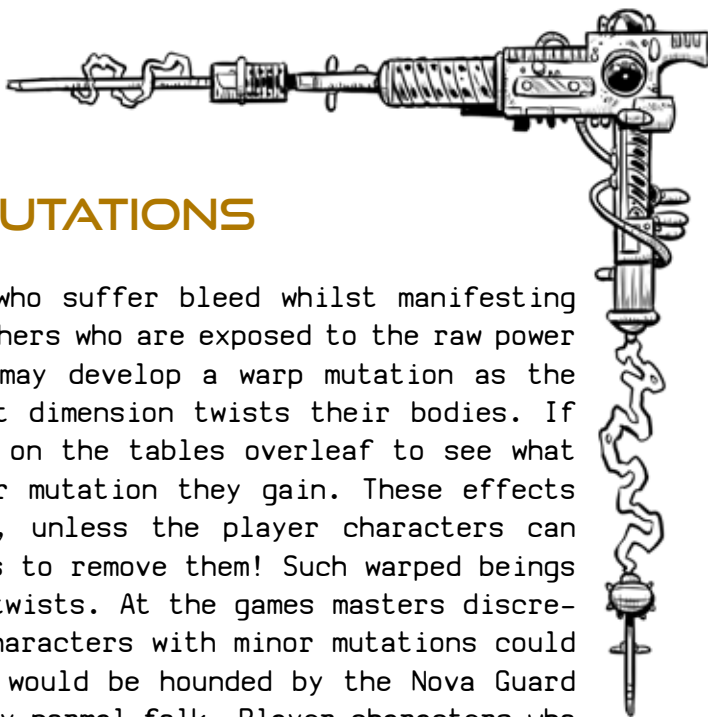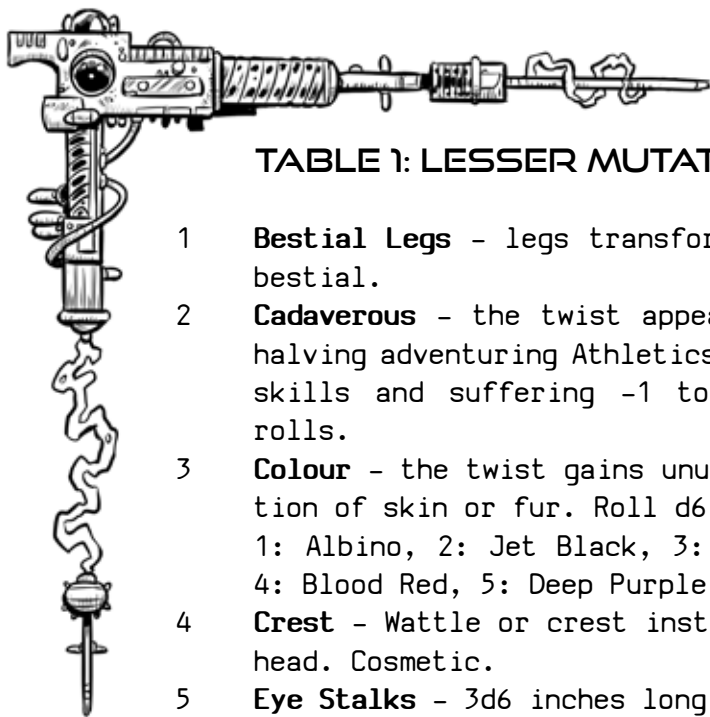
TABLE 1: LESSER MUTATIONS

1 **Bestial Legs** – legs transform to be fully bestial.

2 **Cadaverous** – the twist appears emaciated, halving adventuring Athletics and Endurance skills and suffering -1 to melee damage rolls.

3 **Colour** – the twist gains unusual pigmentation of skin or fur. Roll d6 –
1: Albino, 2: Jet Black, 3: Sickly Green, 4: Blood Red, 5: Deep Purple, 6: Sky Blue.

4 **Crest** – Wattle or crest instead of hair on head. Cosmetic.

5 **Eye Stalks** – 3d6 inches long. Cosmetic.

6 **Great Jaws** – and savage teeth. May bite as its attack action for 1d6 stamina damage.

7 **Headless** – head sinks slowly into the chest. Any critical strike to the head is ignored.

8 **Hunchback** – severe kyphosis. Cosmetic

9 **Huge Head** – grows twice the size of normal, often ridged or horned. May headbutt as its attack action for 1d6 damage.

10 **Long neck** – becomes 60 cm in length. Roll d6: 1–3 = rigid, 4–6 = flexible.

11 **One eye** – eyes fuse to a singular, cycloptic eye. Halve ranged attack roll results.

12 **One leg** – Legs fuse, the twist can hop at half speed, moving 2m as part of its action.

13 **Pin Head** – sever microcephaly. Halves all weapon and adventuring skill roll results.

14 **Quadraped** – Arms extend to knees, twist may move on all fours.

15 **Rearranged limbs** – Legs and arms swap. twist halves weapon and adventuring skill test results that require balance or gross
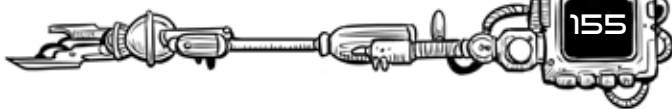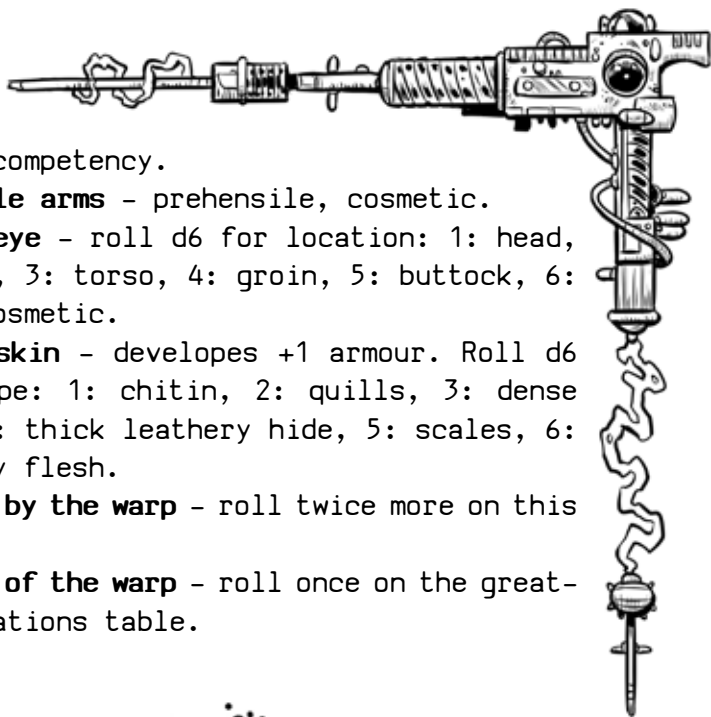
motor competency.

16   **Tentacle arms** – prehensile, cosmetic.

17   **Third eye** – roll d6 for location: 1: head, 2: arm, 3: torso, 4: groin, 5: buttock, 6: leg. Cosmetic.

18   **Tough skin** – developes +1 armour. Roll d6 for type: 1: chitin, 2: quills, 3: dense fur, 4: thick leathery hide, 5: scales, 6: rubbery flesh.

19   **Marked by the warp** – roll twice more on this table.

20   **Chosen of the warp** – roll once on the greater mutations table.
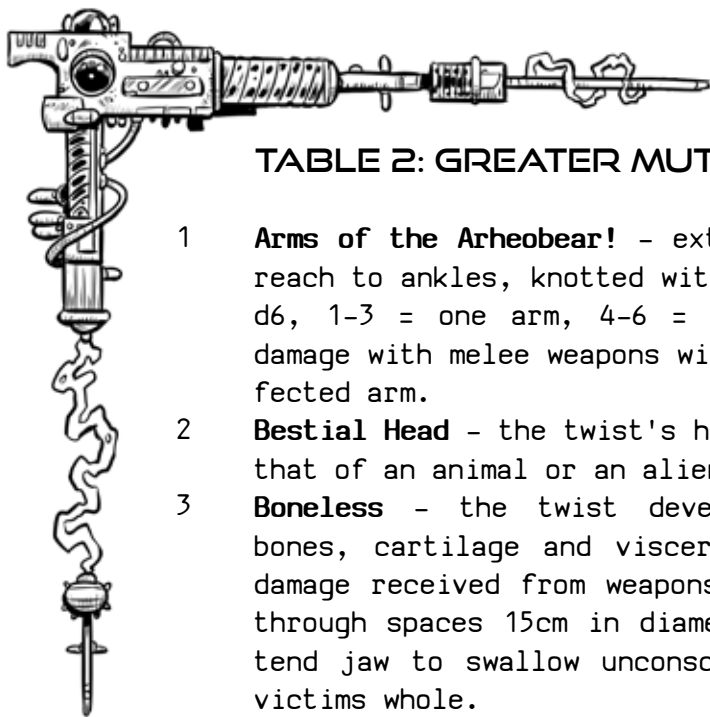
TABLE 2: GREATER MUTATIONS

1. **Arms of the Arheobear!** – extend arm(s) to reach to ankles, knotted with muscle. Roll d6, 1-3 = one arm, 4-6 = all arms. +d6 damage with melee weapons wielded with affected arm.

2. **Bestial Head** – the twist's head turns into that of an animal or an alien.

3. **Boneless** – the twist develops flexible bones, cartilage and viscera; halves all damage received from weapons, can squeeze through spaces 15cm in diameter. Can distend jaw to swallow unconscious or bound victims whole.

4. **Blood Rage** – the twist is subject to frenzy, doubling its weapon skill when instigating attacks but halving it when attacked.

5. **Breathes Miasma** – once per round, as an extra attack action, the twist spews caustic vomit at an engaged opponent, inflicting 1d6+3 stamina damage that ignores armour.

6. **Warp Spawn** – gains an additional 1d3 greater mutations.

7. **Champion of arms** – endowed with surpassing ferocity by the warp: +2 actions per round.

8. **Evil Eye** – an extra eye in the forehead glowing with sickly light that scours and ruptures all it regards. Once per round, as an extra attack action, the twist may make a gaze attack, inflicting 1d6+3 stamina damage that ignores armour.

9. **Flyer** – the twist is endowed with a functioning pair of wings they may glide or fly with.

10. **Gaping Maw** – a cavernous, toothy mouth in
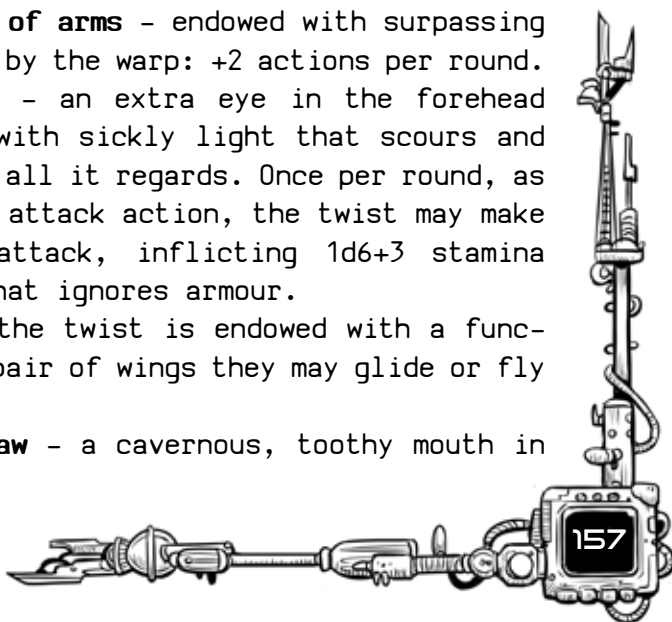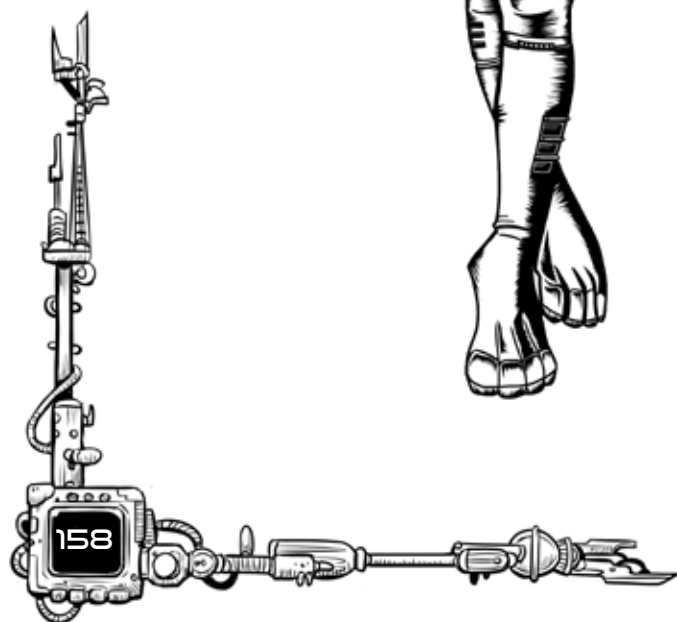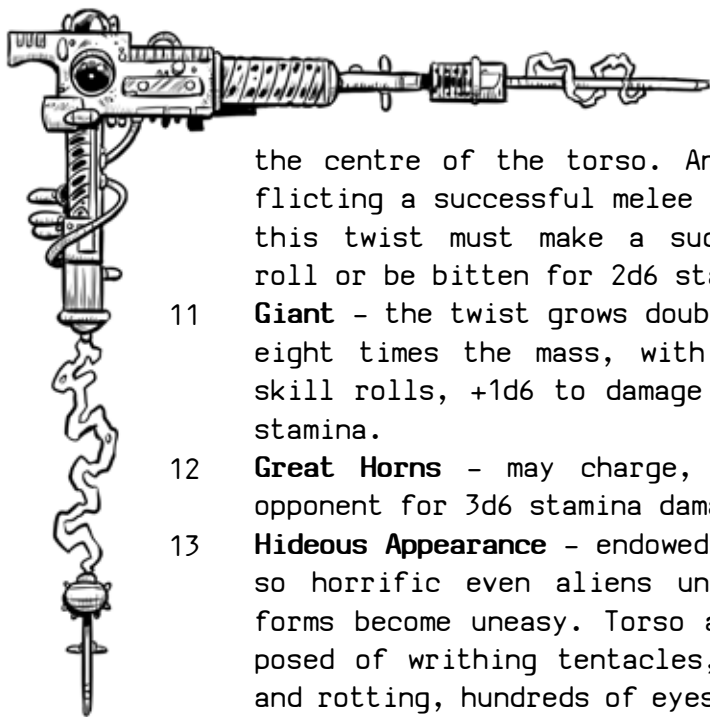
the centre of the torso. An opponent inflicting a successful melee attack against this twist must make a successful dodge roll or be bitten for 2d6 stamina damage.

11 **Giant** – the twist grows double in size and eight times the mass, with +2 to attack skill rolls, +1d6 to damage rolls and +12 stamina.

12 **Great Horns** – may charge, attacking one opponent for 3d6 stamina damage.

13 **Hideous Appearance** – endowed with a visage so horrific even aliens unused to human forms become uneasy. Torso and limbs composed of writhing tentacles, flesh putrid and rotting, hundreds of eyes and mouths, a voice that whispers the torment of a thousand screaming children – all in one twist, for example. The GM is encouraged to play this for all it is worth. Double adventuring skill total for Intimidate rolls.

14 **Horrible Stench** – generates noxious body odour that can be smelled from the next field. Halve adventuring skill attempts at stealth and any social interaction except Intimidate.

15 **Leaper** – grows prodigiously muscled legs. Can leap during action.

16 **Multiple Arms** – the twist grows 1d3 extra arms and gains 1 extra attack action per round.

17 **Multiple Heads** – the twist gains an additional head that chatters and bleats continually. When coordinated, gains an additional attack action per round. If one head can be distracted, thwarted or otherwise disengaged from its task the twist will
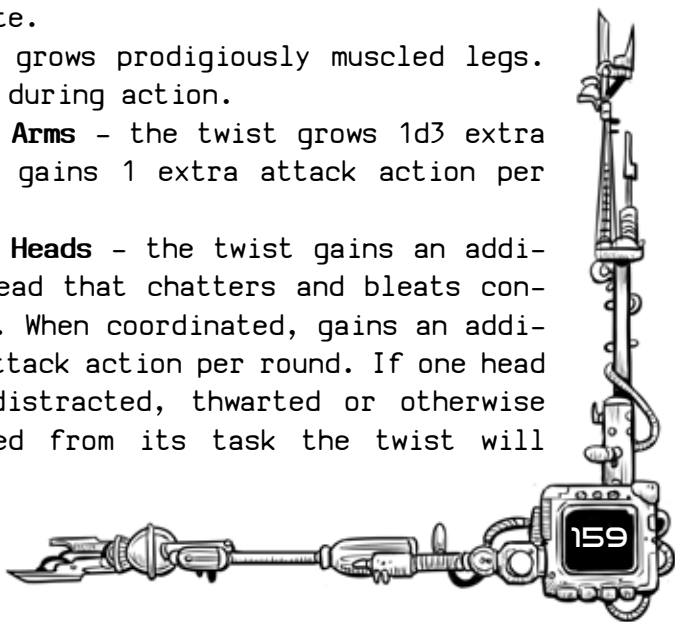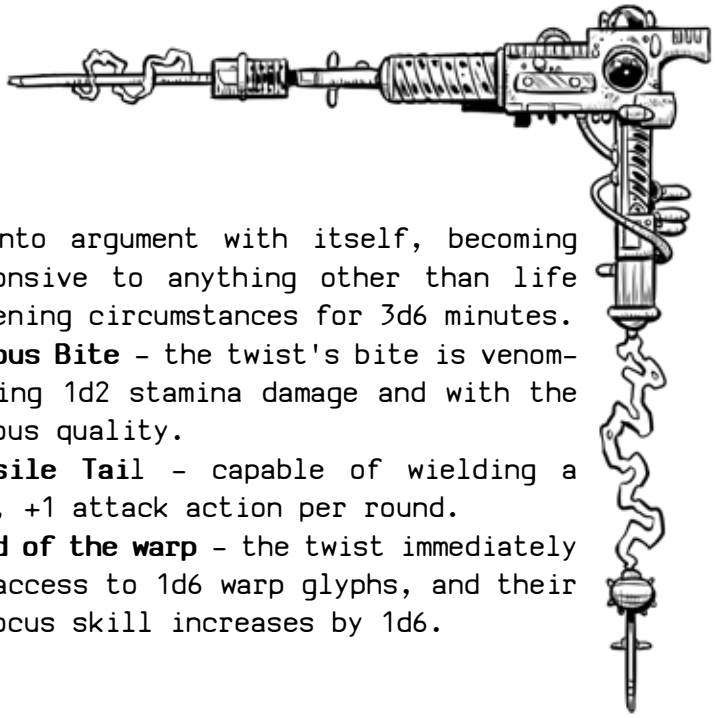
fall into argument with itself, becoming unresponsive to anything other than life threatening circumstances for 3d6 minutes.

18 **Poisonous Bite** – the twist's bite is venomous doing 1d2 stamina damage and with the Poisonous quality.

19 **Prehensile Tail** – capable of wielding a weapon, +1 attack action per round.

20 **Blessed of the warp** – the twist immediately gains access to 1d6 warp glyphs, and their warp focus skill increases by 1d6.
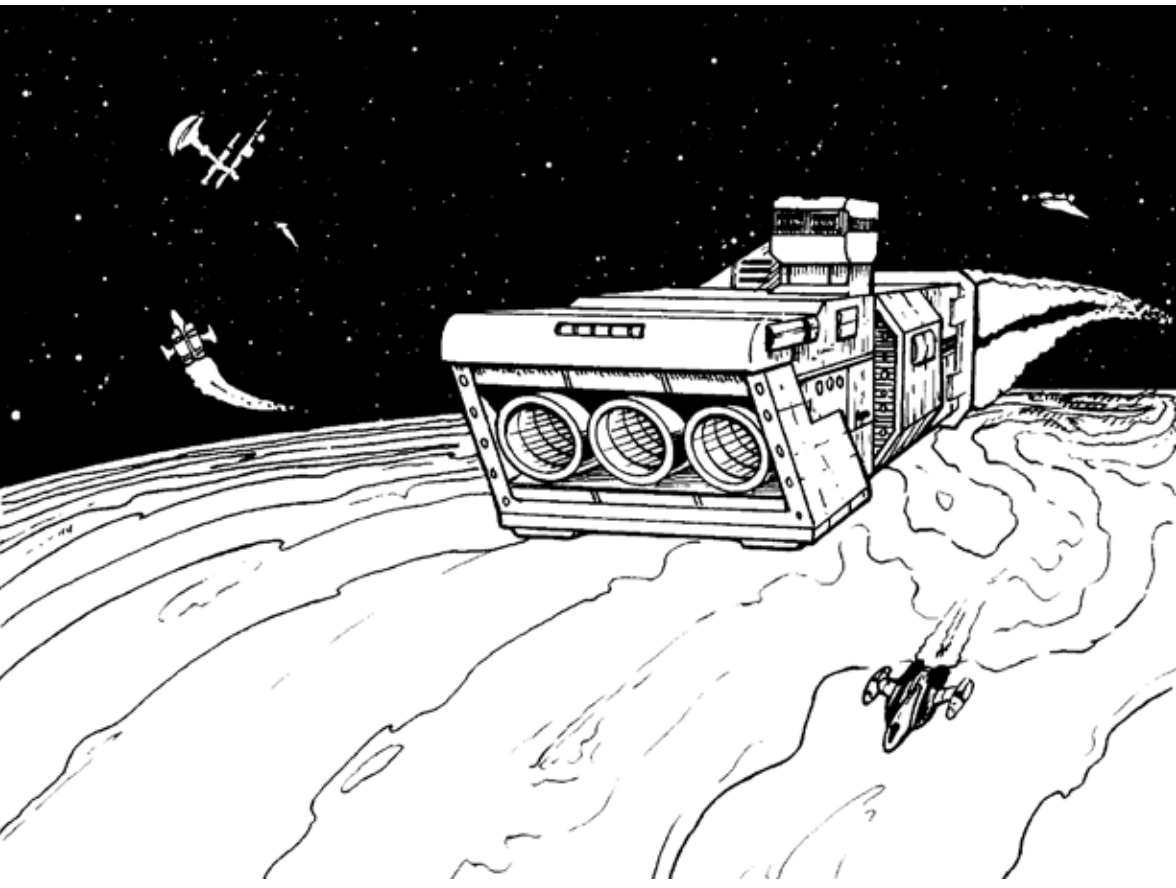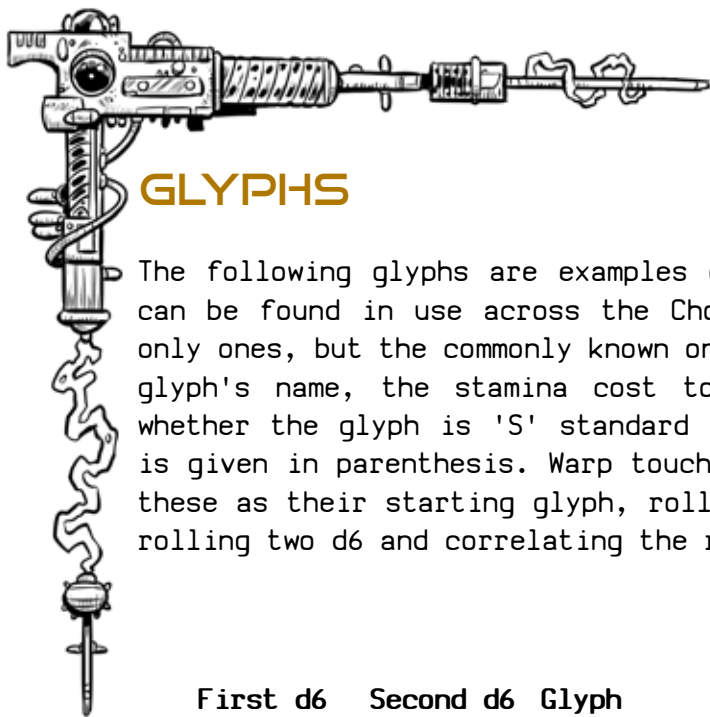
GLYPHS

The following glyphs are examples of glyphs that can be found in use across the Chorus - not the only ones, but the commonly known ones. After each glyph's name, the stamina cost to manifest and whether the glyph is 'S' standard or 'O' opposed is given in parenthesis. Warp touched gain one of these as their starting glyph, rolled randomly by rolling two d6 and correlating the result.

First d6	Second d6	Glyph
1	1	Burnout (5/S)
	2	Crack (4/S)
	3	Dead zone (4/S)
	4	Deafness (3/S)
	5	Deconstruct (5/O)
	6	Deny gravity (3/S)
2	1	Doppelganger (4/S)
	2	Esoteric flame (3/S)
	3	Master (4/O)
	4	Echoes (3/S)
	5	Enhance (4/S)
	6	Ether scream (3/S)
3	1	Ethereal shield (4/S)
	2	Stupefy (5/O)
	3	Glitch (3/S)
	4	Hammer (3/S)
	5	Heal (2/S)
	6	Images (4/S)
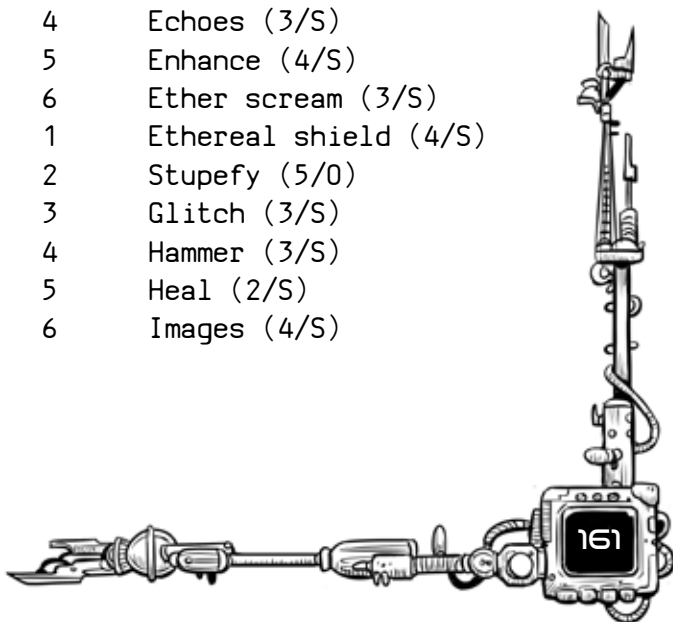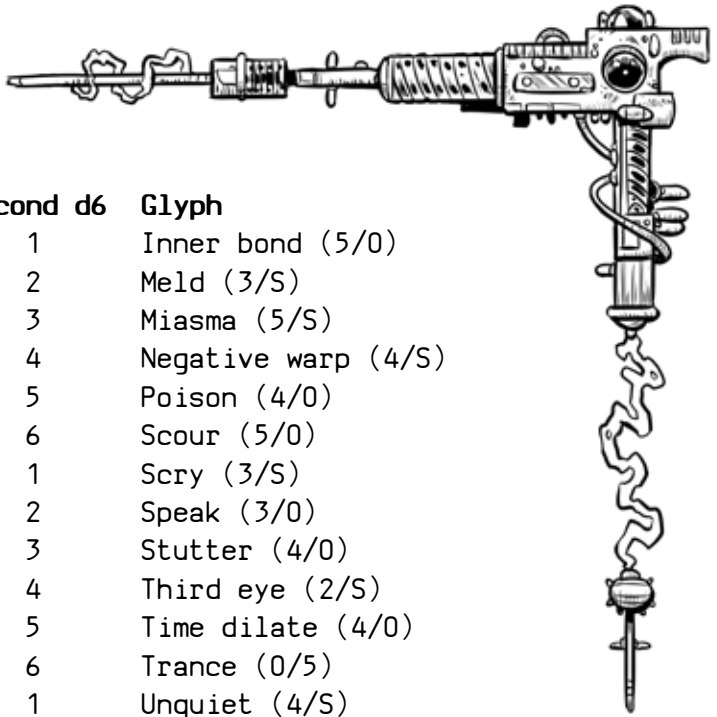
First d6	Second d6	Glyph
4	1	Inner bond (5/0)
	2	Meld (3/S)
	3	Miasma (5/S)
	4	Negative warp (4/S)
	5	Poison (4/0)
	6	Scour (5/0)
5	1	Scry (3/S)
	2	Speak (3/0)
	3	Stutter (4/0)
	4	Third eye (2/S)
	5	Time dilate (4/0)
	6	Trance (0/5)
6	1	Unquiet (4/S)
	2	Unseen (4/S)
	3	Vermin (4/S)
	4	Warp blast (4/S)
	5	Warp path (4/S)
	6	Warp strike (4/0)

BURNOUT (5/S)

This glyph will burnout any small, delicate electronic device, for example a computer, or the lock on an electronic door. The item will be destroyed by the warp energies, so it will be obvious that it has been tampered with.

CRACK (4/S)

The user creates a crack in reality that acts like a wall between themselves and a target. The crack is two metres high and wide, and may be used to
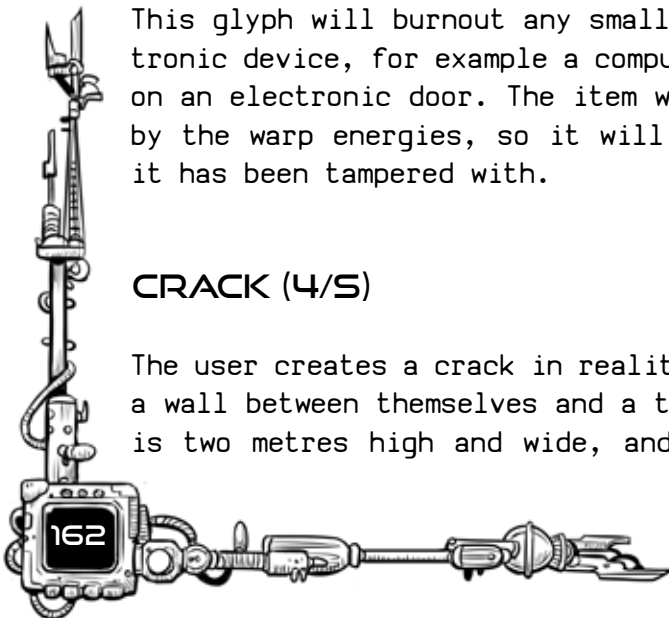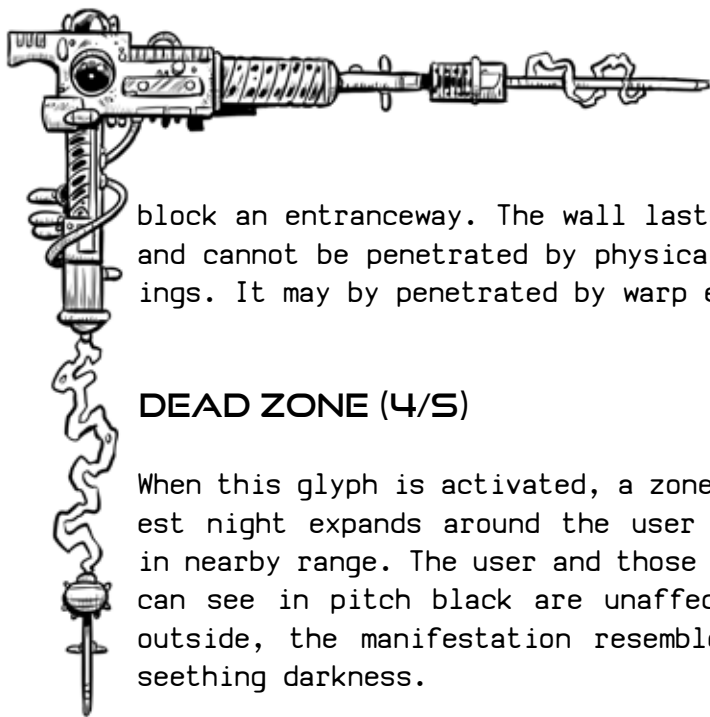
block an entranceway. The wall lasts 1d6 minutes, and cannot be penetrated by physical items or beings. It may by penetrated by warp energy.

DEAD ZONE (4/S)

When this glyph is activated, a zone of the blackest night expands around the user and all those in nearby range. The user and those creatures that can see in pitch black are unaffected. From the outside, the manifestation resembles a cloud of seething darkness.

DEAFNESS (3/S)

This glyph renders anyone nearby the user insidiously deaf. They don't notice the change, but may become aware of it depending on the circumstances. The glyph lasts 1d6 rounds, during which even the loudest noise cannot be heard by those so affected.

DECONSTRUCT (5/O)

Using this glyph, the user is able to deconstruct the physical manifestation of a warp creature. Once activated, the user engages in a conflict of warp focus skill against any creatures that originated from the warp in nearby range. If successful, the beings are destroyed in a crackling discharge. If unsuccessful, the user suffers 1d3 stamina loss.
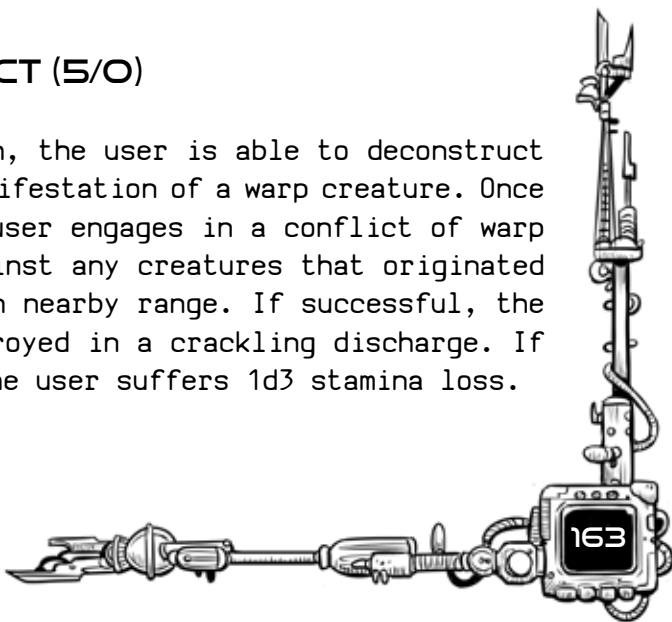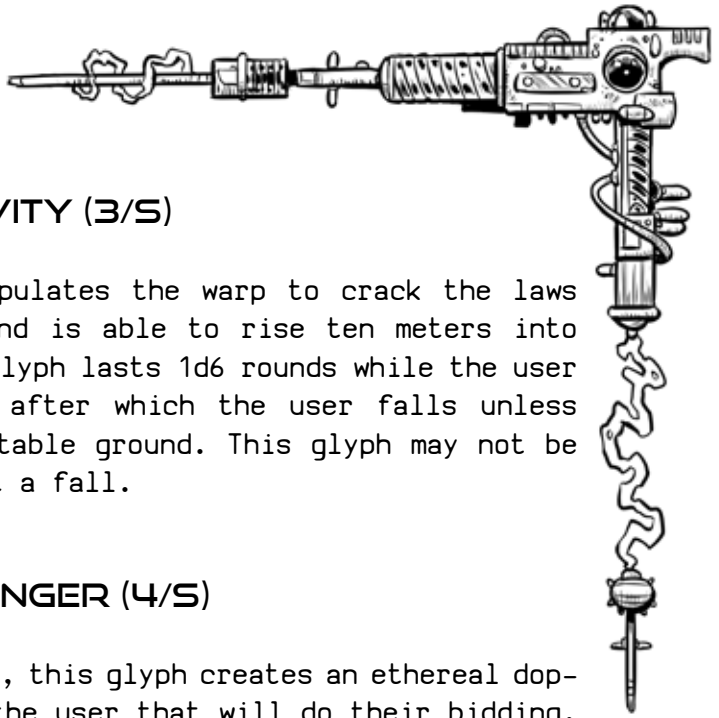
DENY GRAVITY (3/S)

The user manipulates the warp to crack the laws of physics, and is able to rise ten meters into the air. The glyph lasts 1d6 rounds while the user concentrates, after which the user falls unless they are on stable ground. This glyph may not be used to arrest a fall.

DOPPELGANGER (4/S)

Once activated, this glyph creates an ethereal doppelganger of the user that will do their bidding. The creature is intelligent, silent, and deeply disturbing, but it is able to carry messages and items over vast distances (planetary range) for the user, travelling at warp speed, and may fetch small items that fit in the hand. The creature remains to haunt the user for 1d6 hours.

ESOTERIC FLAME (3/S)

The user is able to manipulate warp resonance to set fire to something within nearby range that is flammable, as if a flaming torch had been held against it for several seconds. This can be used to set clothing alight. During activation, sparks are visible flying from the user's head toward the target.
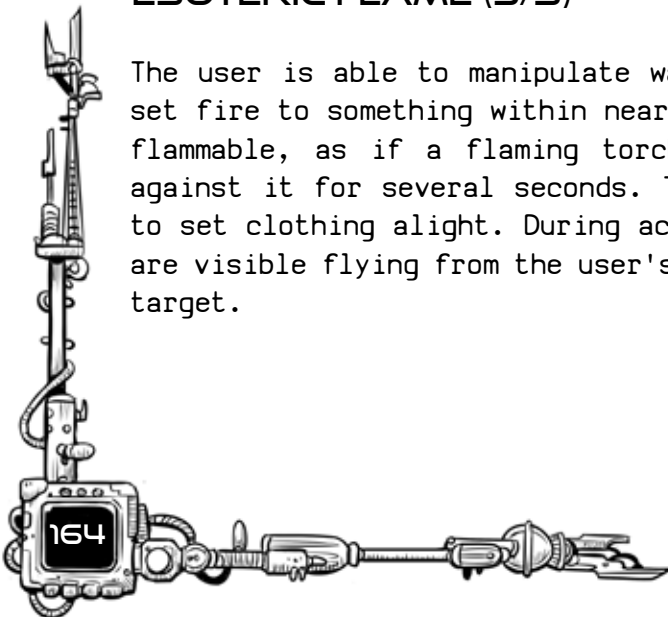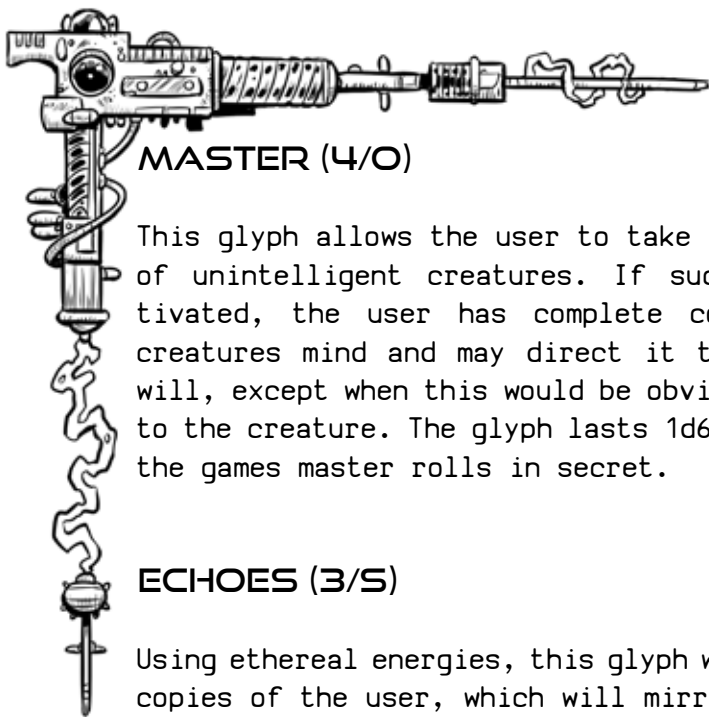
MASTER (4/0)

This glyph allows the user to take over the minds of unintelligent creatures. If successfully activated, the user has complete control of the creatures mind and may direct it to act as they will, except when this would be obviously damaging to the creature. The glyph lasts 1d6 rounds, which the games master rolls in secret.

ECHOES (3/S)

Using ethereal energies, this glyph will create 1d3 copies of the user, which will mirror the actions of their parent. Enemies will not know which is the real user. The effect lasts 1d6 rounds.

ENHANCE (4/S)

Warp energies flow into any weapon, making it ethereal and thus able to damage beings normally only damaged by such things. The weapon will also inflict an additional 1d6 stamina damage in combat. The effect lasts for 1d6 turns, after which the device becomes burnt-out, brittle and breaks. Can be used with guns which are destroyed after the manifestation ends.

ETHER SCREAM (3/S)

Manifesting this glyph over an area nearby the user creates an ethereal alarm. Anyone entering who is not an ally of the user triggers the alarm, which
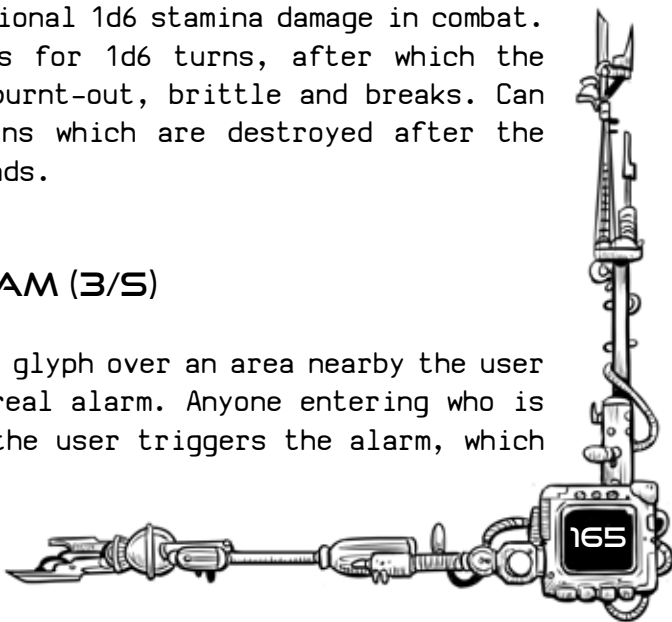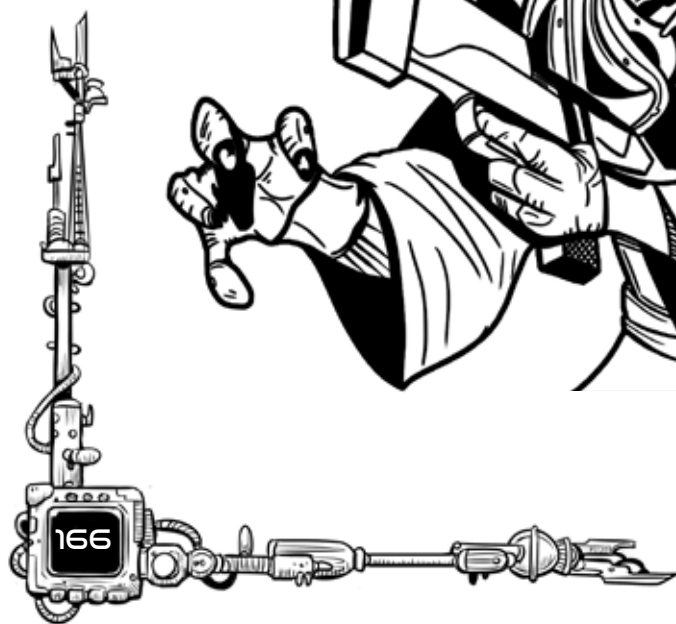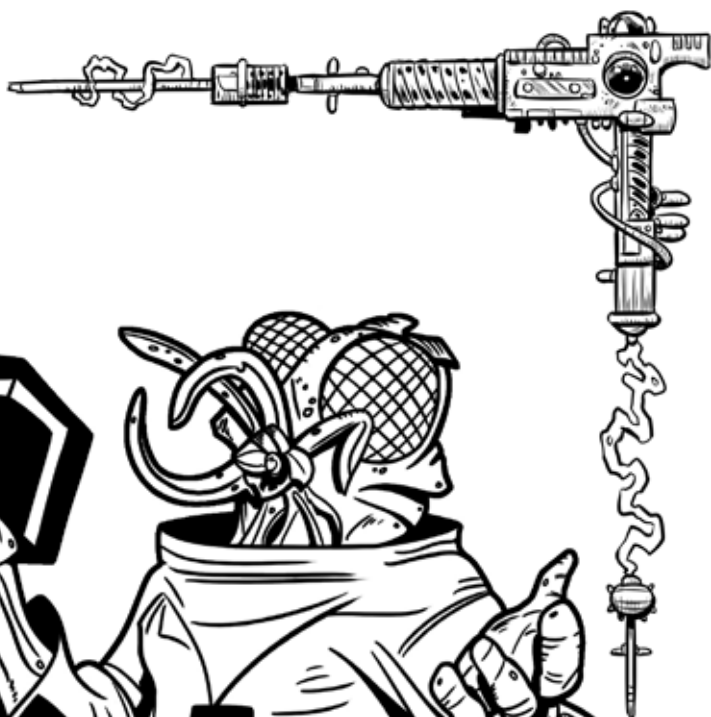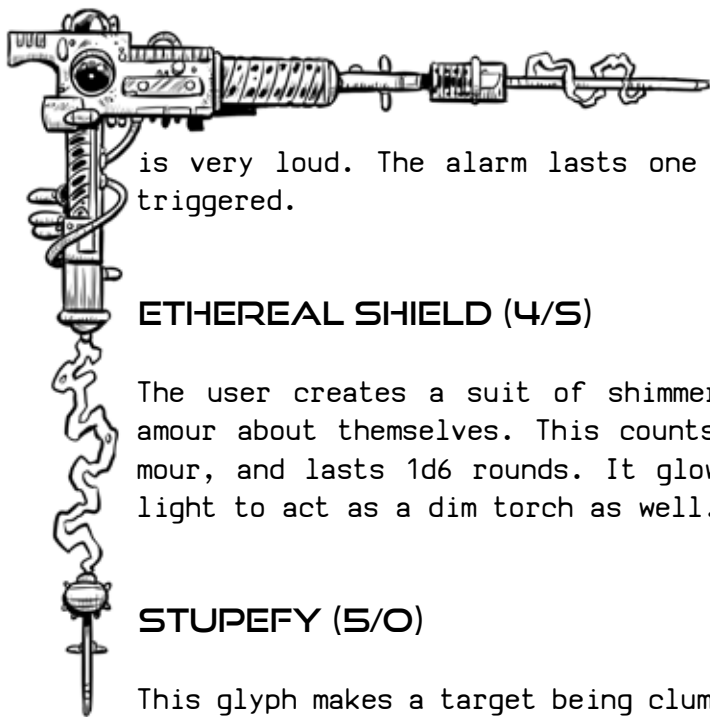
is very loud. The alarm lasts one day, or until triggered.

ETHEREAL SHIELD (4/S)

The user creates a suit of shimmering, ethereal amour about themselves. This counts as heavy armour, and lasts 1d6 rounds. It glows with enough light to act as a dim torch as well.

STUPEFY (5/O)

This glyph makes a target being clumsy and disorientated. For 1d6 rounds it will be unable to pick up its weapon, make a coordinated attack or do anything else that requires physical coordination.

GLITCH (3/S)

Flickering into the warp, a user who is falling from a height 'glitches' to the floor, escaping harm. A strong smell of ozone and crackling energy discharges remain.

HAMMER (3/S)

This glyph gives the user enhanced strength, so that their melee attacks hit like hammer blows. In combat, if the user hits a target, roll the damage dice twice and take the better result. Lasts for 1d6 rounds of combat.
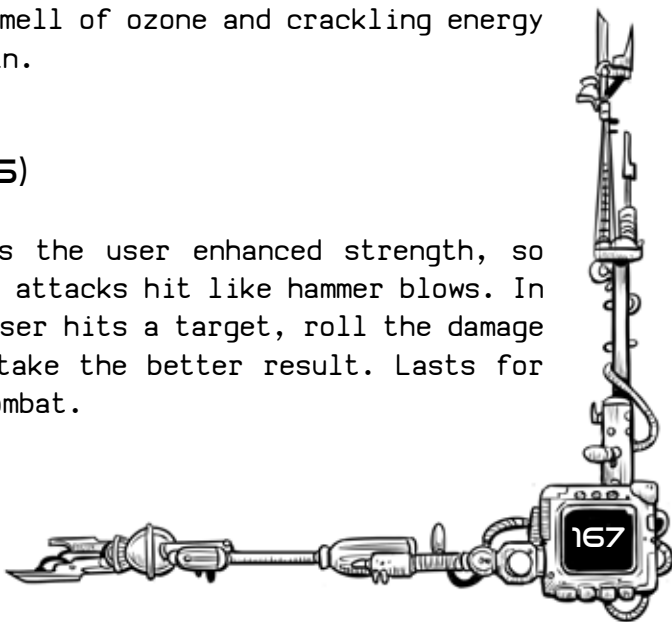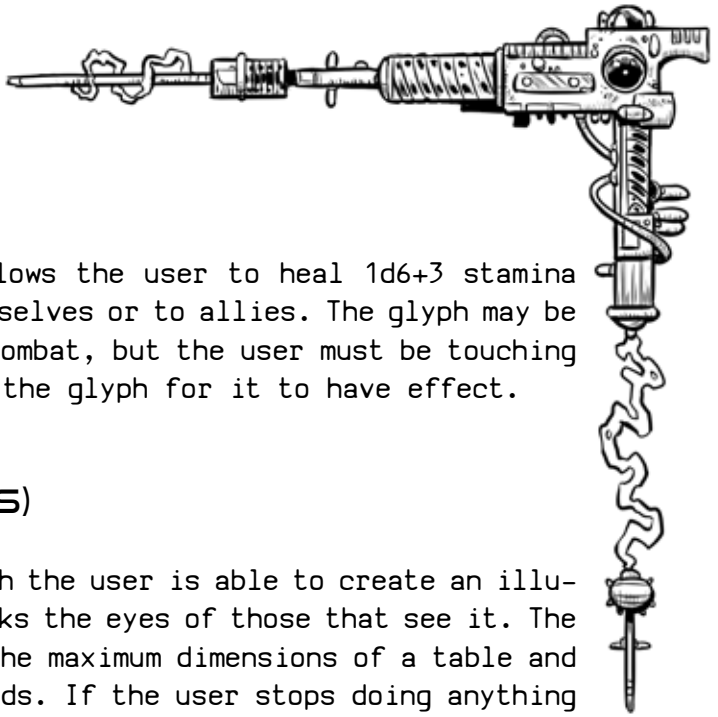
HEAL (2/0)

This glyph allows the user to heal 1d6+3 stamina either to themselves or to allies. The glyph may be activated in combat, but the user must be touching the target of the glyph for it to have effect.

IMAGES (4/S)

With this glyph the user is able to create an illusion that tricks the eyes of those that see it. The illusion has the maximum dimensions of a table and lasts 1d6 rounds. If the user stops doing anything else and concentrates solely on the manifestation, they may make the illusion move and produce sound.

INNER BOND (5/0)

This glyph allows the user to change the demeanour of one unfriendly target to one of friendship. It will not affect the target's allies, and the target will act as any other friendly being from that point on (i.e. if the target was attacked, it would become unfriendly once more).

MELD (3/S)

This glyph can be used to meld two small items together, or to seal a door shut with a hand-span of fused material. The glyph makes a loud popping sound when manifesting.
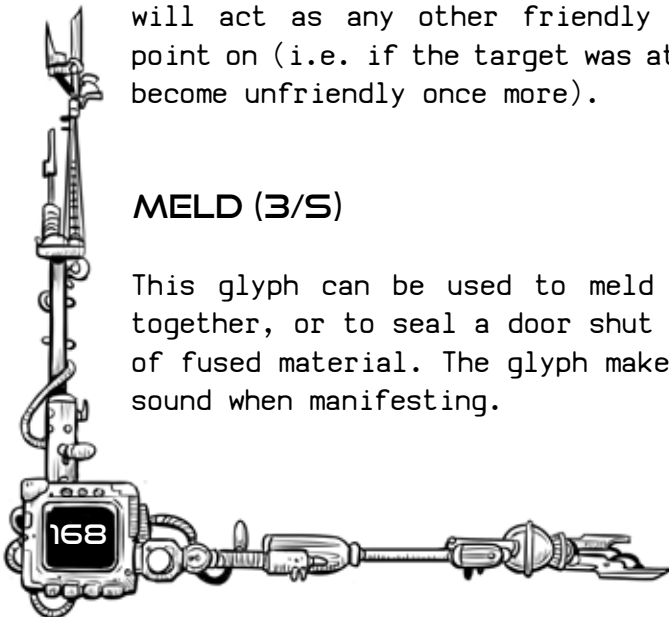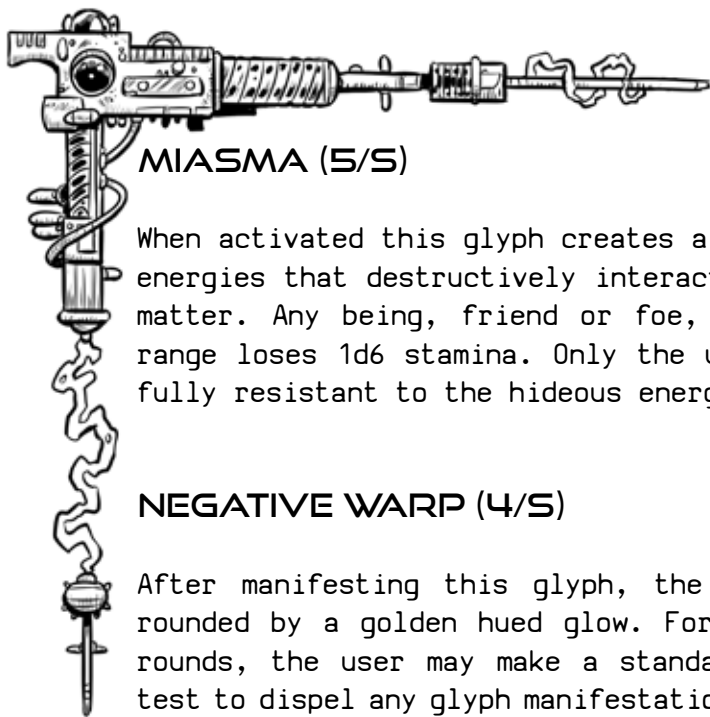
MIASMA (5/S)

When activated this glyph creates a cloud of warp energies that destructively interacts with living matter. Any being, friend or foe, within nearby range loses 1d6 stamina. Only the user is bliss-fully resistant to the hideous energies.

NEGATIVE WARP (4/S)

After manifesting this glyph, the user is sur-rounded by a golden hued glow. For the next 1d6 rounds, the user may make a standard warp focus test to dispel any glyph manifestations that occurs nearby, even those that don't target them. If they are successful, the manifestation is dissipated, if not its effects occur as normal.

POISON (4/O)

A target touched by the user suddenly becomes convinced they are poisoned. They fall prone, wretching for 1d6 rounds before the suggestion subsides.

SCOUR (5/O)

Using insidious warp energies, the user can read the surface thoughts of a being within nearby range. Only general impressions can be gained (for example, hostile intent but not exactly what action this will produce). To outside observers except the target this manifestation appears as crackling
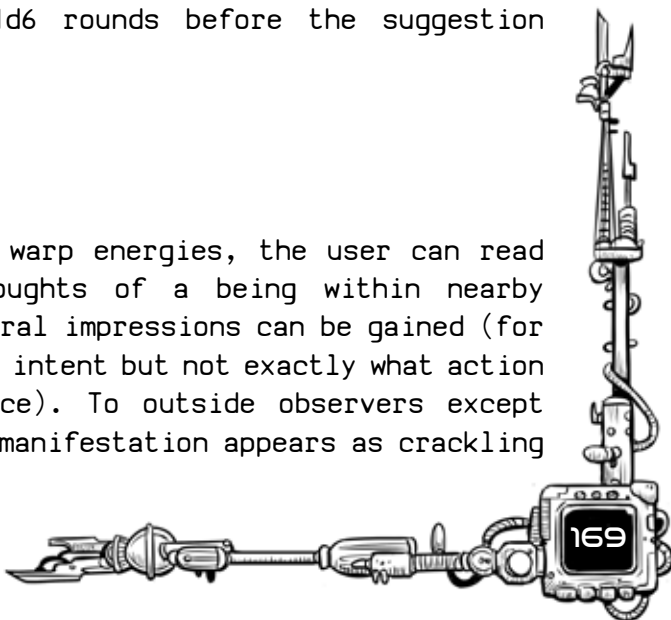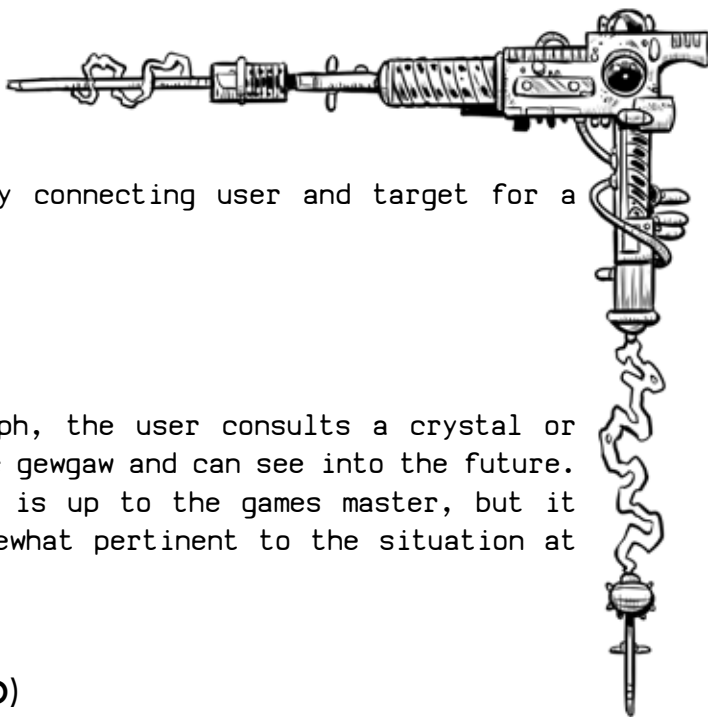
line of energy connecting user and target for a few moments.

SCRY (3/S)

With this glyph, the user consults a crystal or other esoteric gewgaw and can see into the future. What they see is up to the games master, but it should be somewhat pertinent to the situation at hand.

SPEAK (3/O)

The user can use this glyph to speak to an intelligent creature as if he knew their language. The user will understand what they say, and his words will be automatically translated. Lasts for 1d6 minutes.

STUTTER (4/O)

Stretching and kneading eldritch energies like glue, the user points at a target within nearby range who stutters out of reality and freezes in place for 1d6 rounds. The target cannot move from that place, although they can sway, move their arms etc. In combat the target can only attack those that come within range and all rolls suffer a penalty of -5 due to the hindering effect of the glyph.
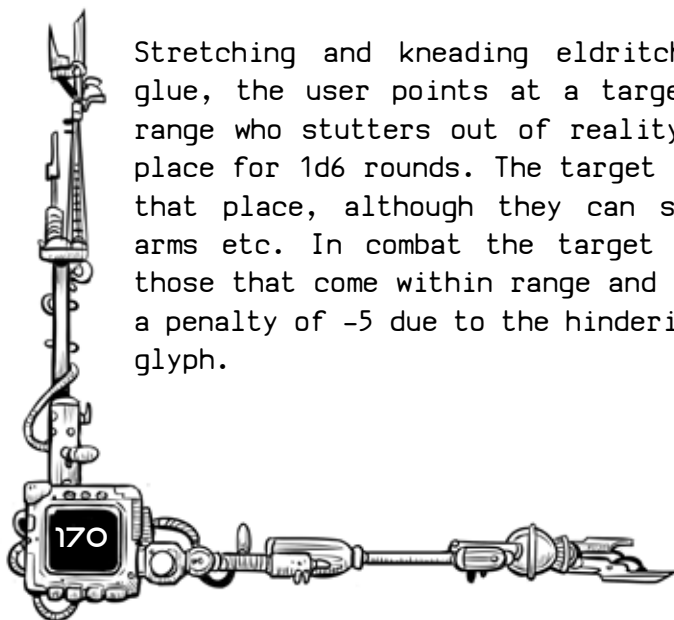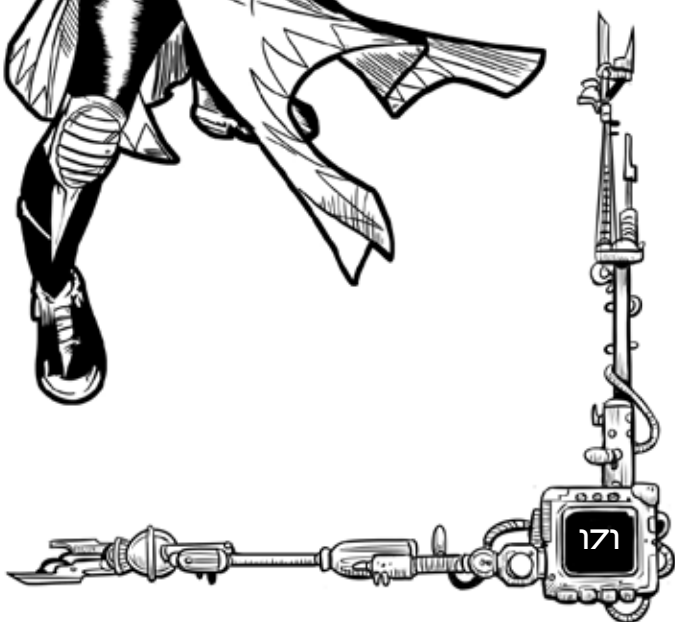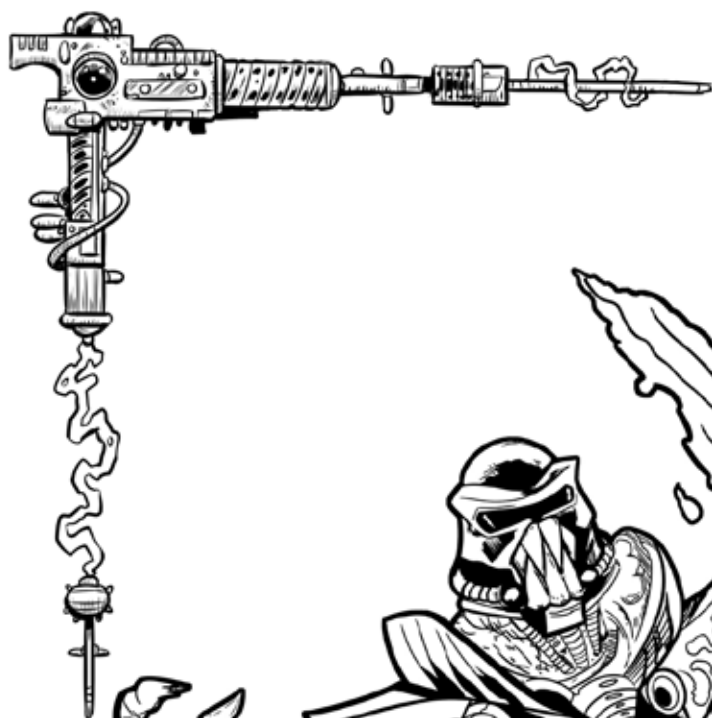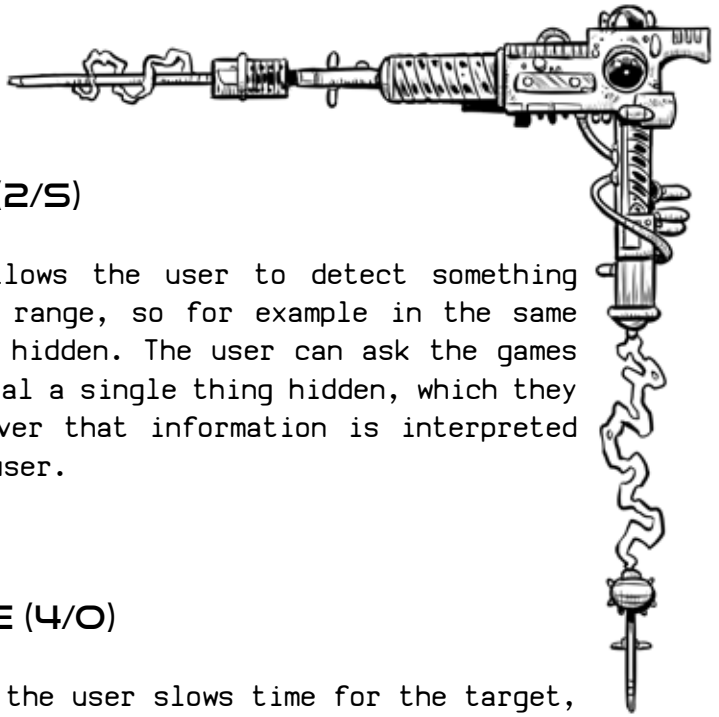
THIRD EYE (2/S)

This glyph allows the user to detect something within nearby range, so for example in the same room, that is hidden. The user can ask the games master to reveal a single thing hidden, which they must do. However that information is interpreted is up to the user.

TIME DILATE (4/O)

With a touch, the user slows time for the target, effectively doubling the speed of any one person, such that their movements appear as a blur. This has the specific effect in combat of allowing the target to take two actions in a round (so they can be selected to act twice), and giving them a bonus of +5 to attacks due to the whirling speed of their weapons. The glyph lasts 1d6 rounds, after which the target suffers loss of 1d6 stamina due to exhaustion.

TRANCE (0/5)

This glyph renders a target into a trance-like sleep for 1d6 minutes. The user must touch the target, which in combat requires a successful brawling attack. When the target awakes it will have no idea what happened.
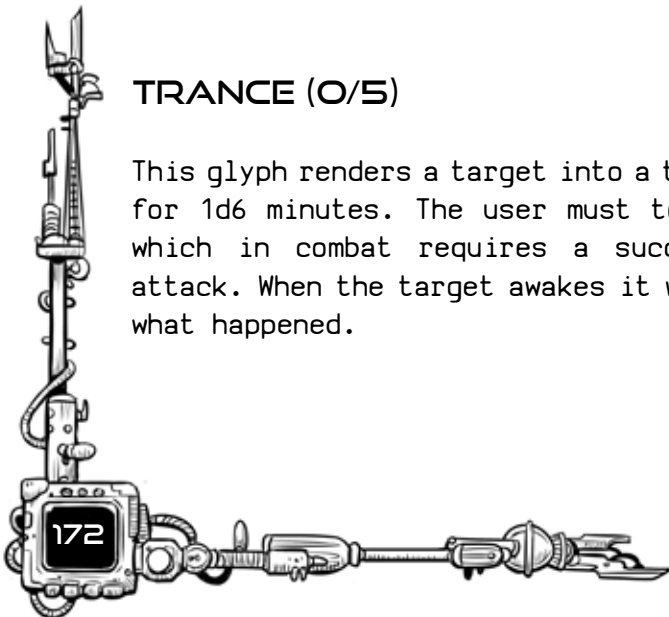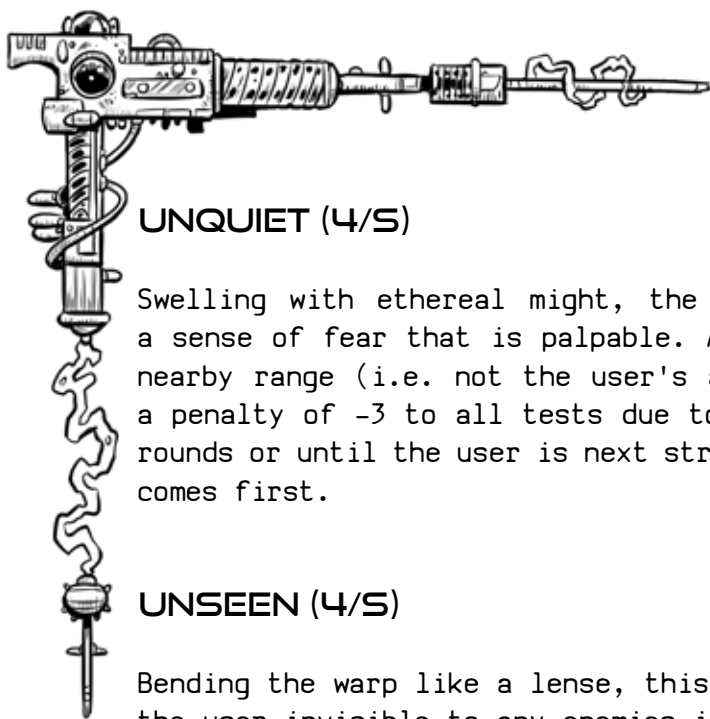
UNQUIET (4/S)

Swelling with ethereal might, the user projects a sense of fear that is palpable. All enemies in nearby range (i.e. not the user's allies) suffer a penalty of -3 to all tests due to fear for 1d6 rounds or until the user is next struck, whichever comes first.

UNSEEN (4/S)

Bending the warp like a lense, this glyph renders the user invisible to any enemies in nearby range at the time of manifesting, although they still make sounds. The user's allies can still see them, as can other enemies who appear later. The glyph lasts 1d6 minutes, which the games master rolls in secret. There is no obvious sign that the user is no longer invisible. While invisible, enemies attacking the user suffer a penalty of -5 to attack rolls.

VERMIN (4/S)

Using an eldritch calling, the user summons an infestation of warp vermin. These chitinous creatures fill a space nearby the user, and remain a seething, tumultuous mass for 1d6 rounds, before they dissipate.
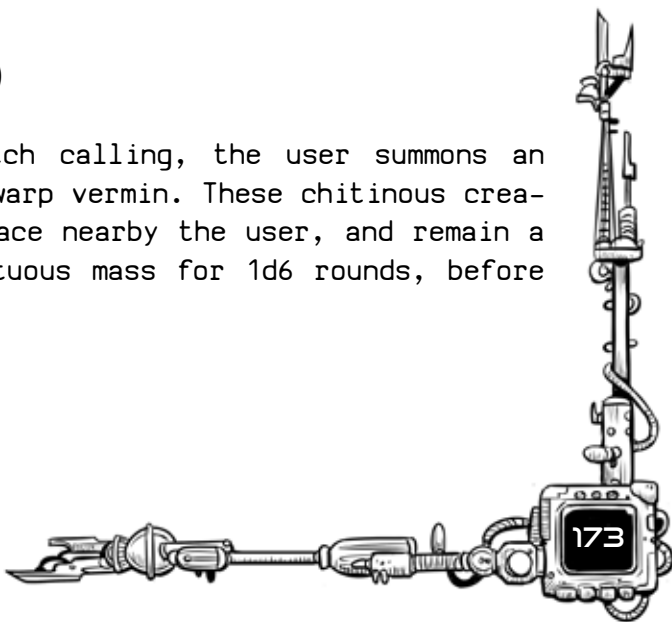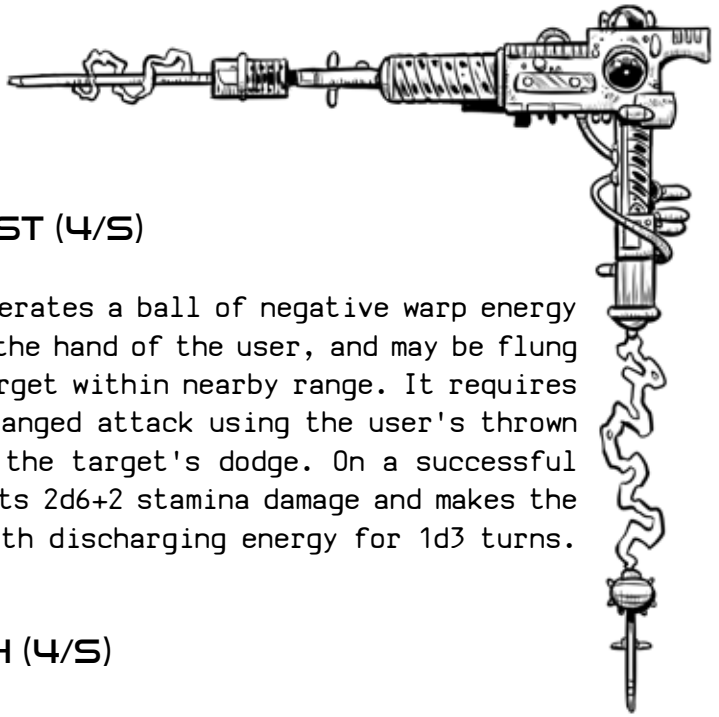
WARP BLAST (4/S)

This glyph generates a ball of negative warp energy that boils in the hand of the user, and may be flung at a single target within nearby range. It requires a successful ranged attack using the user's thrown skill against the target's dodge. On a successful hit, it inflicts 2d6+2 stamina damage and makes the target glow with discharging energy for 1d3 turns.

WARP PATH (4/S)

Using this glyph, the user is able to flit into the warp and re-appear within two metres of their original position. Great for moving through walls etc., but should the user rematerialize in a solid object, death is instantaneous.

WARP STRIKE (4/O)

This powerful offensive glyph sends an arcing lance of eldritch power toward the nearest target within nearby range. The attack automatically hits the nearest person, friend or foe, and inflicts 1d6+2 damage, 1d6+4 if the target is wearing appreciable amounts of metal. The bolt is bright blue and generates a crack, and is extremely obvious.
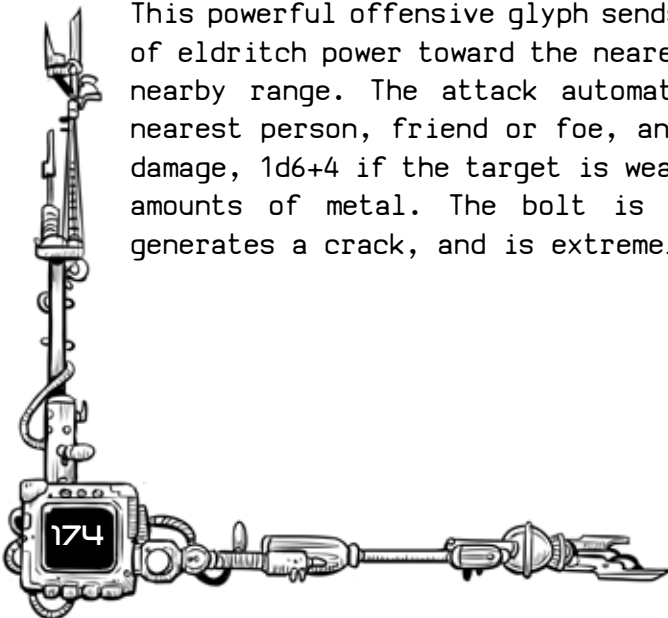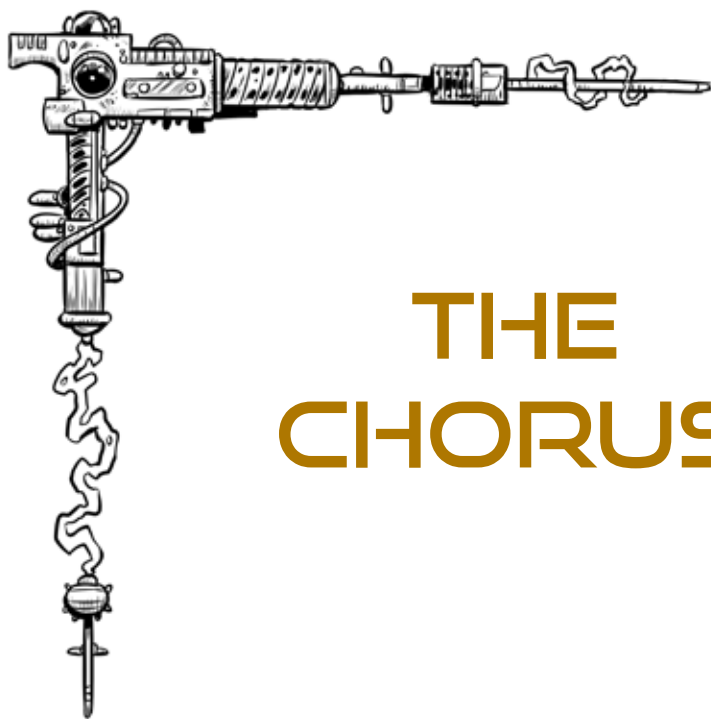
THE
CHORUS
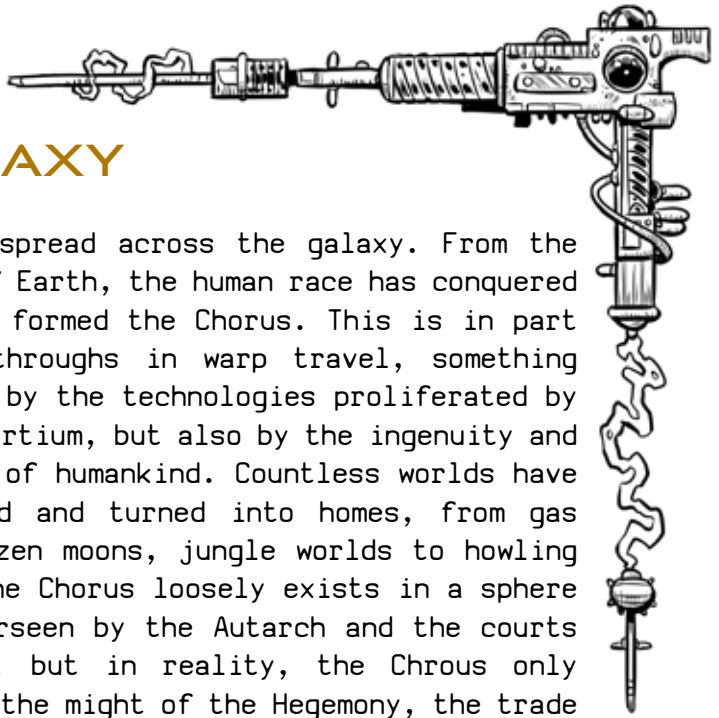
THE GALAXY

Humanity has spread across the galaxy. From the lost cradle of Earth, the human race has conquered the stars and formed the Chorus. This is in part due to breakthroughs in warp travel, something made possible by the technologies proliferated by the Warp Consortium, but also by the ingenuity and determination of humankind. Countless worlds have been colonised and turned into homes, from gas giants to frozen moons, jungle worlds to howling wastelands. The Chorus loosely exists in a sphere of space, overseen by the Autarch and the courts on the Jewel, but in reality, the Chrous only exists due to the might of the Hegemony, the trade of the Merchant Combine and the technologies of the Warp Consortium. These are the real powers of the Chorus, and balancing them is the Autarch, the figurative head of the Chorus. For many, the Chorus is a place of hope and optimism.

However, there is still war, strife, need and the 'haves' and 'have nots'. Rebels inhabiting entire worlds pick away at the social order. Interplanetary wars breakout across the galaxy between bitter rivals for trade and resources, and life for some is far from easy. This may be an enlightened time, but the same fears and doubts, part of the human condition, dictate the relationships of the Chorus. The gap in wealth between the rich and poor is greater than ever, with whole worlds either dwelling in luxury or consigned to poverty. As is often the case little attention is paid to this social imbalance – those in power have little sympathy for those with none, especially when they may be on an entirely different world.
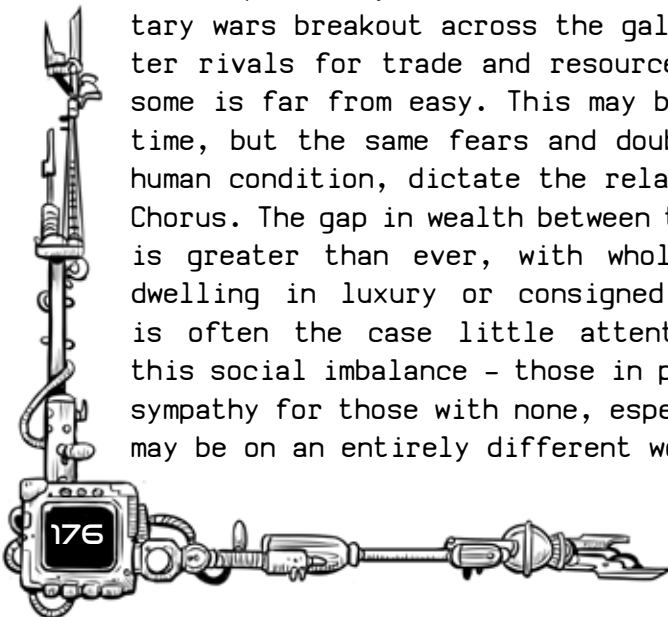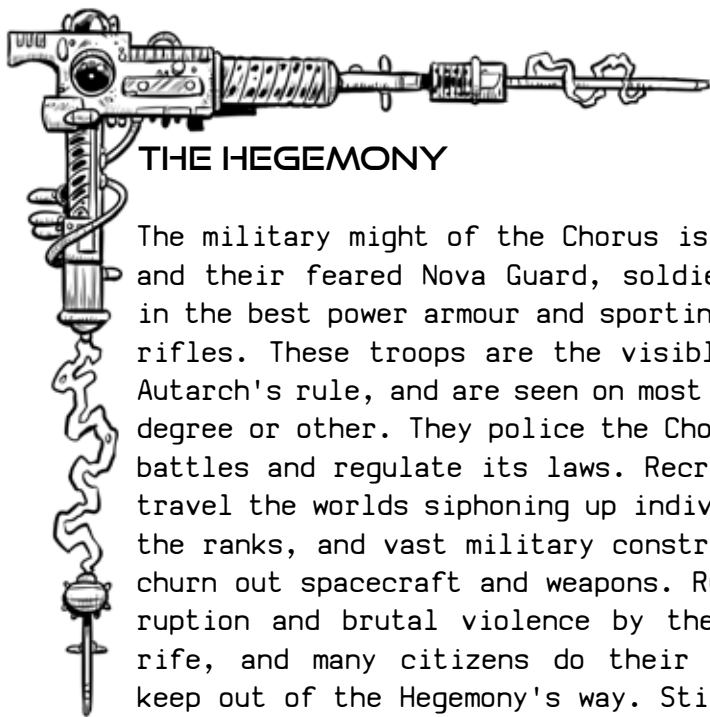
THE HEGEMONY

The military might of the Chorus is the Hegemony, and their feared Nova Guard, soldiers kitted out in the best power armour and sporting deadly pulse rifles. These troops are the visible fist of the Autarch's rule, and are seen on most worlds to some degree or other. They police the Chorus, fight its battles and regulate its laws. Recruiting vessels travel the worlds siphoning up individuals to join the ranks, and vast military construction systems churn out spacecraft and weapons. Rumours of corruption and brutal violence by the Hegemony are rife, and many citizens do their level best to keep out of the Hegemony's way. Still, when other empires threaten the security of the Chorus, most turn to the Hegemony to defend them. In reality, their hold over the more lawless areas of the Chorus is fleeting at best.

THE MERCHANT COMBINE

The Merchant Combine's vast ships ply the warp lanes, transporting goods and people between the worlds and making the machinery of commerce tick. Without the Combine, trade slows and in some cases stops, and whole worlds wither and degrade. Without doubt the great houses of the Combine are the lifeblood of the Chorus. Still, others complain that the houses stifle competition, and trade wars within the Merchant Combine can bring whole systems to their knees, fought over the perceived petty slights of ruling lords and ladies. But there is no doubt that the free movement of people about the Chorus is a result of the Combine's actions,
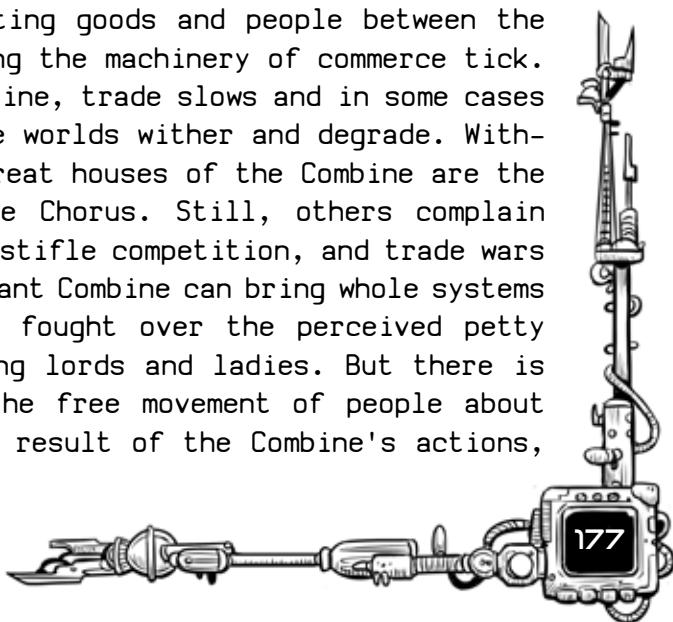
that raise living standards for the majority while making a minority extremely rich in the process.

THE WARP CONSORTIUM

Controlling access to the incredible technologies that allow warp travel, as well as many other related and unrelated sciences across the Chorus, without the Warp Consortium life as it is known by Chorus citizens would cease. The Consortium is a loose group of scientists, research institutes, religious organisations and technology conglomerates that works to a common goal - an understanding of science, and especially the warp. The warp touched and warp lords that express the warp in real space are the pinnacle of the Warp Consortium's goals, and their black spheres travel the Chorus seeking warp touched to instruct. To many, the Warp Consortium are the weird technologists who push too far into the warp, and they are to be mistrusted and a little feared.

THE AUTARCH

Ruling the entire Chorus from the Jewel, a palace machine world, is the Autarch. In the Chorus, the Autarch's words are law, and their whim is reality. They also act as a counterpoint to balance the three powers, the Hegemony, the Merchant Combine and the Warp Consortium. Who (or indeed what) the Autarch is has become a mystery - some even say that the Autarch is not a person but a vast thinking machine, and that the Jewel is not a world, but a computer. Others laugh this off as rubbish.
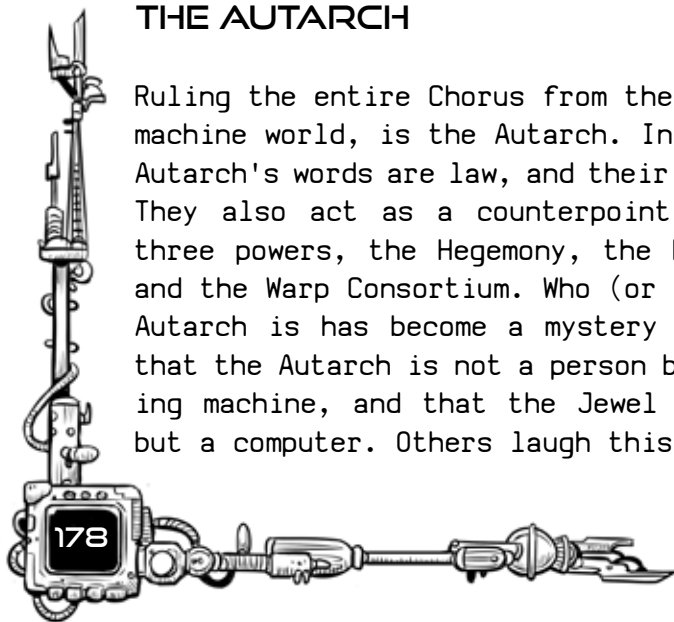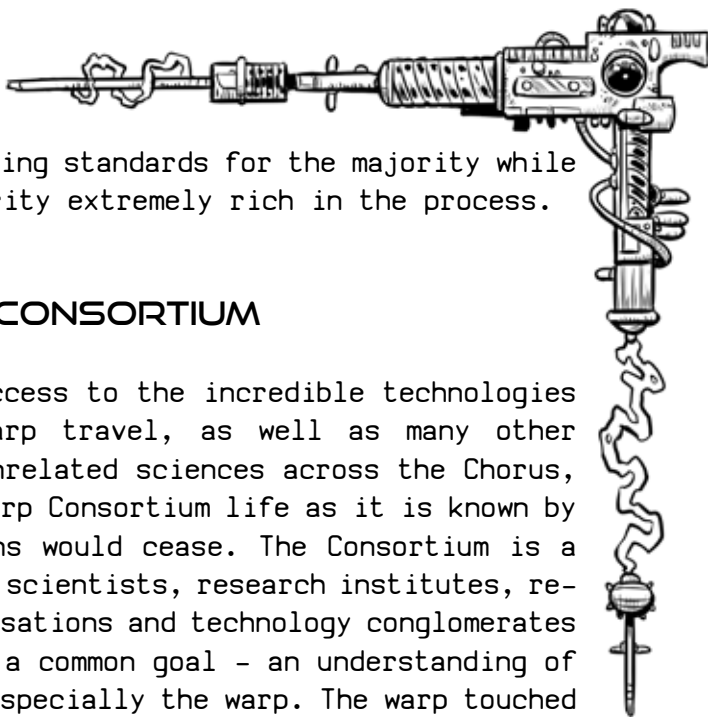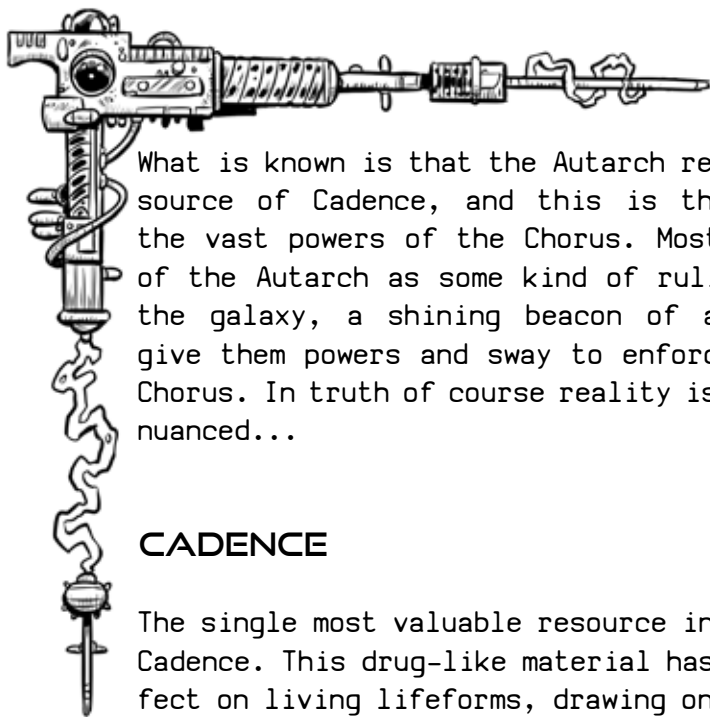
What is known is that the Autarch remains the sole source of Cadence, and this is their hold over the vast powers of the Chorus. Most people think of the Autarch as some kind of ruling emperor of the galaxy, a shining beacon of authority, and give them powers and sway to enforce oder on the Chorus. In truth of course reality is somewhat more nuanced...

CADENCE

The single most valuable resource in the Chorus is Cadence. This drug-like material has a strange effect on living lifeforms, drawing on warp energies to extend life and 'stretching' senses. The effect can be addictive, and those that maintain a steady supply effectively do not age. In a galaxy where the powerhouses of the Hegemony, Merchant Combine and Warp Consortium command almost unlimited wealth, Cadence is the only commodity that commands value. The sole originator of Cadence is the Autarch. No one knows how the ruler creates this substance, where it comes from or even how it works. However, so valuable is the resource, and so desperate to live forever are all living beings of the Chorus, that Cadence gives the Autarch ultimate power.

PLANETARY LORDS AND LADIES

Individual worlds are ruled by their own great houses, headed by lords and ladies and their courts. These local powers govern as they seem fit – some to the benefit of the populace, some to their detriment. Contracts with the powers of the
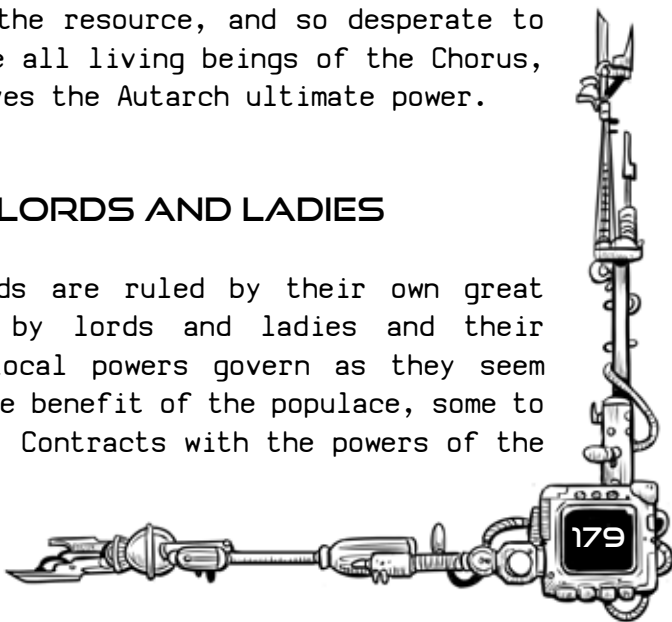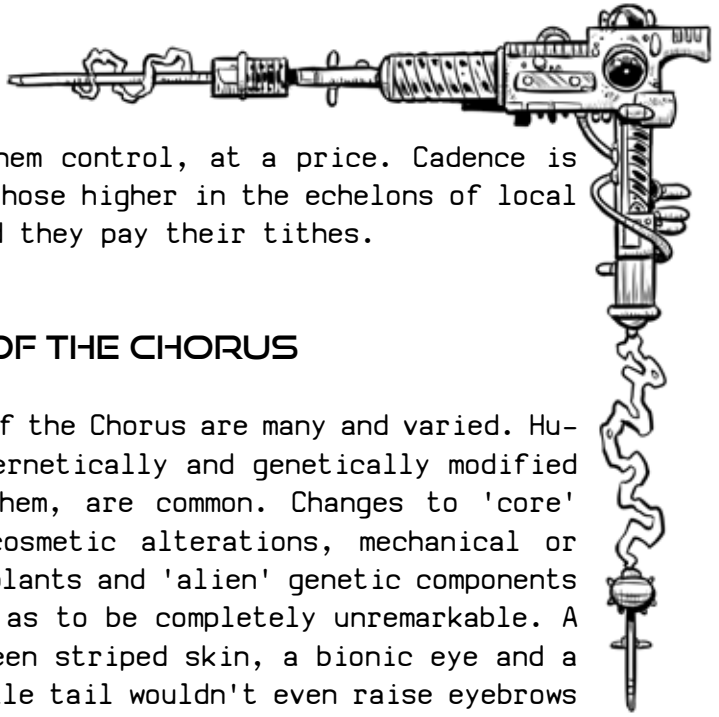
Chorus give them control, at a price. Cadence is available to those higher in the echelons of local courts, should they pay their tithes.

DENIZENS OF THE CHORUS

The denizens of the Chorus are many and varied. Humans, and cybernetically and genetically modified versions of them, are common. Changes to 'core' humans like cosmetic alterations, mechanical or electronic implants and 'alien' genetic components are so common as to be completely unremarkable. A human with green striped skin, a bionic eye and a long, prehensile tail wouldn't even raise eyebrows walking into a spacer bar. Similarly, aliens (i.e. beings from non-human worlds) are everywhere, and that bar could be full of twenty different aliens from as many worlds. Robots take many forms and are ubiquitous, and uplifts (creatures raised to human intellect levels) are equally common.

CURRENCY

In the Chorus, the universal monetary system is composed of crystals made of a nano-etched material containing strings of code which cannot be replicated, control of which falls to the Merchant Combine. The three sizes of currency are frags, shards and jades. Ten frags make one shard, and ten shardes make a jade. Frags are cheap fragments of etched crystal, shards are plain and simple crystal slices and jades are beautiful deep green slices with elegant etching.
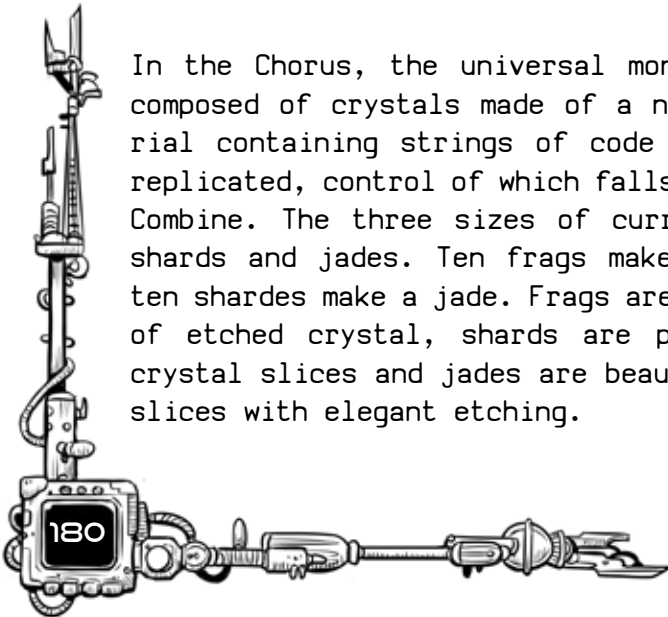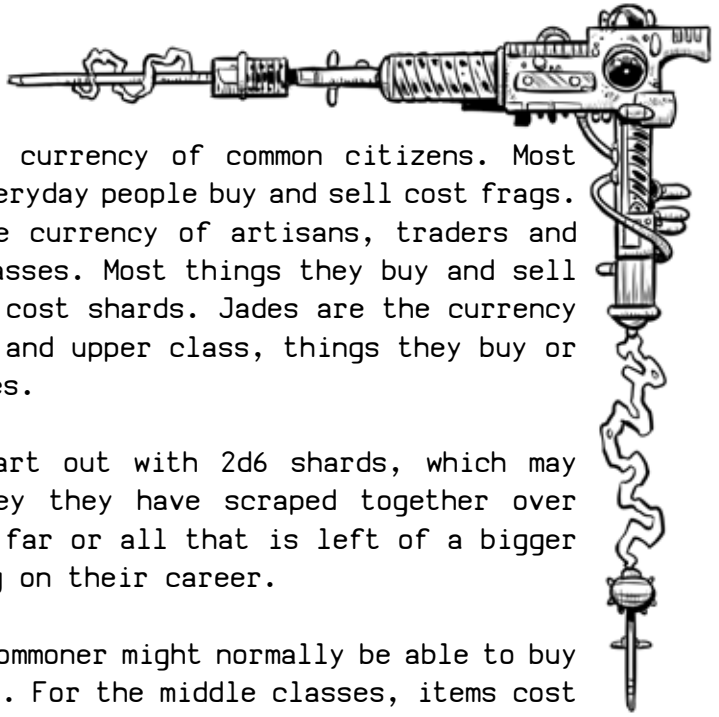
Frags are the currency of common citizens. Most things that everyday people buy and sell cost frags. Shards are the currency of artisans, traders and the middle classes. Most things they buy and sell in daily life cost shards. Jades are the currency of the nobles and upper class, things they buy or sell cost jades.

Characters start out with 2d6 shards, which may represent money they have scraped together over their life so far or all that is left of a bigger sum, depending on their career.

Items that a commoner might normally be able to buy cost 1d6 frags. For the middle classes, items cost 1d6 shards and for aristocrats, 1d6 jades. Better quality or higher workmanship adds a further 1d6 or 2d6 to the cost. Rarity also influences price - a map to buried treasure on a forsaken moon will cost jades, not frags. Weapons (where legal) and armour always costs at least 2d6 of the appropriate currency value for poor quality, or 3d6 for normal quality.

TECHNOLOGIES

The Warp Consortium has made massive advances in science. Many almost magical technologies have become a reality, such as the warp drives that allow for extremely fast interstellar travel, and hard fields that protect ships and their occupants from inertial damage. Replicators can build many medium-complexity devices in minutes, and robotics have advanced to everyday practical use.
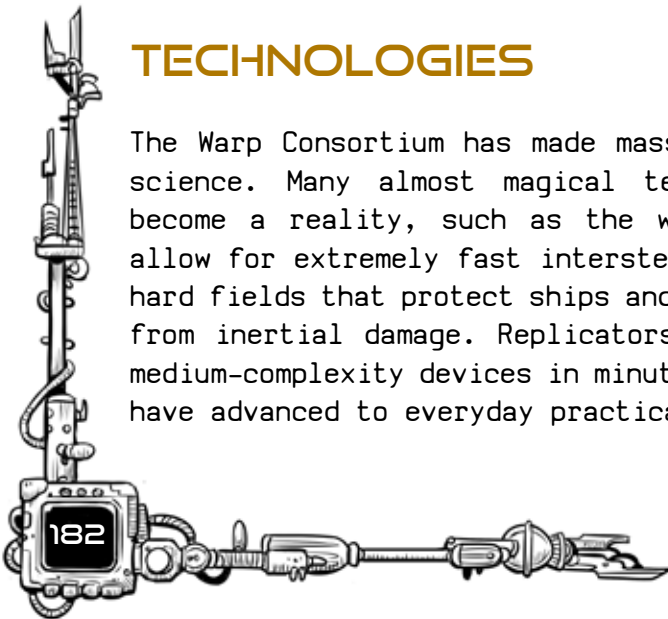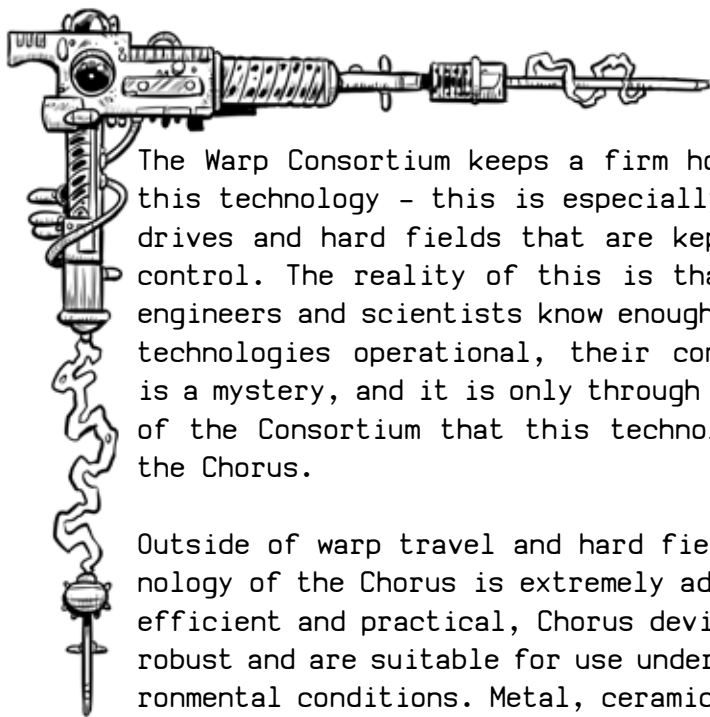
The Warp Consortium keeps a firm hold on much of this technology - this is especially true of warp drives and hard fields that are kept under tight control. The reality of this is that while local engineers and scientists know enough to keep these technologies operational, their complete working is a mystery, and it is only through the assistance of the Consortium that this technology permeates the Chorus.

Outside of warp travel and hard fields, the technology of the Chorus is extremely advanced. Sleek, efficient and practical, Chorus devices are highly robust and are suitable for use under extreme environmental conditions. Metal, ceramic and composite materials are used in construction and structures tend to be complex hybrid materials that are extremely resistant and hardwearing. Technology is built to last. Still, despite these advances there are still many limitations in technology within the Chorus. Energy is still in short supply. On some worlds, growing enough food even in hydroponic vats for the entire population is a problem. True artificial intelligence remains elusive, and medical science has not managed to extend the lives of even the very rich beyond around two hundred years, not without reliance on the Autarch's Cadence. Money remains a powerful force in the human sphere, and the access to technology enjoyed by the rich far outshines the poor.

Fuel sources for devices that require them take many forms: liquid fuels, fuel cells, electricity, nuclear power... all are possible and all can be found somewhere within the Chorus. Everything from weapons and armour to buildings, vehicles and fur-

niture can be found among the million worlds.
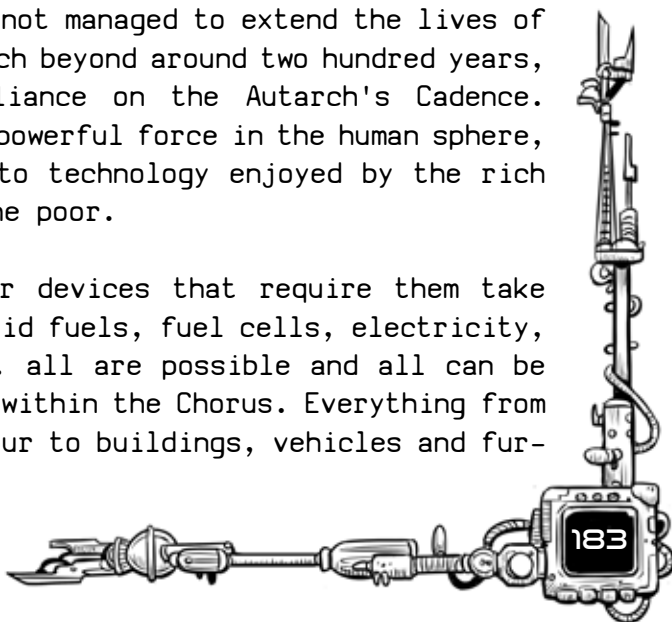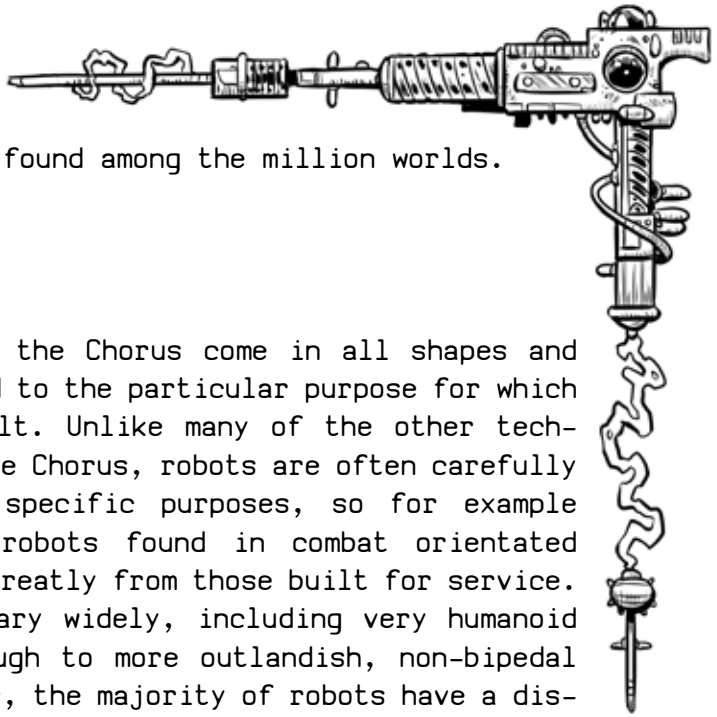
ROBOTS

The robots of the Chorus come in all shapes and sizes, adapted to the particular purpose for which they were built. Unlike many of the other technologies of the Chorus, robots are often carefully designed for specific purposes, so for example many of the robots found in combat orientated roles differ greatly from those built for service. Body shapes vary widely, including very humanoid designs, through to more outlandish, non-bipedal forms. However, the majority of robots have a distinctly humanoid form, as people feel more at ease interacting with a form similar to humans. Most of these robots are human-sized, and the majority are bipedal with four limbs. However, they can sport a wide range of other adaptations such as wings or inbuilt equipment, and can vary drastically in size. The only thing that can be said with certainty is that all robots are capable of some fine manipulation, either through the use of mechanical digits or through rope-like tentacles. All have some sort of optical system as well as audio and tactile sensors, and all can talk. In this regard the sensory inputs available to robots are very similar to those of humans. Most robots are semi-intelligent, running near-AIs that can mimic natural behaviour, but they lack the intuitive thinking of real intelligence.

Weapons and armour used by robots are similar to those discussed below, except that armour is usually a composite ceramic material is built into
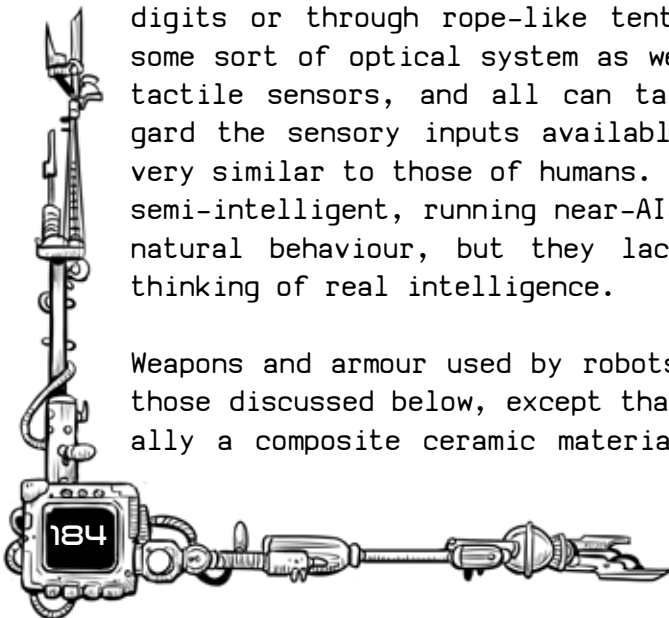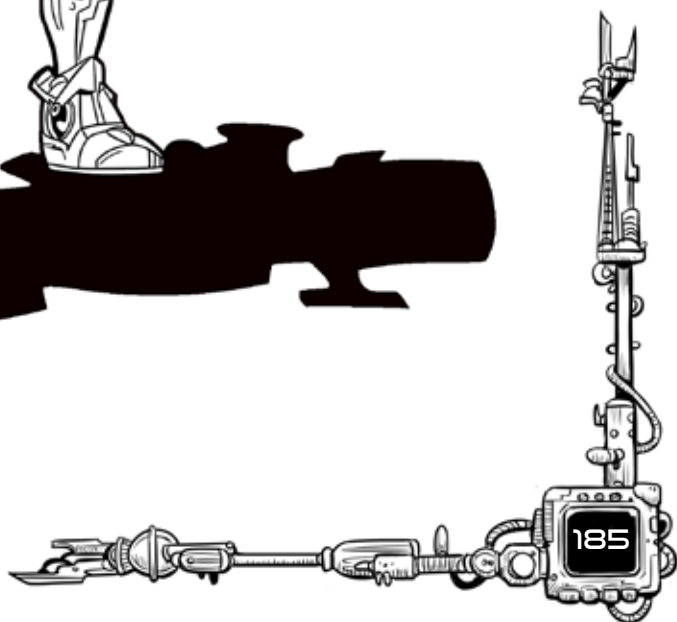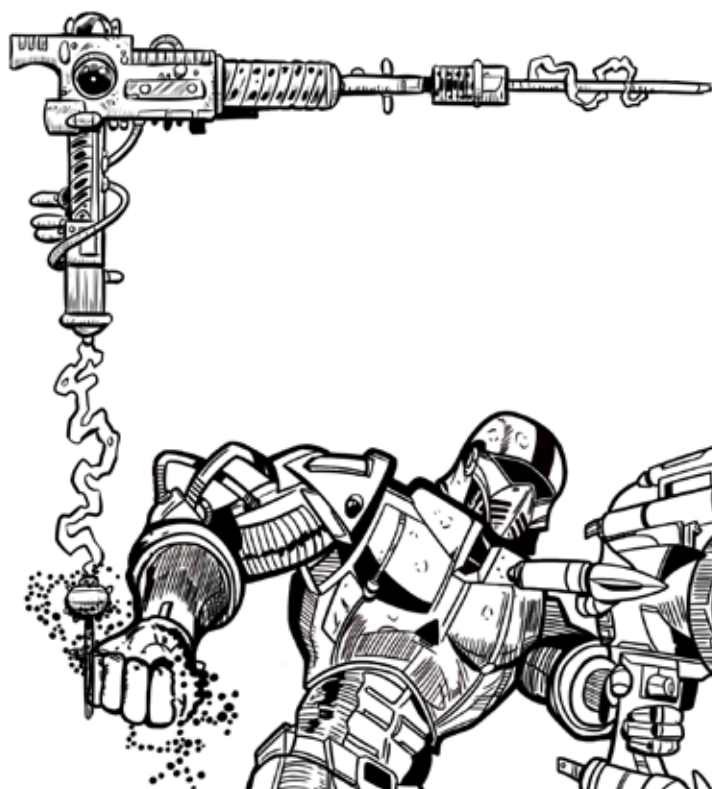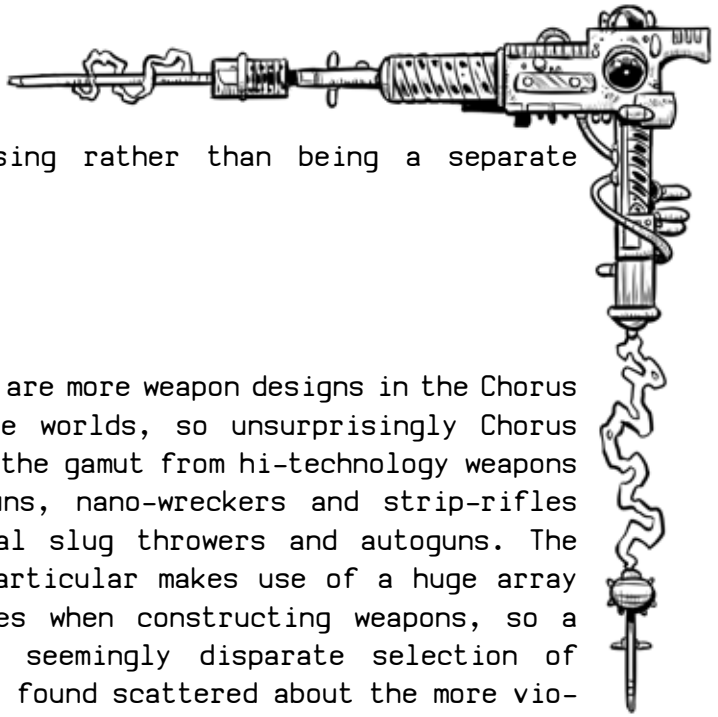
the outer casing rather than being a separate component.

WEAPONS

They say there are more weapon designs in the Chorus than there are worlds, so unsurprisingly Chorus weapons cover the gamut from hi-technology weapons like pulse guns, nano-wreckers and strip-rifles to conventional slug throwers and autoguns. The Hegemony in particular makes use of a huge array of technologies when constructing weapons, so a startling and seemingly disparate selection of weapons can be found scattered about the more violent worlds, all produced in the typically sleek, efficient way that characterises Chorus technology. Hand-to-hand weaponry tends to be of archaic design, such as swords, axes and clubs, although often with a noticeable technological enhancement, such as the 'sing-sword', a bladed weapon that vibrates rapidly with acoustic energy sufficient to liquefy flesh.

Ranged weapons take all manner of forms. Slug projectors that fire solid metal, plastic or ceramic rounds are common, being reliable, easy to manufacture and cheap - these are common on poorer worlds. More standard on richer worlds, lasers benefit from unlimited range (within reason) and near-silent operation (the cooling systems do make some noise). The Hegemony in particular make great use of pulse guns; they operate by firing super-heated copper atom plasmas at the target, causing a great deal of damage, but at some cost to the range. Higher technology weapons such as the
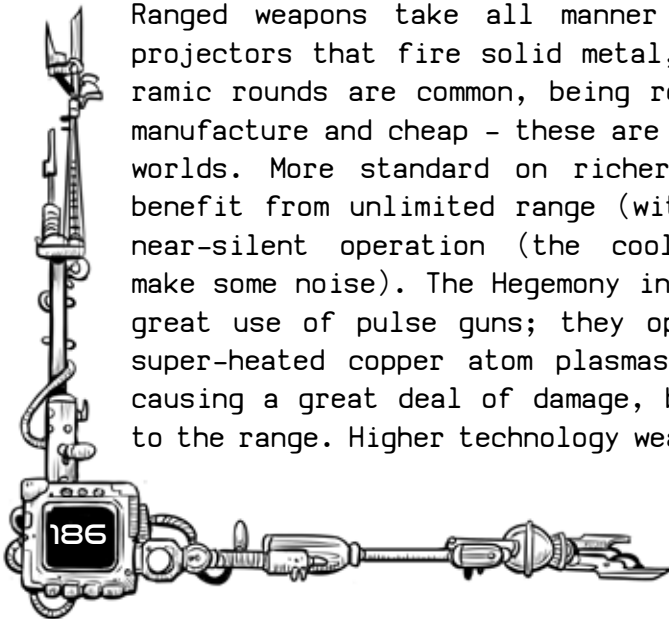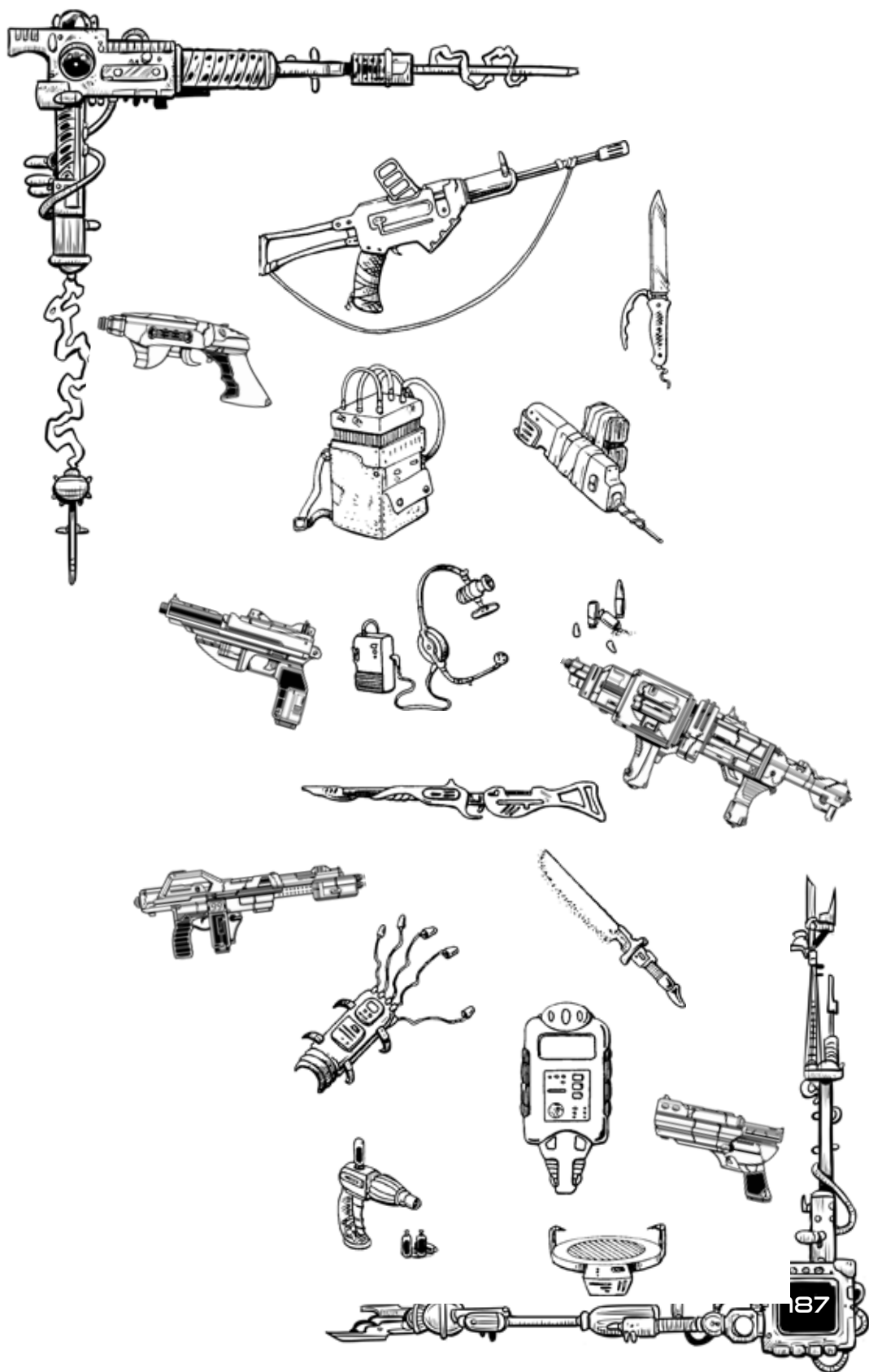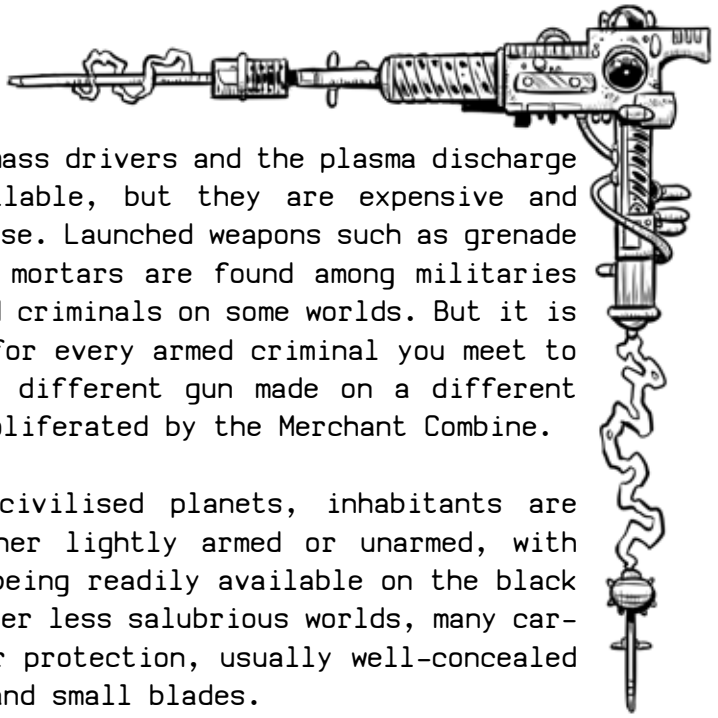
man-portable mass drivers and the plasma discharge guns are available, but they are expensive and difficult to use. Launched weapons such as grenade launchers and mortars are found among militaries and well-armed criminals on some worlds. But it is not uncommon for every armed criminal you meet to be carrying a different gun made on a different world, all proliferated by the Merchant Combine.

On the more civilised planets, inhabitants are generally either lightly armed or unarmed, with weapons only being readily available on the black market. In other less salubrious worlds, many carry weapons for protection, usually well-concealed snub pistols and small blades.

ARMOUR

Chrous armour tends to be constructed from ceramic composites, the heavy metal armours of the past no longer competing due to their bulkiness. Linked and articulated panels of ceramic merged to skin-tight, body-hugging suits are common; discs of reactive gel sit behind these panels and remain soft during normal use, but harden on impact. The most advanced armour is based on powered suits, as worn by the Nova Guard, with fluid hydraulics and electrical circuits providing support for massive limbs and thick armour plates. Menacing to behold, power armour is indeed a fearsome sight. Shield generators create mini hard fields, to protect their user. They are effective but reasonably bulky, and are a sure sign that the bearer is looking to cause or escape from trouble, and is probably best avoided!
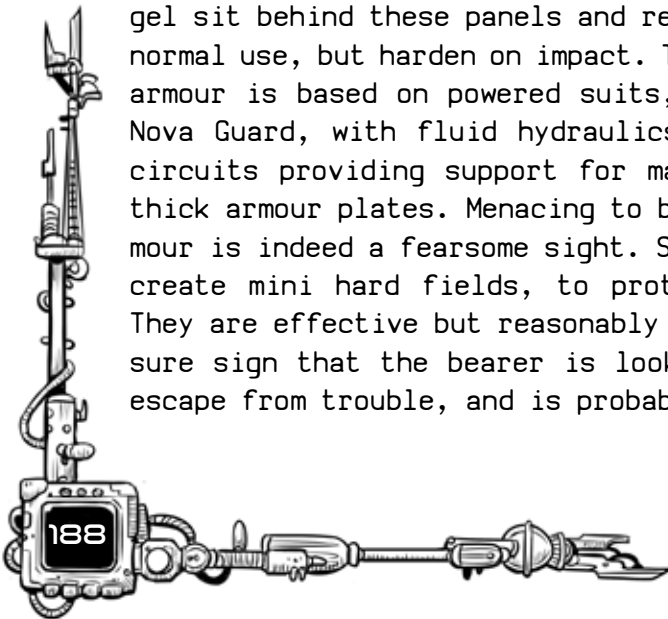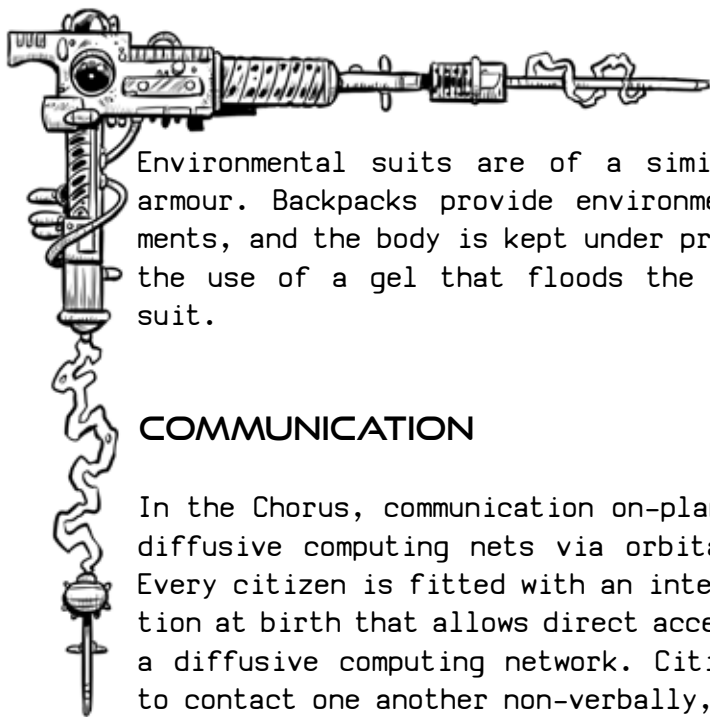
Environmental suits are of a similar design to armour. Backpacks provide environmental require-ments, and the body is kept under pressure through the use of a gel that floods the inside of the suit.

COMMUNICATION

In the Chorus, communication on-planet is through diffusive computing nets via orbital satellites. Every citizen is fitted with an internal augmenta-tion at birth that allows direct access to com-net, a diffusive computing network. Citizens are able to contact one another non-verbally, assuming that they have permission from the other party. Some ru-dimentary computing is also possible through these nets, although this is only basic querying rather than any form of programming. Access to various com-nets is very dependent on the location. On remote locations and in space, such networks don't exist.

Intersetllar communication is through the warp, with the Warp Consortium controling access. Mes-sages between worlds can travel considerably faster than ships, and on average between two worlds four light years apart the most rapid communications communications take around twelve hours. Although this means comminication between worlds is rapid, in the grand scheme of the Chorus of million worlds it can take a long time for even a vital message to travel from one edge of known space to the other. The Warp Consortium gives access to warp communi-cations on the basis of prestige and expediture. For those without the money or political clout,
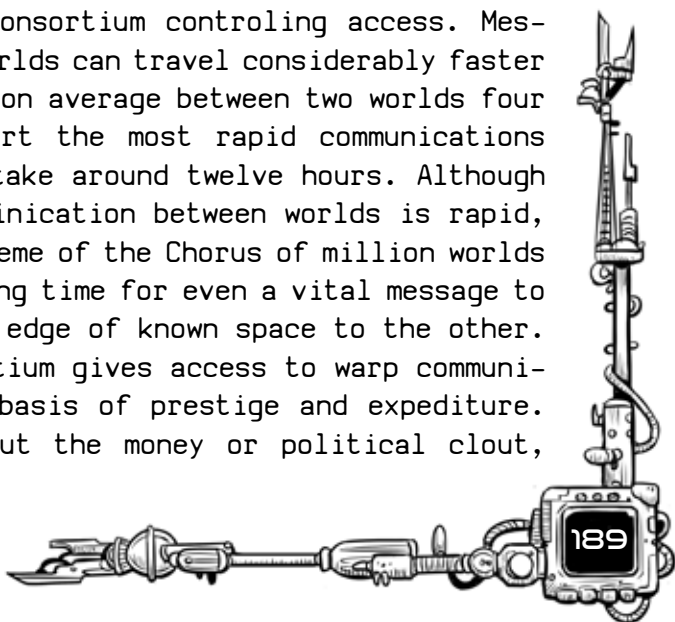
messages to other worlds can take a lot longer
than three hours per light year, as such messages
usually rely on ships for physical transport.

COMPUTING

Chorus computers are incredibly powerful, complex
devices with a high degree of intelligence that are
ubiquitous across the many worlds. Many of these
machines have semi-intelligence and some awareness
of themselves; one of the achievements of humanity
was the development of artificial near-intelli-
gence. The main difference between semi-AI and true
artificial intelligence is free will. Many robots
and related computer systems on the Chorus worlds
are subservient and limited in function, unable to
act outside of their purpose and function.

Programming of Chorus computers is performed ver-
bally through a complex language specially designed
for the purpose. Even modest computers understand
basic speech, but programming requires a special-
ist vocabulary where the programmer explains his
desires to the computer, interpretation being
aided by the machine's intellect. More powerful
computers interact with users through an avatar,
typically a holographic representation.

VEHICLES AND SPACECRAFT

Ground, water and air vehicles are employed ex-
tensively in the Chorus. Most show the same sleek
efficiency of design that characterises Warp
Consortium technology. For ground-based vehicles,
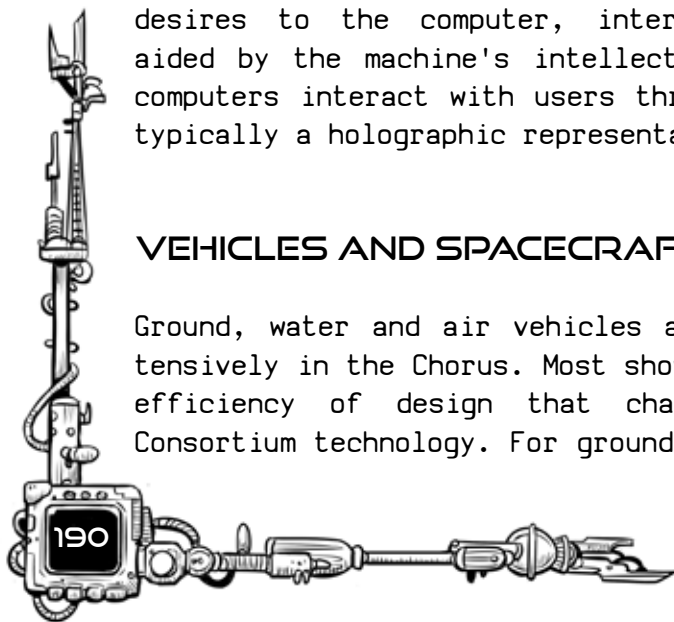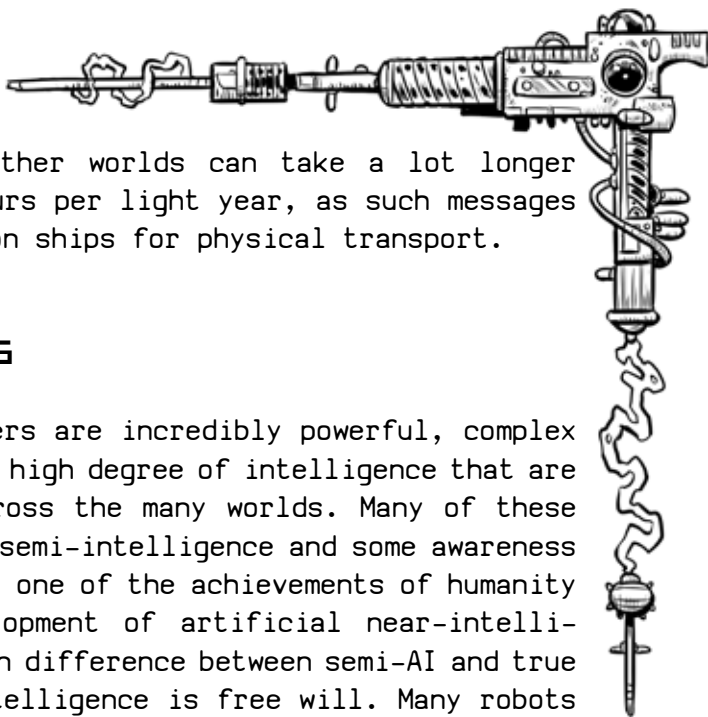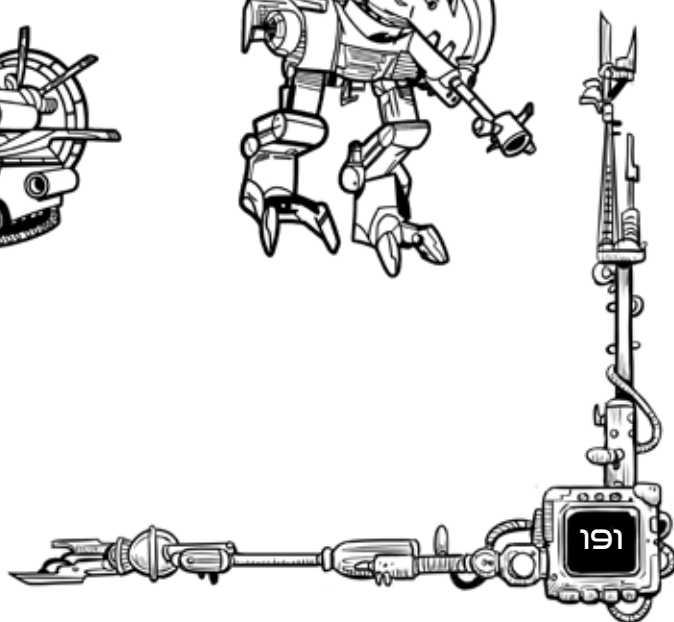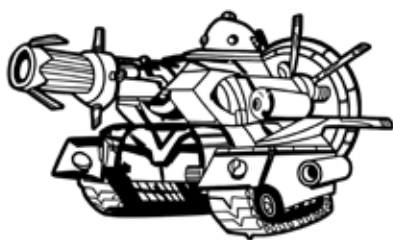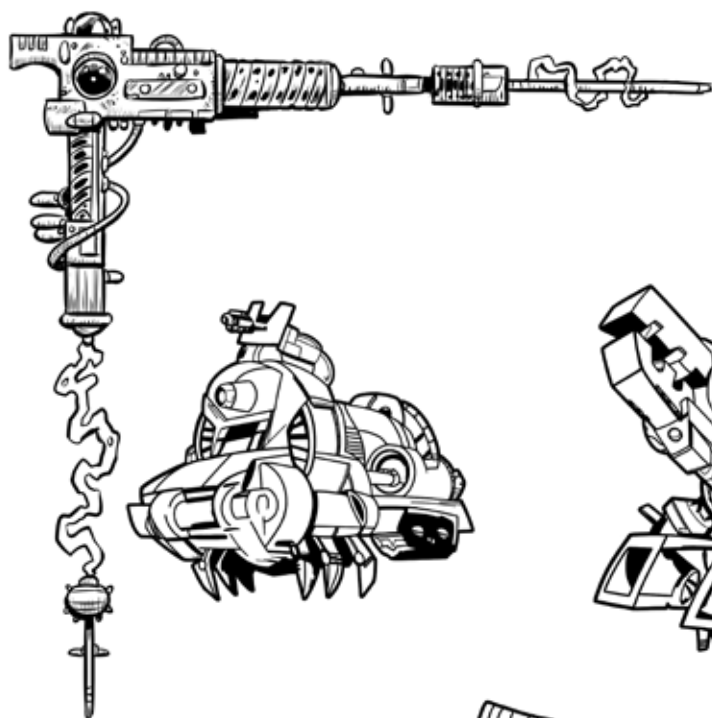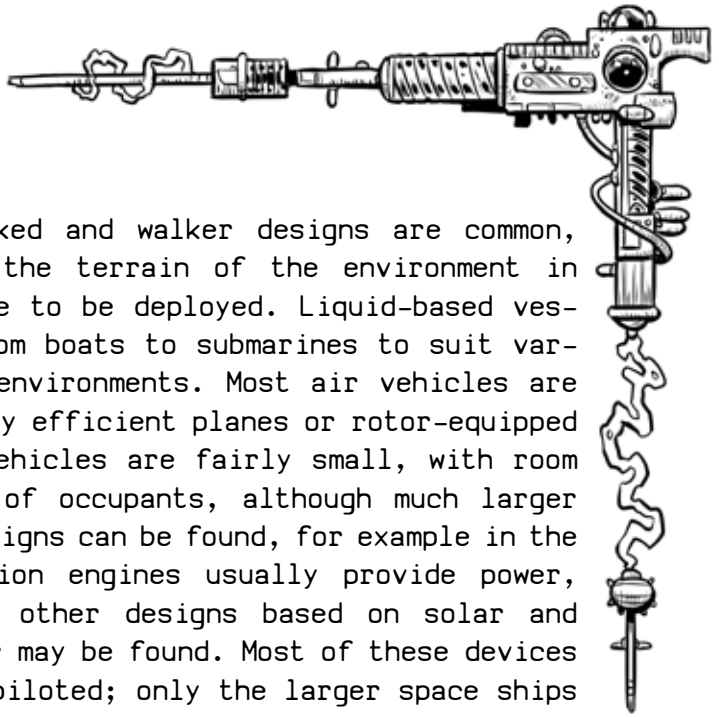
wheeled, tracked and walker designs are common, depending on the terrain of the environment in which they are to be deployed. Liquid-based vessels range from boats to submarines to suit varying aquatic environments. Most air vehicles are based on highly efficient planes or rotor-equipped craft. Most vehicles are fairly small, with room for a couple of occupants, although much larger specialist designs can be found, for example in the Hegemony. Fusion engines usually provide power, although some other designs based on solar and chemical power may be found. Most of these devices are manually piloted; only the larger space ships have powerful computer intelligences interacting with users through holographic avatars.

The spacecraft that ply the lanes between the worlds of the Human Sphere sport warp drives that drag the ship into warp space. During transport, most passengers either enjoy the pleasures available or on smaller ships remain in coldsleep - a state of suspended animation. The duration of journeys in system can vary wildly due to the relative positions of leaving points and destinations and the vagaries of the warp - a few days to a few weeks are typical. Small personal craft are abundant, with room for less than ten crew and cargo space to make a little money trading. The larger vessels typically belong to the Hegemony, with truely enormous vessels belonging to the Warp Consortium and the Merchant Combine.
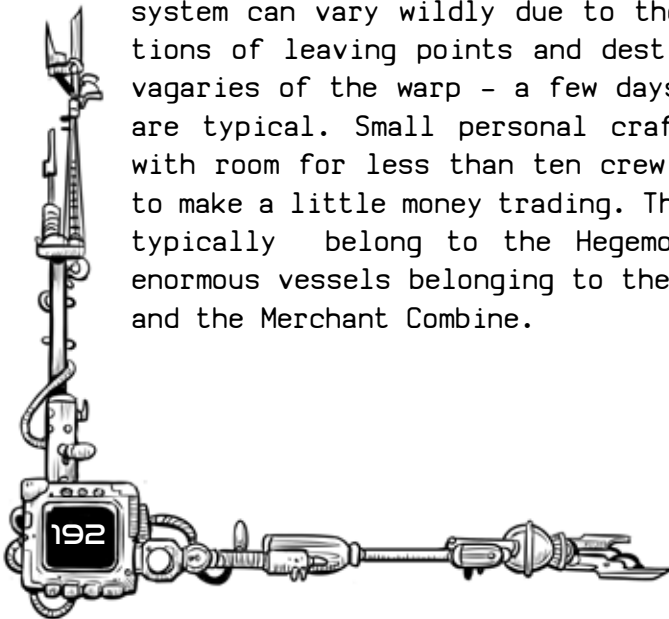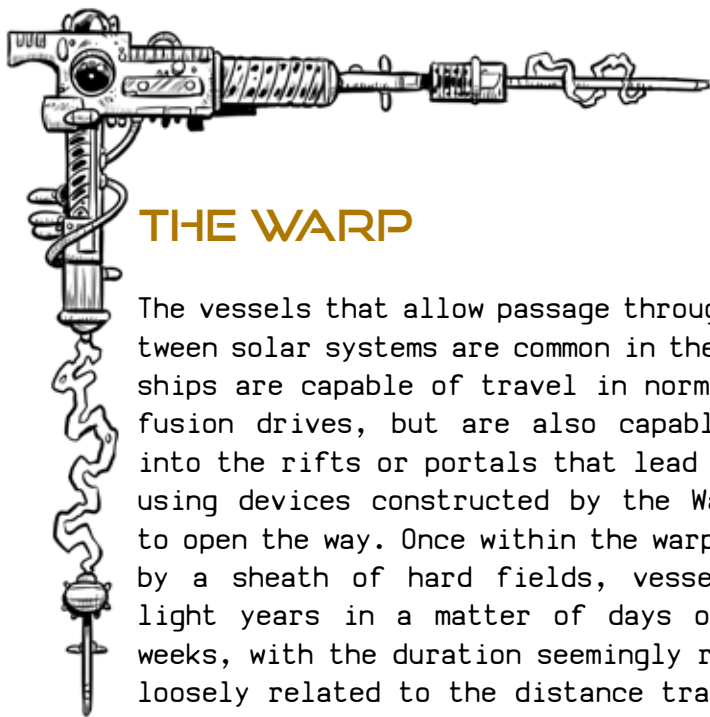
THE WARP

The vessels that allow passage through the warp be-
tween solar systems are common in the Chorus. These
ships are capable of travel in normal space using
fusion drives, but are also capable of dropping
into the rifts or portals that lead into the warp,
using devices constructed by the Warp Consortium
to open the way. Once within the warp and protected
by a sheath of hard fields, vessels can travel
light years in a matter of days or at the most
weeks, with the duration seemingly random and only
loosely related to the distance travelled. Space-
craft range in size from small individual vessels
to larger commercial ventures. Some of the largest
ships of the Merchant Combine ply between the same
worlds and accept smaller vessels into their bows,
allowing ships not equipped with the requisite
drives to travel the warp while their crew either
relax in comfort or squeeze into uncomfortable
quarters, depending on how much they are willing
to pay to the masters of such vessels.

The warp is a dangerous place, a twisted reality
beyond our understanding. The warp touched of the
Warp Consortium show what can happn to a mind
exposed to warp energies, and the warp denizens
that sometimes manifest in the real are extremely
deadly. Most people fear the warp and distrust
those that deal with it, while at the same time
relying on warp travel for their livelihood. Such
is the complexity of the Chorus.
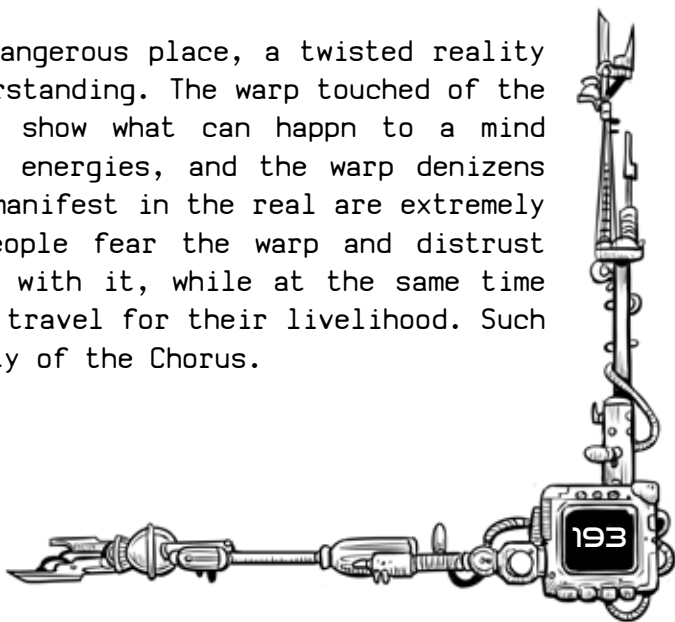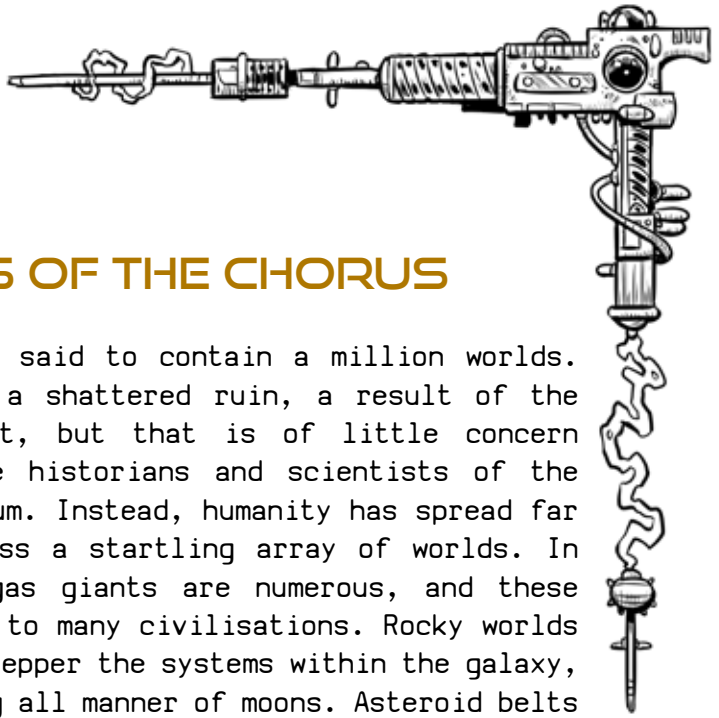
WORLDS OF THE CHORUS

The Chorus is said to contain a million worlds.
Earth is now a shattered ruin, a result of the
Xenri incident, but that is of little concern
except to the historians and scientists of the
Warp Consortium. Instead, humanity has spread far
and wide across a startling array of worlds. In
the Chrous, gas giants are numerous, and these
provide fuels to many civilisations. Rocky worlds
of all sizes pepper the systems within the galaxy,
often sporting all manner of moons. Asteroid belts
provide the raw materials for construction, their
hollowed out remains making excellent orbital
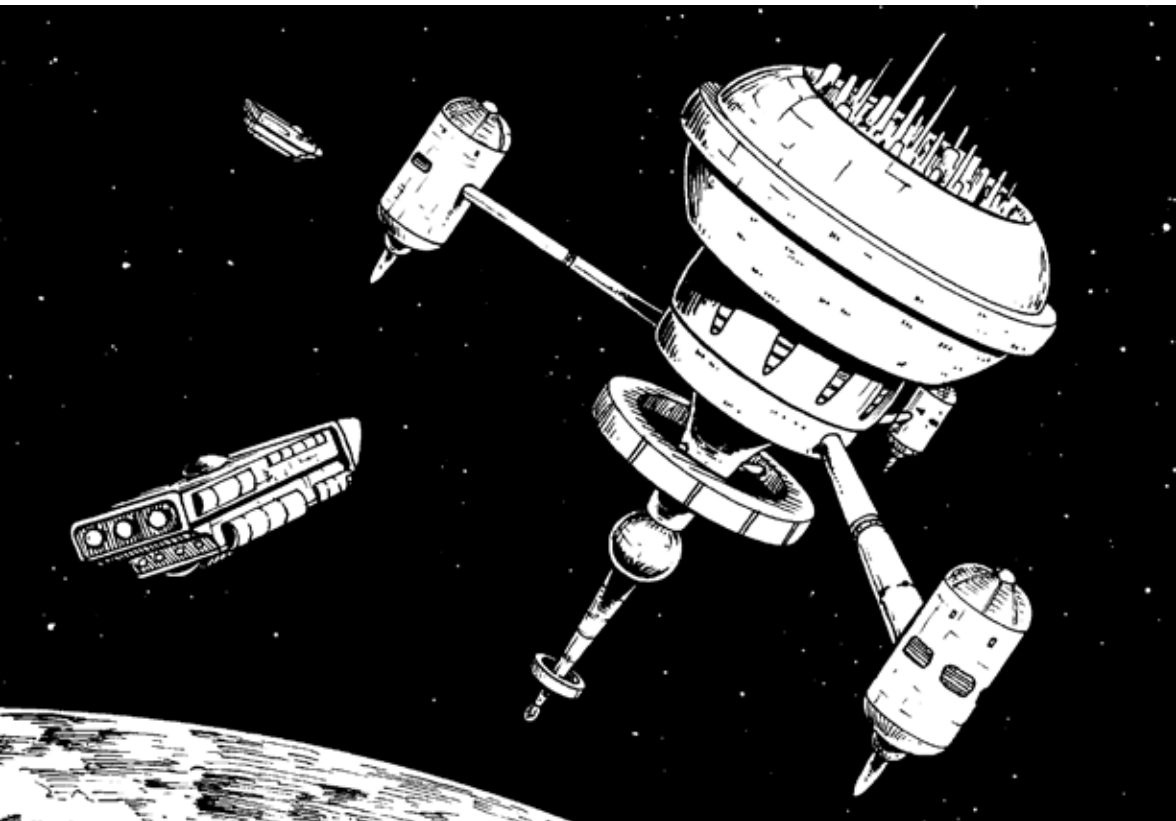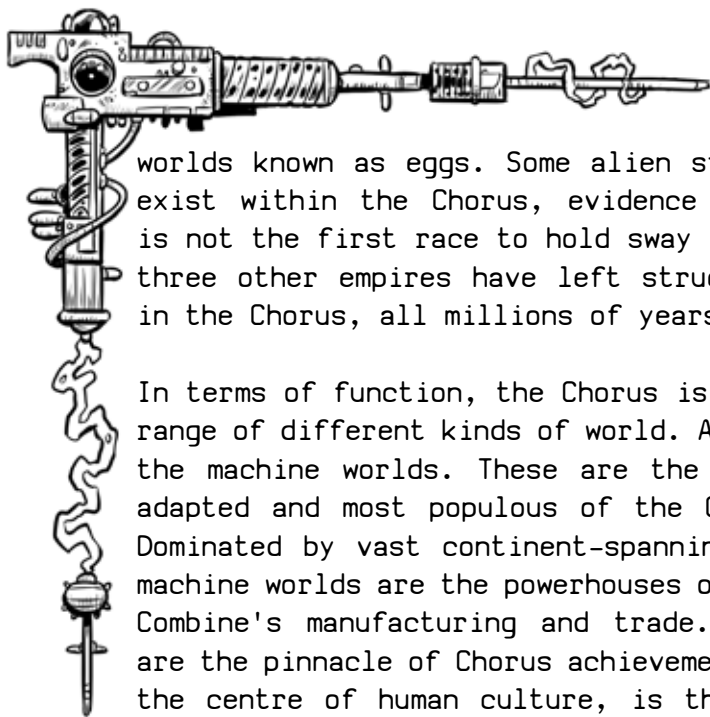
worlds known as eggs. Some alien structures also exist within the Chorus, evidence that humanity is not the first race to hold sway here. At least three other empires have left structural remains in the Chorus, all millions of years old.

In terms of function, the Chorus is composed of a range of different kinds of world. At the core lie the machine worlds. These are the richest, most adapted and most populous of the Chorus worlds. Dominated by vast continent-spanning cities, the machine worlds are the powerhouses of the Merchant Combine's manufacturing and trade. These worlds are the pinnacle of Chorus achievement. The Jewel, the centre of human culture, is the richest and most developed machine world, although outside of the Merchant Combine's juristriction.

Given over entirely to recreation and excess, the pleasure planets are the destinations of choice among those who can afford it. These worlds cover the gamut of tastes and requirements, from family-orientated worlds of harmless fun and adventure to darker realms that sate baser desires. Some are rich, others are seedy, but all are dedicated to the acquisition of wealth through a seemingly endless stream of visitors.

The military of the Hegemony is concentrated in the war worlds. These worlds house the manufacturing facilities capable constructing new Nova Guard Ships in record time, and of complementing the Hegemony military organisation with Skim craft and other weapons of war. The Warp Consortium maintain the best warp routes at these systems, allowing rapid dispersal of military assets.
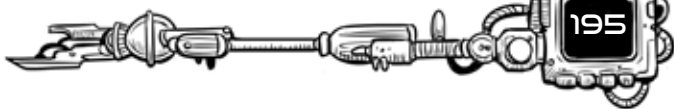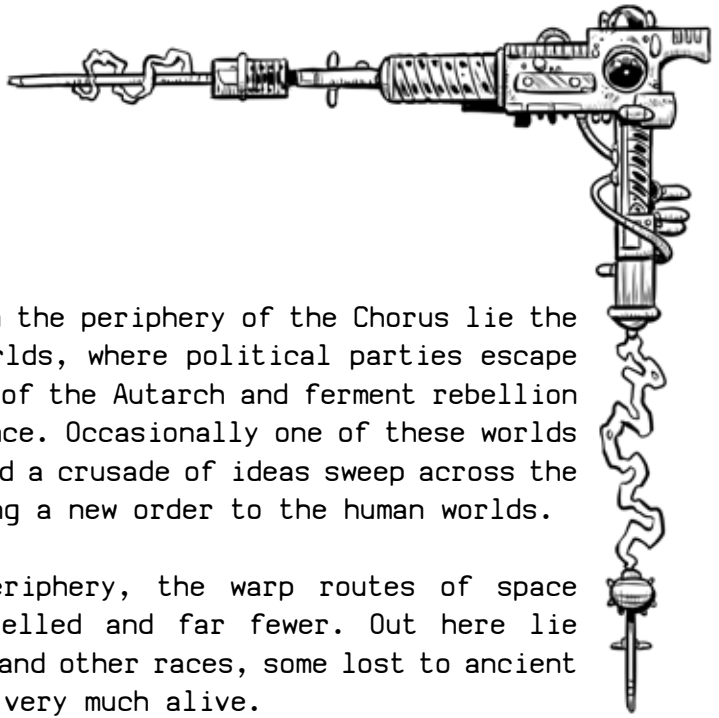
Further out on the periphery of the Chorus lie the separatist worlds, where political parties escape the oversight of the Autarch and ferment rebellion and independence. Occasionally one of these worlds bears fruit and a crusade of ideas sweep across the sphere bringing a new order to the human worlds.

Beyond the periphery, the warp routes of space are less travelled and far fewer. Out here lie other empires and other races, some lost to ancient history, some very much alive.
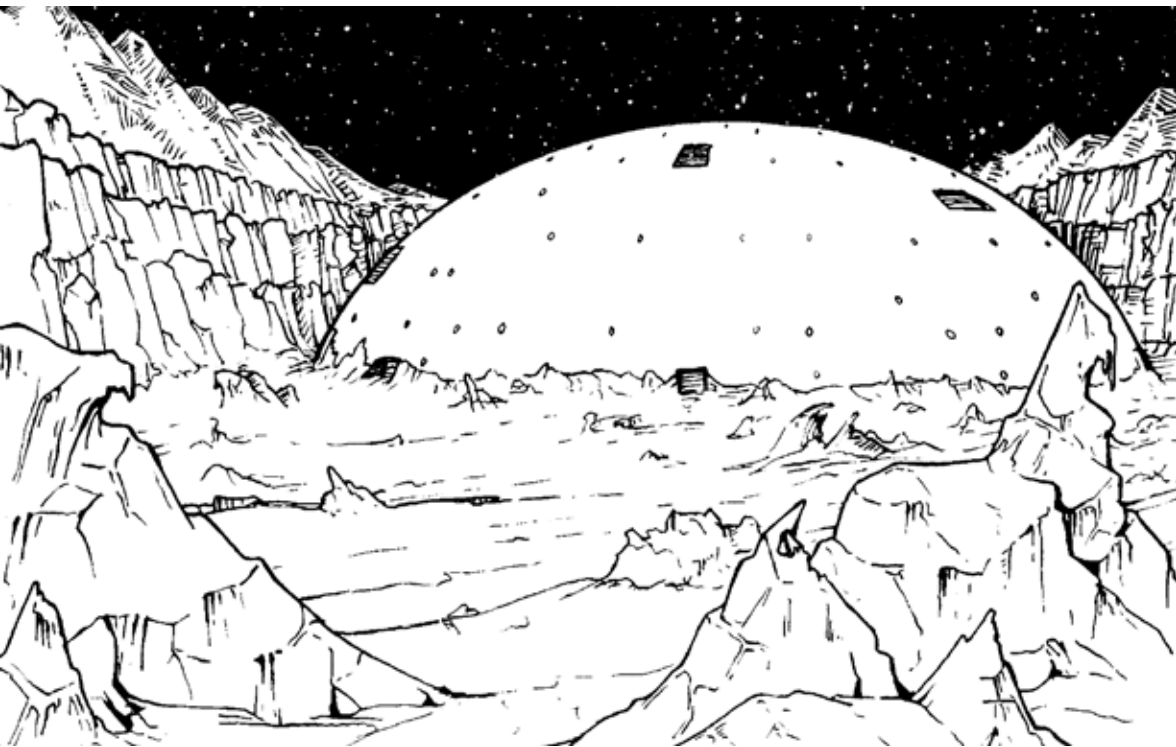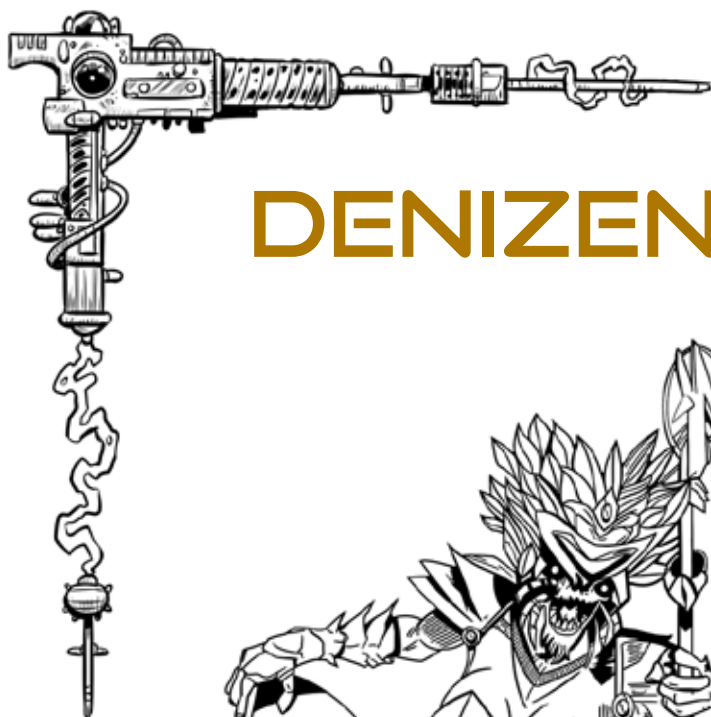
DENIZENS
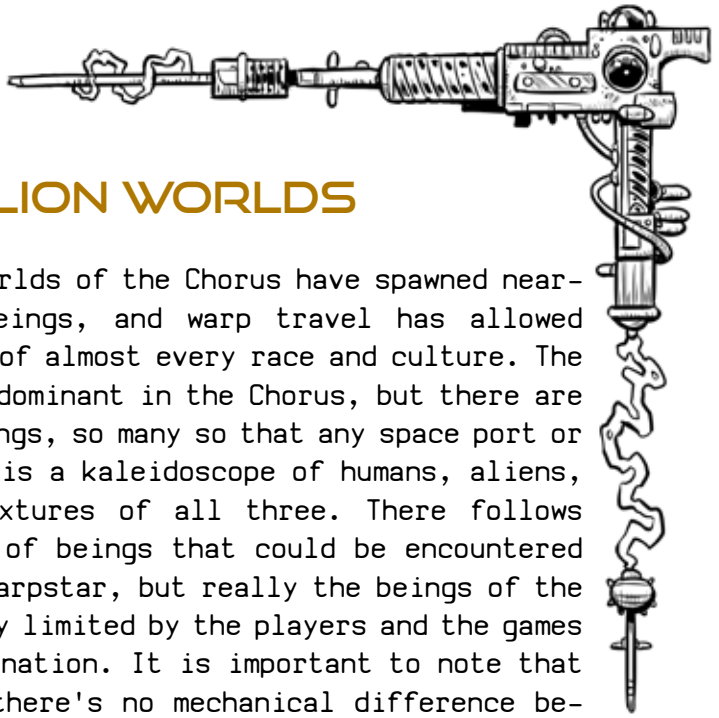
ONE MILLION WORLDS

The Million worlds of the Chorus have spawned near-
ly as many beings, and warp travel has allowed
intermingling of almost every race and culture. The
human race is dominant in the Chorus, but there are
many other beings, so many so that any space port or
space station is a kaleidoscope of humans, aliens,
robots and mixtures of all three. There follows
some examples of beings that could be encountered
in a game of Warpstar, but really the beings of the
Chorus are only limited by the players and the games
master's imagination. It is important to note that
in Warpstar, there's no mechanical difference be-
tween humans, aliens, robots or uplifted creatures,
unless you give them some abilities as detailed
later. The games master should feel free to describe
denizens however they like - such descriptions are
just flavour that help to make the Chorus seem
real. The games master should feel no compunction
to explain differences in minute detail, or to make
their denizens completely consistent - there are a
million worlds out there after all!

DEFINING DENIZENS

To define denizens for Warpstar, the games master
has a few things to consider. The process is quick
and can be done 'on the fly', so a lot of forward
planning isn't required.
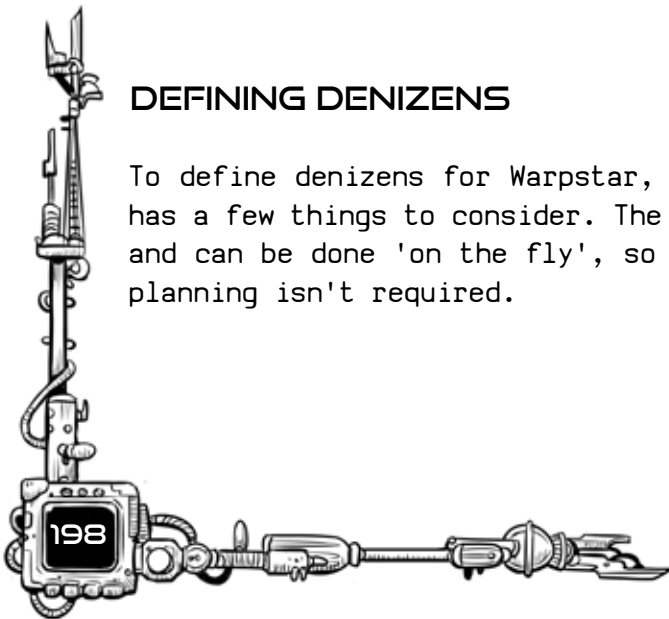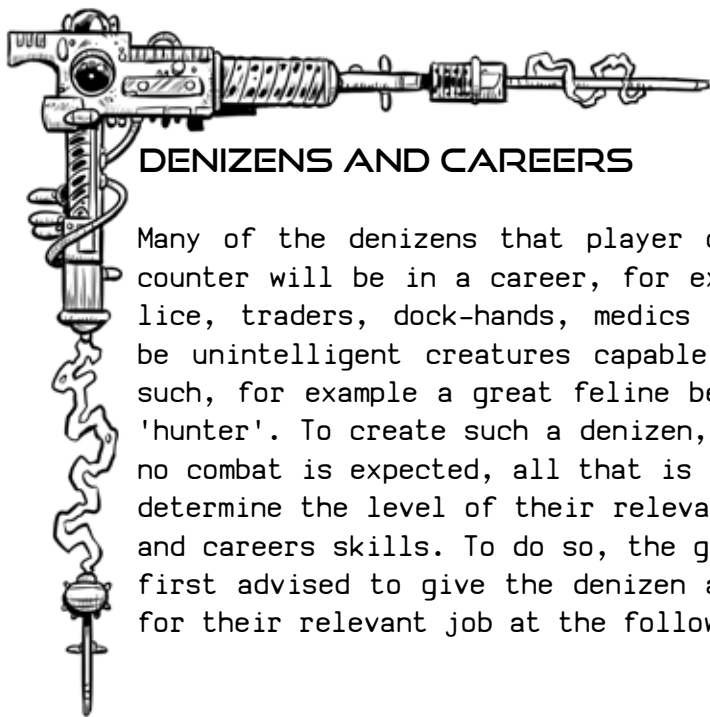
DENIZENS AND CAREERS

Many of the denizens that player characters encounter will be in a career, for example the police, traders, dock-hands, medics etc., or will be unintelligent creatures capable of acting as such, for example a great feline behaving like a 'hunter'. To create such a denizen, especially if no combat is expected, all that is required is to determine the level of their relevant adventuring and careers skills. To do so, the games master is first advised to give the denizen a career skill for their relevant job at the following levels.

Career skill level	Description
0-3	Amateur
4-8	Professional
9-13	Expert
14+	Master

Then, the games master should pick one adventuring skill that represents the most iconic skill of that career, for example small arms for a soldier or bargain for a trader. That skill should be set at a level of the career skill +3. Four other skills that might feature in such a career (for example blades for the soldier) should be at the level of the career skill -1, and all other skills at the career skill level -3.

For example, a professional soldier might have a 'Merchant Guild soldier' career skill of 7. The games master determines that the small arms skill is iconic for this career, and set it at a level of
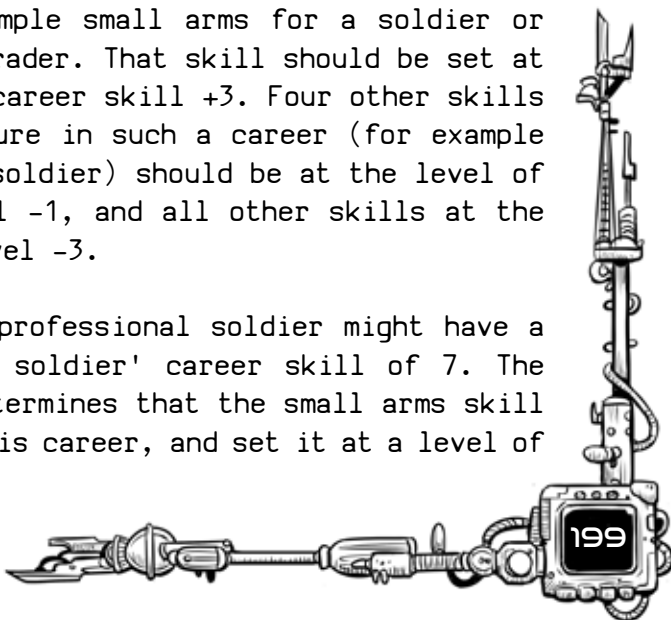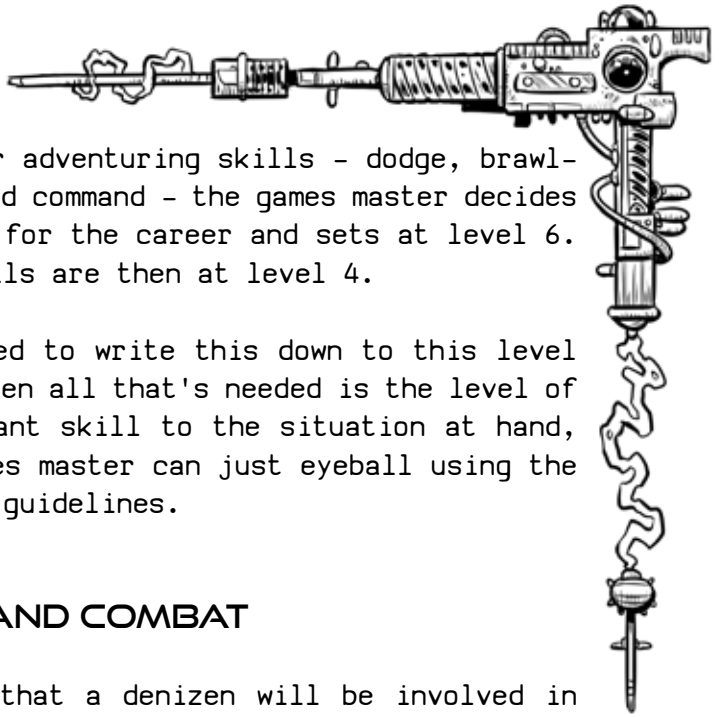
10. Four other adventuring skills - dodge, brawling, blades and command - the games master decides are important for the career and sets at level 6. All other skills are then at level 4.

There's no need to write this down to this level of detail, often all that's needed is the level of the one relevant skill to the situation at hand, which the games master can just eyeball using the list above as guidelines.

DENIZENS AND COMBAT

If it likely that a denizen will be involved in combat with the player characters, or the situation deteriorates to that despite best efforts, then the games master has a few more parameters to define.

Weapons - what weapons the being has, and at what damage. Note that for intelligent species, this is likely to be a standard 'weapon', but for creatures it could also be natural weapons like claws or teeth. For the sake of simplicity, all attacks from a denizen do the same amount of damage.

Actions per round - the number of times the being can act in a round (i.e. be selected by the games master to perform an action). Most 'standard' humanoid denizens (police, soldiers etc.) will act once is a round. More than this is usually reserved for large creatures or more powerful denizens.

Stamina - the amount of stamina the being has. In general, 'standard' humanoids have around 15 stamina. However, those more skilled and experienced,
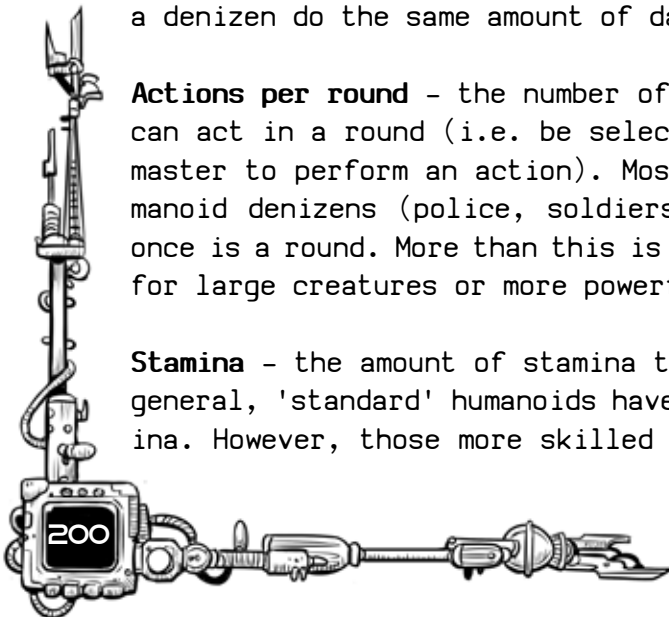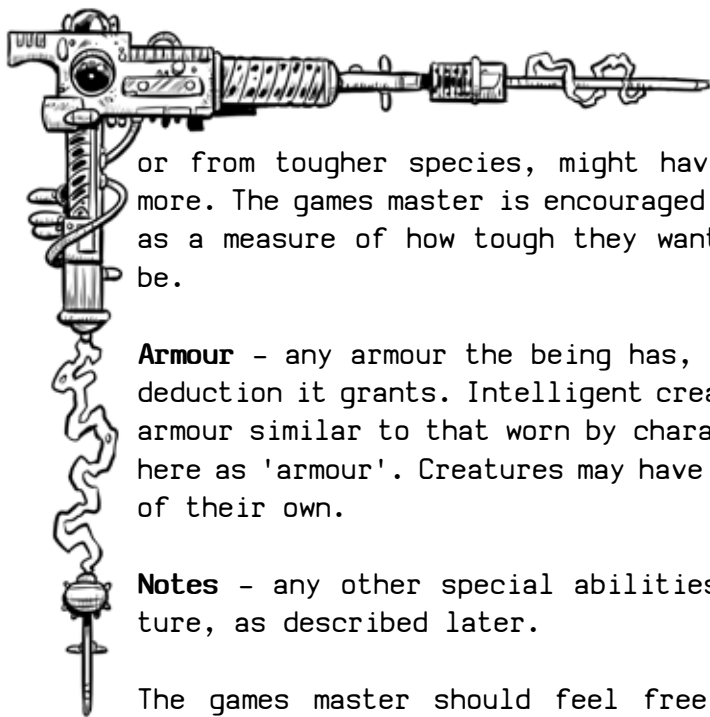
or from tougher species, might have considerably more. The games master is encouraged to use stamina as a measure of how tough they want a denizen to be.

Armour – any armour the being has, and the damage deduction it grants. Intelligent creatures can wear armour similar to that worn by characters, denoted here as 'armour'. Creatures may have natural armour of their own.

Notes – any other special abilities of the creature, as described later.

The games master should feel free to alter the values for the various races as they see fit, to keep things fresh and to keep the characters on their toes regarding the capabilities of beings they might encounter. Increasing stamina and weapon skill completely changes the capabilities of a creature, as well as the number of actions it can take in a round. Finally, intelligent creatures can wear all of the armour types and use all of the weapons described previously in this book.
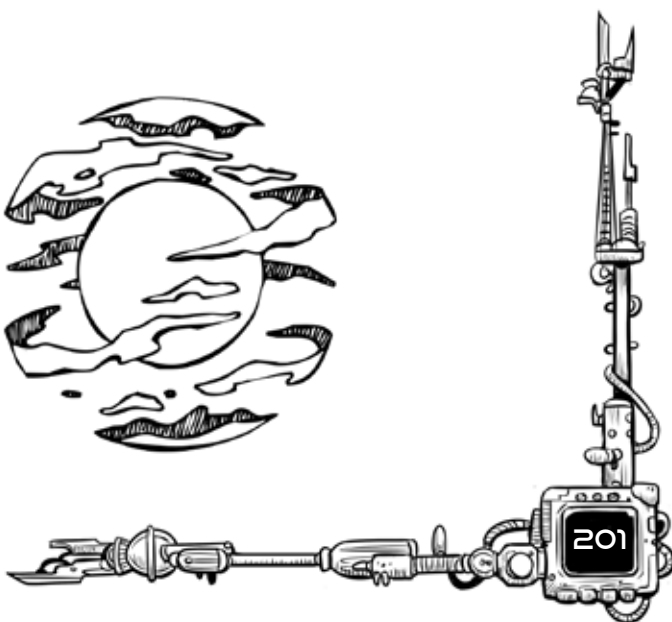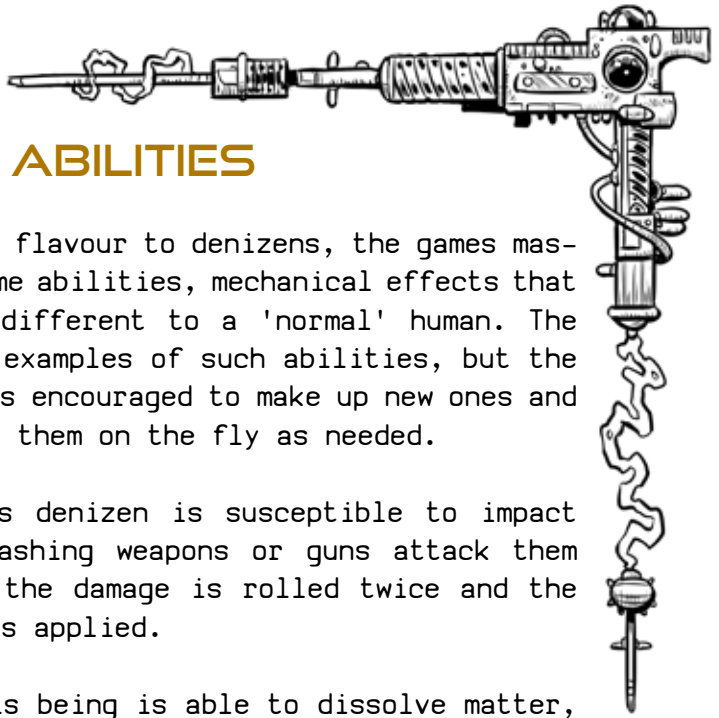
DENIZEN ABILITIES

To add further flavour to denizens, the games master can add some abilities, mechanical effects that make a being different to a 'normal' human. The following are examples of such abilities, but the games master is encouraged to make up new ones and even to create them on the fly as needed.

Brittle – this denizen is susceptible to impact damage. If smashing weapons or guns attack them successfully, the damage is rolled twice and the higher value is applied.

Dissolve – this being is able to dissolve matter, or exudes an acidic venom. All successful attacks cause it to splash out the venom, and any time it is successfully struck in melee the attacker must test their luck. On a fail, their weapon is destroyed.

Energy attack – the being has an energy attack that they can use once a round that ignores armour.

Flying – using wings, engines or similar, this denizen can fly. Treat this as normal movement, but ignoring barriers that can be flown over at the game master's discretion. This being cannot be engaged in melee combat whilst flying unless it chooses to attack, in which case it can be targeted.

Formless – The body of this denizen has no real form, so it may slide under doors, squeeze through narrow spaces etc. as if it were a thick, viscous liquid.
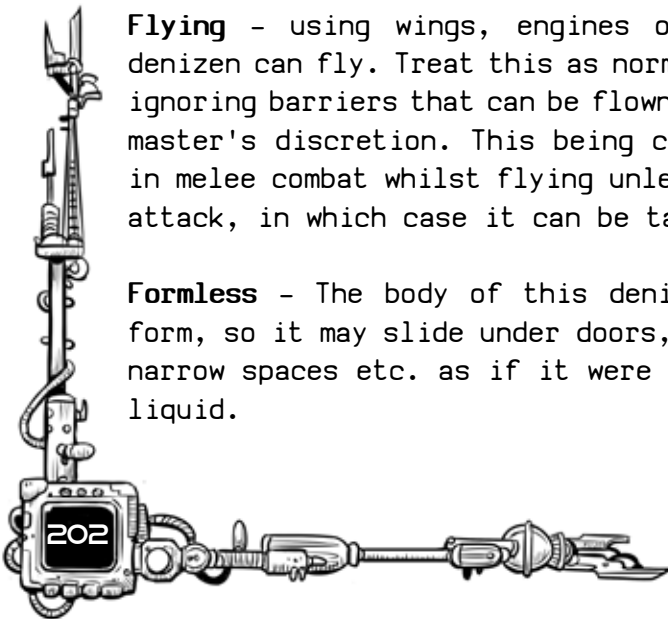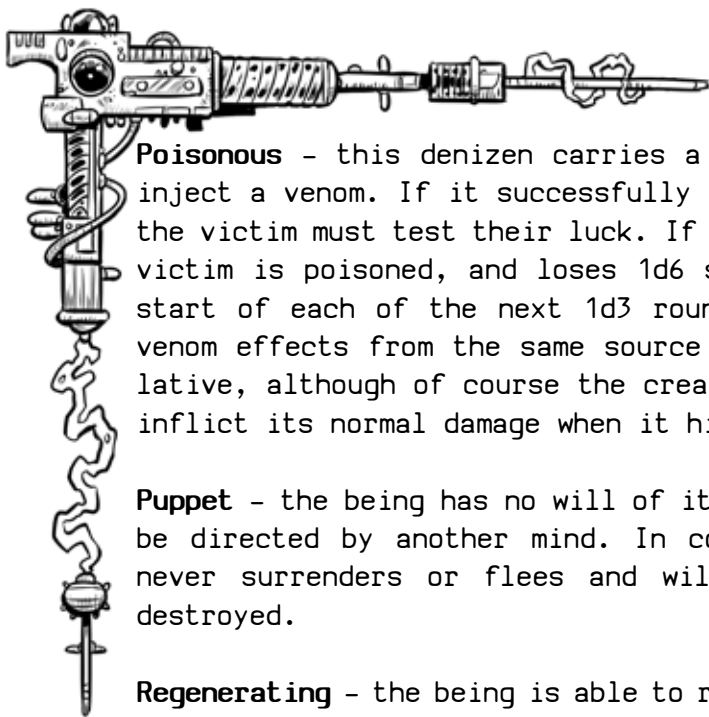
Poisonous – this denizen carries a poison or can inject a venom. If it successfully hits a target, the victim must test their luck. If they fail, the victim is poisoned, and loses 1d6 stamina at the start of each of the next 1d3 rounds. Poison or venom effects from the same source are not cumulative, although of course the creature can still inflict its normal damage when it hits.

Puppet – the being has no will of its own and must be directed by another mind. In consequence, it never surrenders or flees and will fight until destroyed.

Regenerating – the being is able to recover damage. Every round the being regains 1d6 stamina, up to a maximum of its starting value.

Tracking – the denizen is excellent at tracking others by scent or using another sense. Treat its adventuring skill at three times the normal level for tests involving tracking.

Warp denizen – this creature does not exist in the material plane. It can only be harmed by warp-based attacks such as glyphs, and can pass through solid barriers such as doors and walls with ease.

Warp manifestations – the being is able to utilise warp glyphs. The games master should feel free to assign the creature glyphs that reflect its power. It uses stamina to cast spells and requires a Warp focus skill check.
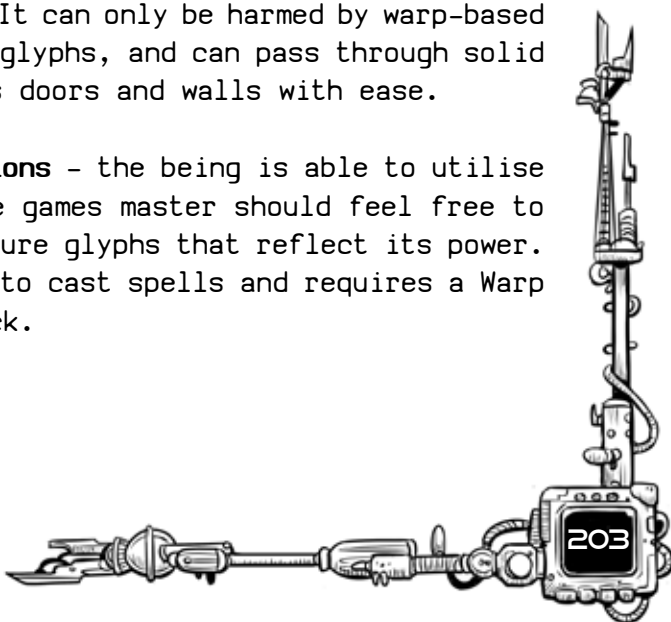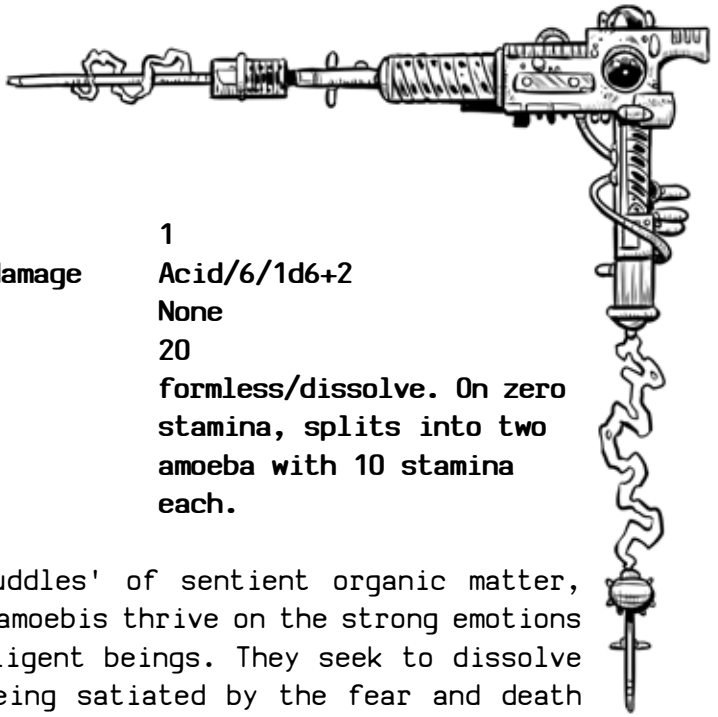
AMOEBIS

|	
Actions/round	1
Weapon/skill/damage	Acid/6/1d6+2
Armour	None
Stamina	20
Notes	formless/dissolve. On zero stamina, splits into two amoeba with 10 stamina each.

Blue-black 'puddles' of sentient organic matter, the predatory amoebis thrive on the strong emotions felt by intelligent beings. They seek to dissolve their prey, being satiated by the fear and death throes of their victims. Any damage causes amoebis to divide in half, splitting the starting stamina between the creatures, both retaining the power to dissolve.

ANTHROMORPHS

Actions/round	1
Weapon/skill/damage	Weapons/6/–
Armour	Armour
Stamina	Varies, 10 to 40
Notes	Variable abilities depending on form

Description – When the Warp Consortium created a genetic arc to ensure humanity's survival in the event of the Xendri events, they mined old Earth for DNA. Some of the more ambitious scientists in the Consortium team decided to create a number of hybrid creatures at the same time, so that Earth's
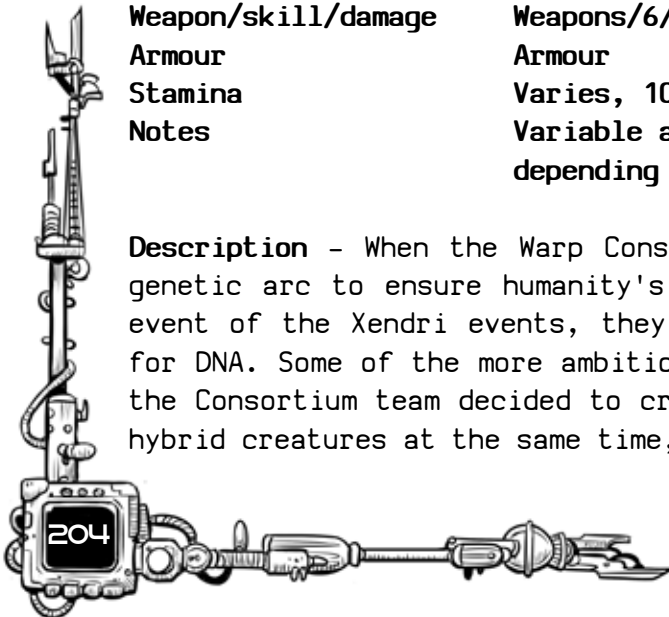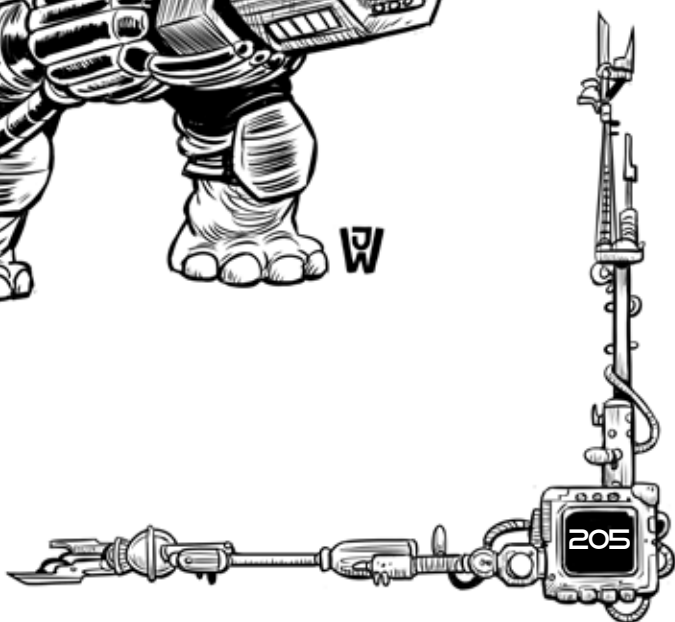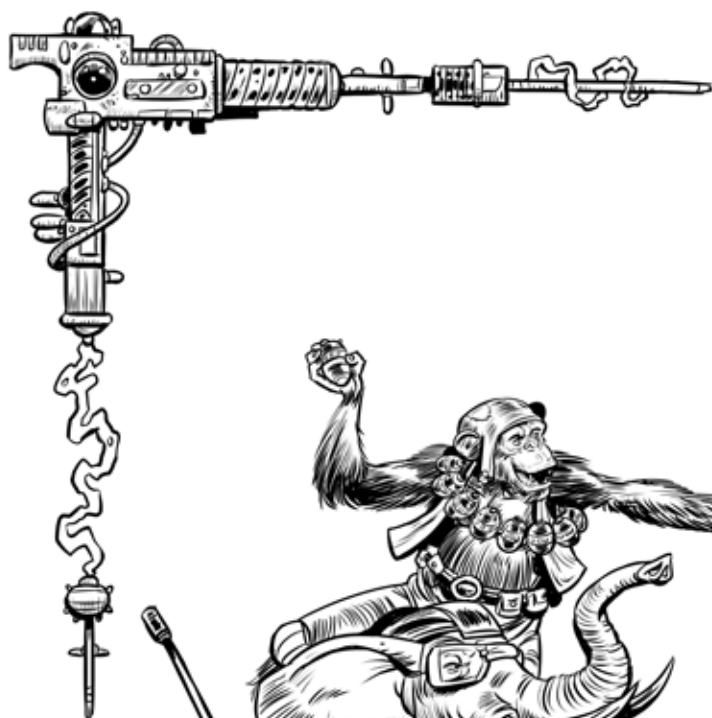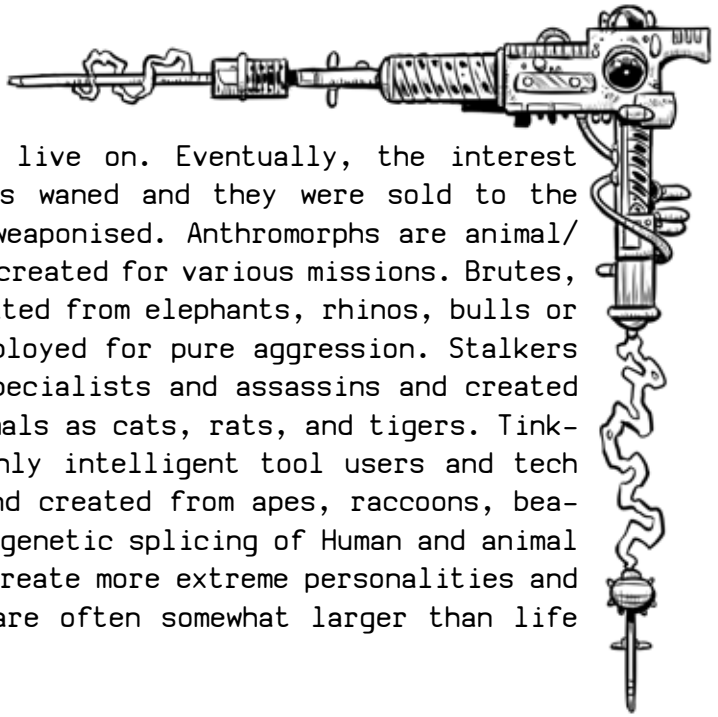
animals could live on. Eventually, the interest in the designs waned and they were sold to the Hegemony and weaponised. Anthromorphs are animal/human hybrids created for various missions. Brutes, typically created from elephants, rhinos, bulls or bears, are deployed for pure aggression. Stalkers are stealth specialists and assassins and created from such animals as cats, rats, and tigers. Tinkerers are highly intelligent tool users and tech specialists and created from apes, raccoons, beavers etc. The genetic splicing of Human and animal DNA tends to create more extreme personalities and Anthromorphs are often somewhat larger than life figures.

BORRS

Actions/round	2
Weapon/skill/damage	Claw and fang/8/2d6+1
Armour	1d6 hide
Stamina	32

Description – These fearsome-looking horned quadrupeds are surprisingly cultured and urbane. They appear as animals, wearing no technology or clothing, but they can speak and employ robots to help them when required. They consider their bestial appearance a mark of pride, a connection to the past and their own culture. Often in the Chorus they take roles which either suit their fearsome appearance, such as acting as enforcers or hunters, of conversely those that lead off from their intelligence and culture, such as acting as translators, diplomats and composers.
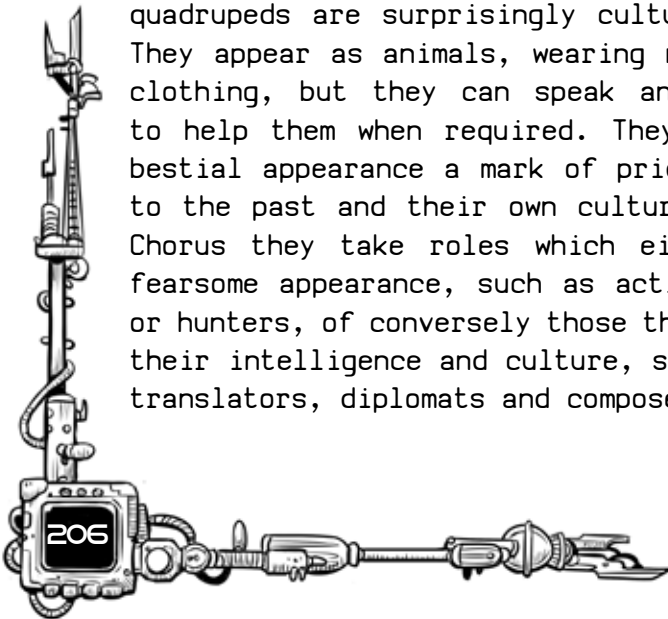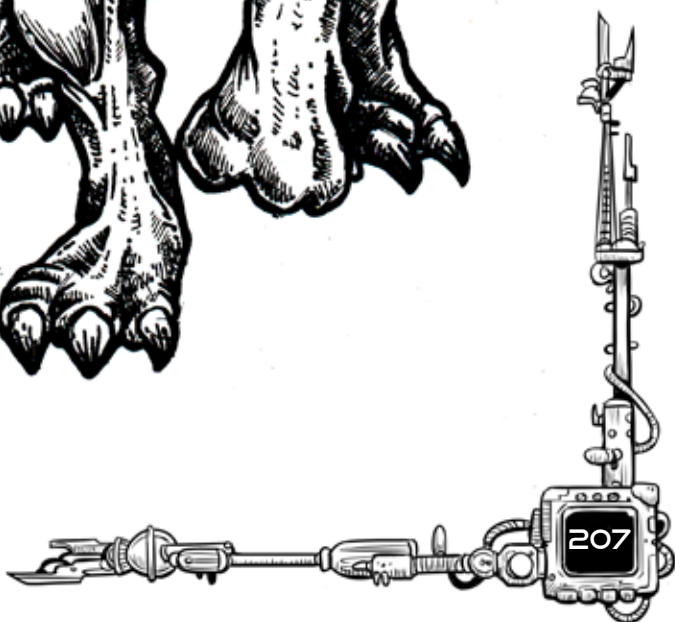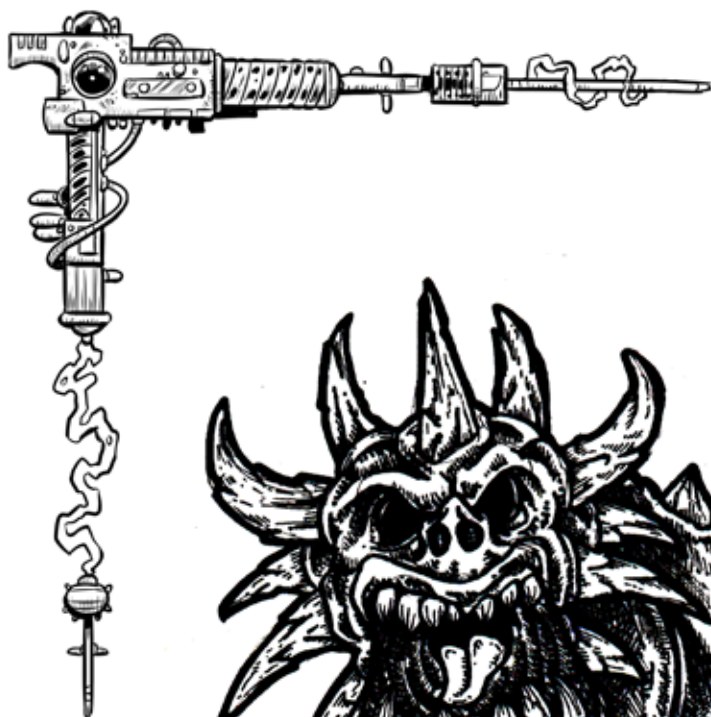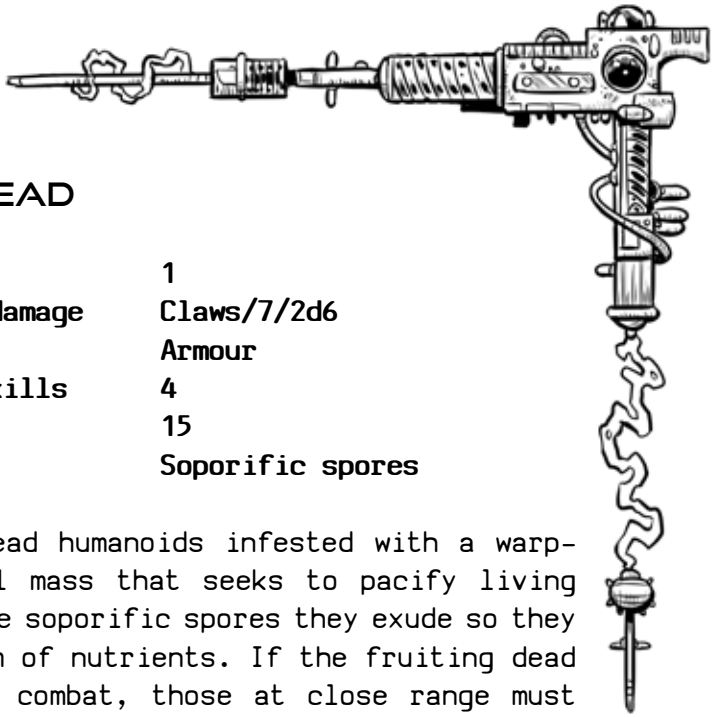
FRUITING DEAD

Actions/round	1
Weapon/skill/damage	Claws/7/2d6
Armour	Armour
Adventuring skills	4
Stamina	15
Notes	Soporific spores

Shambling undead humanoids infested with a warp-spawned fungal mass that seeks to pacify living beings with the soporific spores they exude so they can leech them of nutrients. If the fruiting dead are struck in combat, those at close range must test their luck or sleep until medically revived. Leeching takes 1d6+1 rounds and the victim is left as a desiccated husk that will prey on other beings.

HUMAN

Actions/round	1
Weapon/skill/damage	Weapons/5/-
Armour	Armour
Adventuring skills	5
Stamina	15

Description – a standard human, as would have be indistinguishable from the multitudes on Earth before that world was destroyed. This set of statistics can be used for the majority of humans in the Chorus, even though such individuals may be unique in appearance. Grosser changes to the human form (extra limbs, a tail, wings etc.) can be represented by denizen abilities as appropriate.
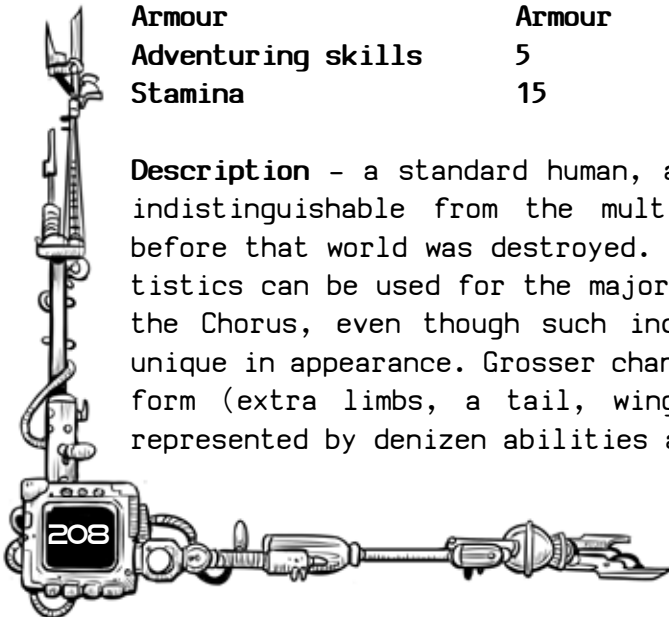
HUMAN, HEAVY WORLDER

Actions/round	1
Weapon/skill/damage	Weapons/6/–
Armour	Armour
Adventuring skills	5
Stamina	17

Description – beings that hail from worlds with very strong gravities are called heavy worlders. Compared to normal members of their species, they tend to be squad and muscular, with greater strength but at a cost in grace and suppleness.

HUMAN, LIGHT WORLDER

Actions/round	1
Weapon/skill/damage	Weapons/6/–
Armour	Armour
Adventuring skills	5
Stamina	13

Description – born on worlds with low gravity, light worlders as they are known, tend to be tall and slender, lacking muscle mass but having increased dexterity and nimbleness.

HUMAN, SPACER

Actions/round	1
Weapon/skill/damage	Weapons/5/–
Armour	Armour
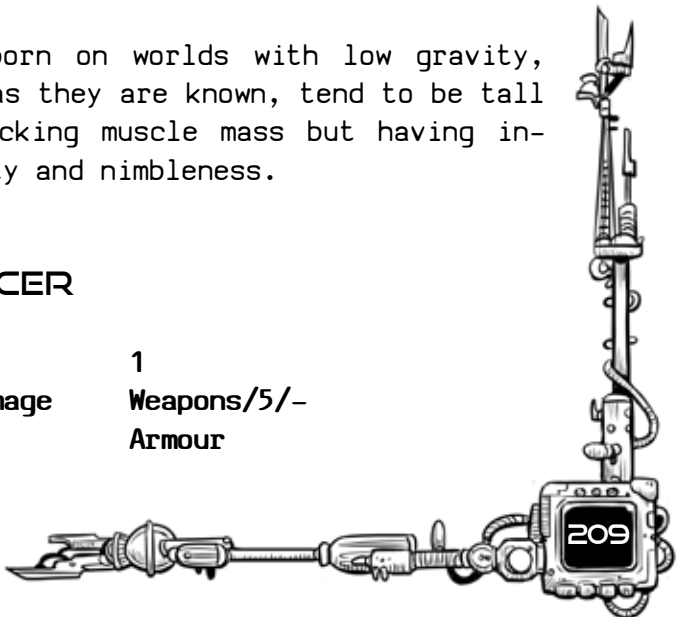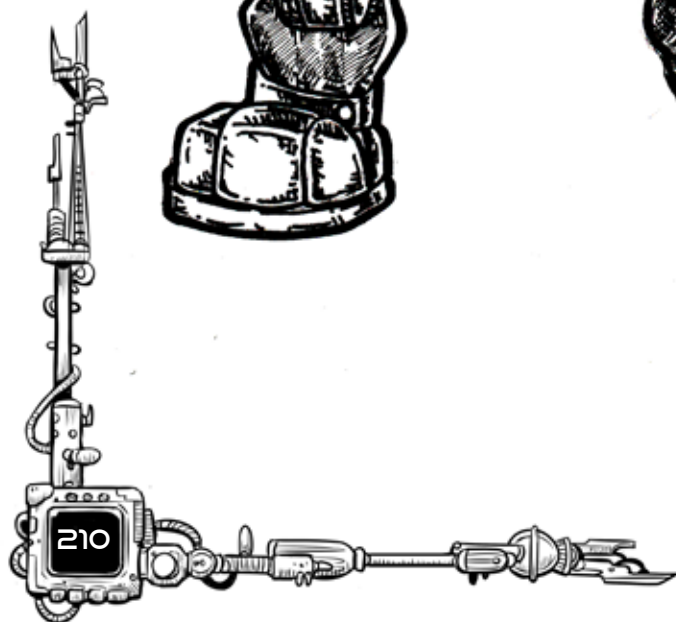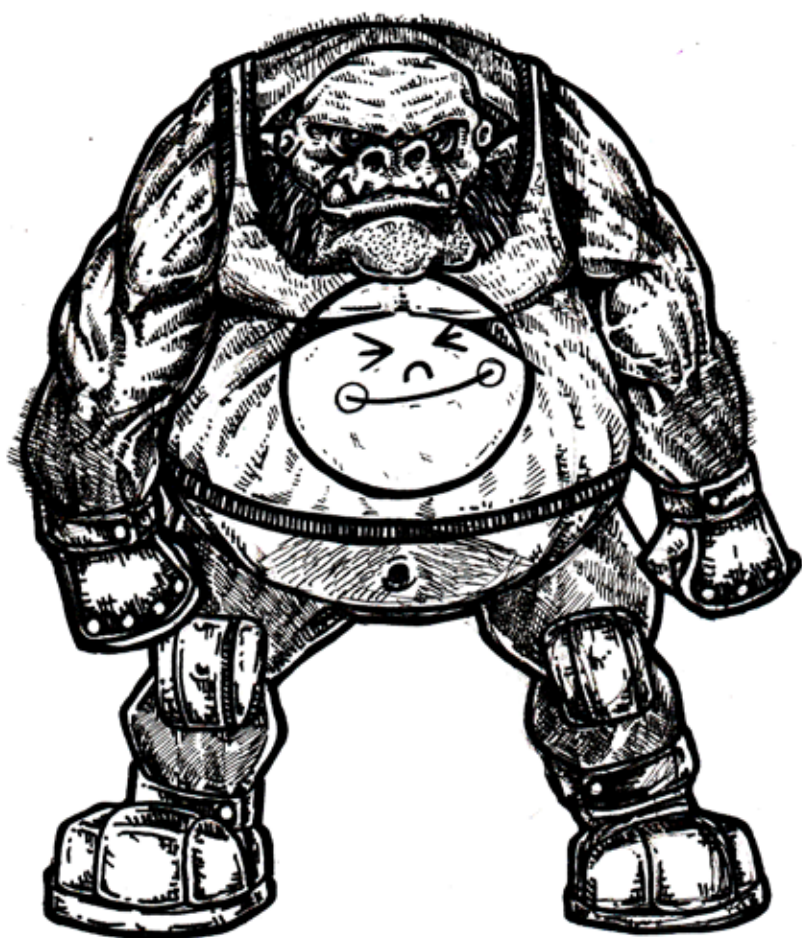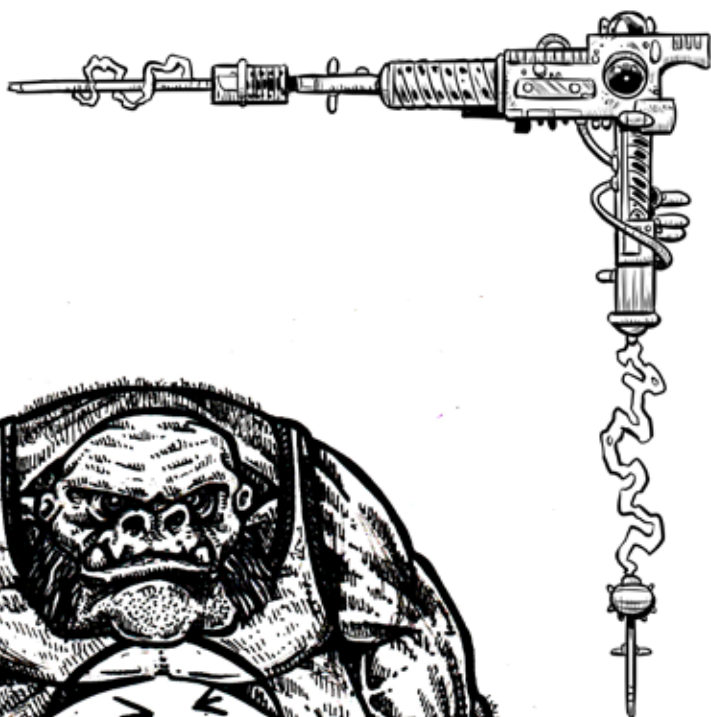
Adventuring skills	5
Stamina	9
Notes	Brittle

Description – born in zero gravity (not just on a spacecraft, most of which have artificial gravity), spacers are adept at managing without gravity, and don't loose muscle mass etc. as normal humans do in such an environment. They are however very slender and less robust than even light worlders.
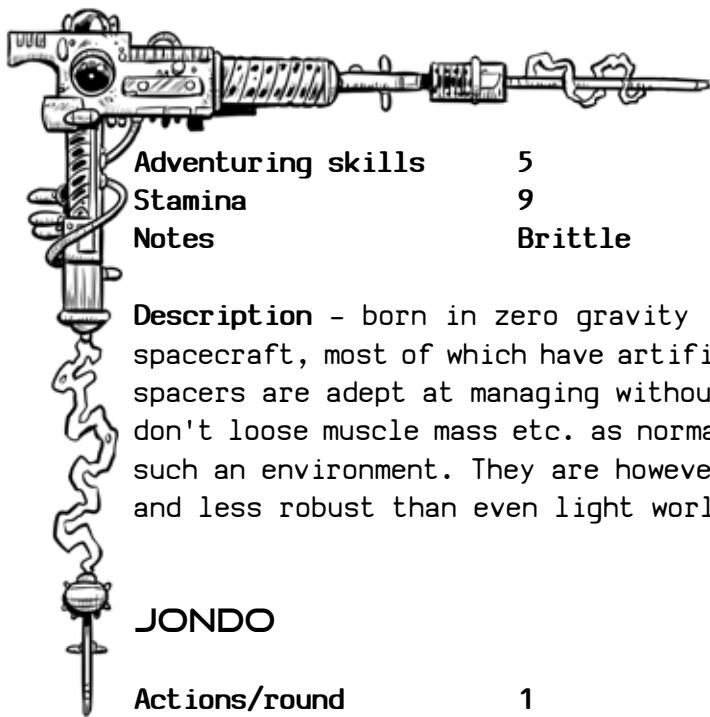
JONDO

Actions/round	1
Weapon/skill/damage	Weapons/9/–
Armour	Armour
Stamina	26

Description – The Jondo are large, ape-like beings whose home world is lost to the distant past. Intelligent, they are large and strong, but tend to have placid natures and are prone to self-analysis and philosophising. They are often found around space ports and on orbitals, where their strength is valued. They also show a remarkable aptitude for zero gravity, which makes they useful as mechanics and engineers.

NODES

Actions/round	2, cybernetically enhanced
Weapon/skill/damage	Weapons/9/–
Armour	1d3 toughened skin
Stamina	21
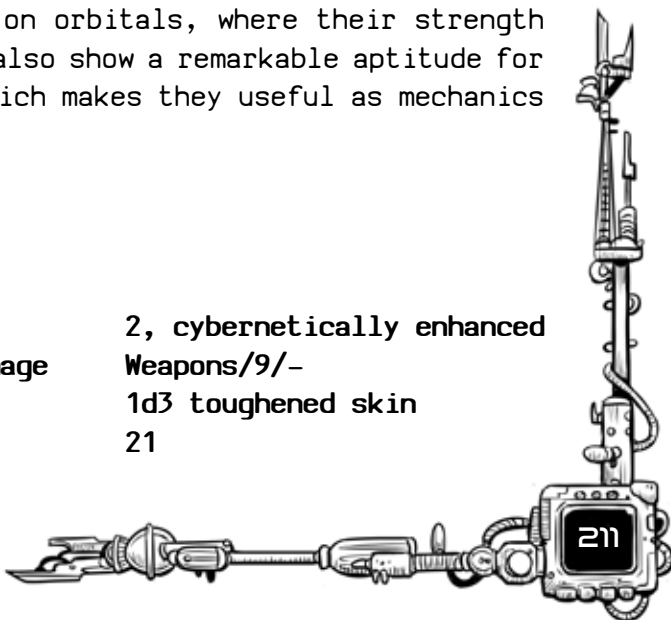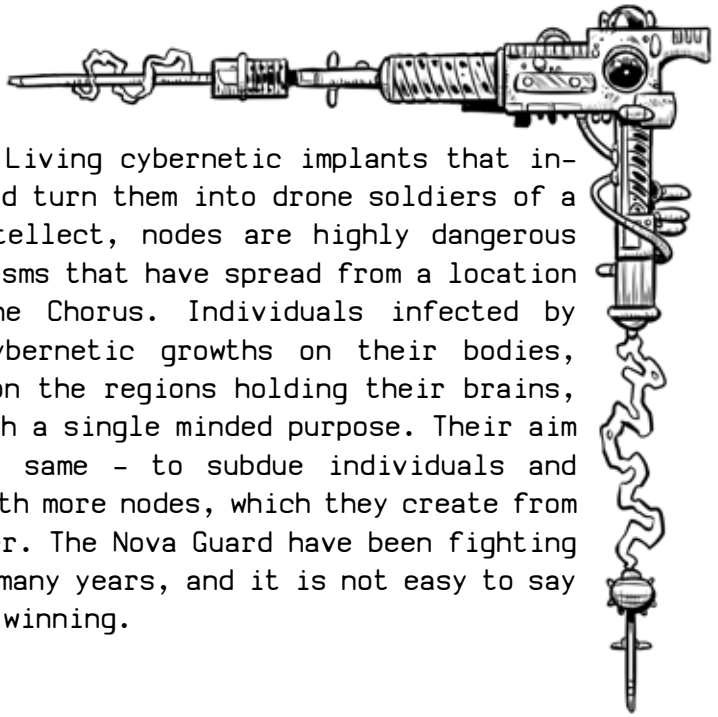
Description – Living cybernetic implants that infect people and turn them into drone soldiers of a collective intellect, nodes are highly dangerous machine organisms that have spread from a location outside of the Chorus. Individuals infected by nodes show cybernetic growths on their bodies, particularly on the regions holding their brains, and attack with a single minded purpose. Their aim is always the same – to subdue individuals and infect them with more nodes, which they create from captured matter. The Nova Guard have been fighting the nodes for many years, and it is not easy to say which side is winning.

NOVA GUARD

Actions/round	3, cybernetically enhanced
Weapon/skill/damage	Weapons/10/–
Armour	2d6 powered
Stamina	22
Notes	Flying (antigrav pack)

Description – Wearing powered-armour and sporting powerful pulse weaponry, the Nova Guard are feared as a military organisation while also being revered as the last defence of the Chorus. Their troopers are seen over most Chorus worlds, space ports and orbital structures, and their cruisers and needleships are a common sight on the space lanes. The Nova Guard also act as customs and trade enforcement for the Merchant Combine, and back up the Warp Consortium on their missions to find warp touched. The Autarch also employs the famous 'Purple guard' as their own military force, rumoured to be the best soldiers in the Chorus.
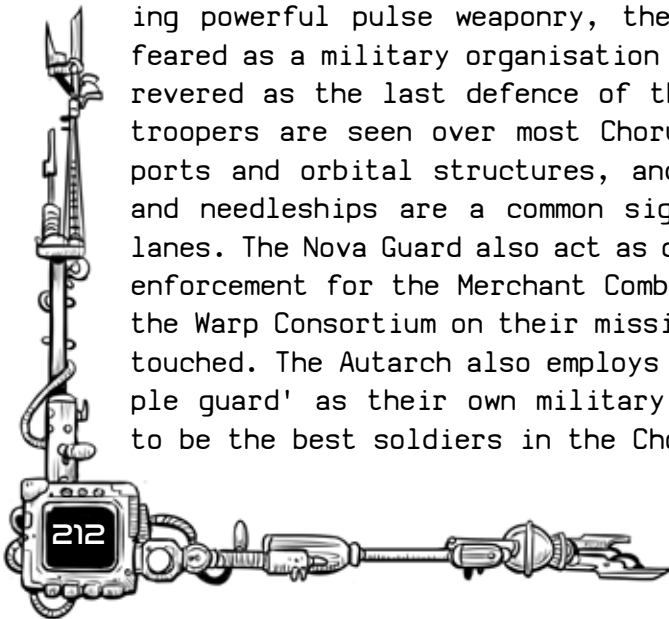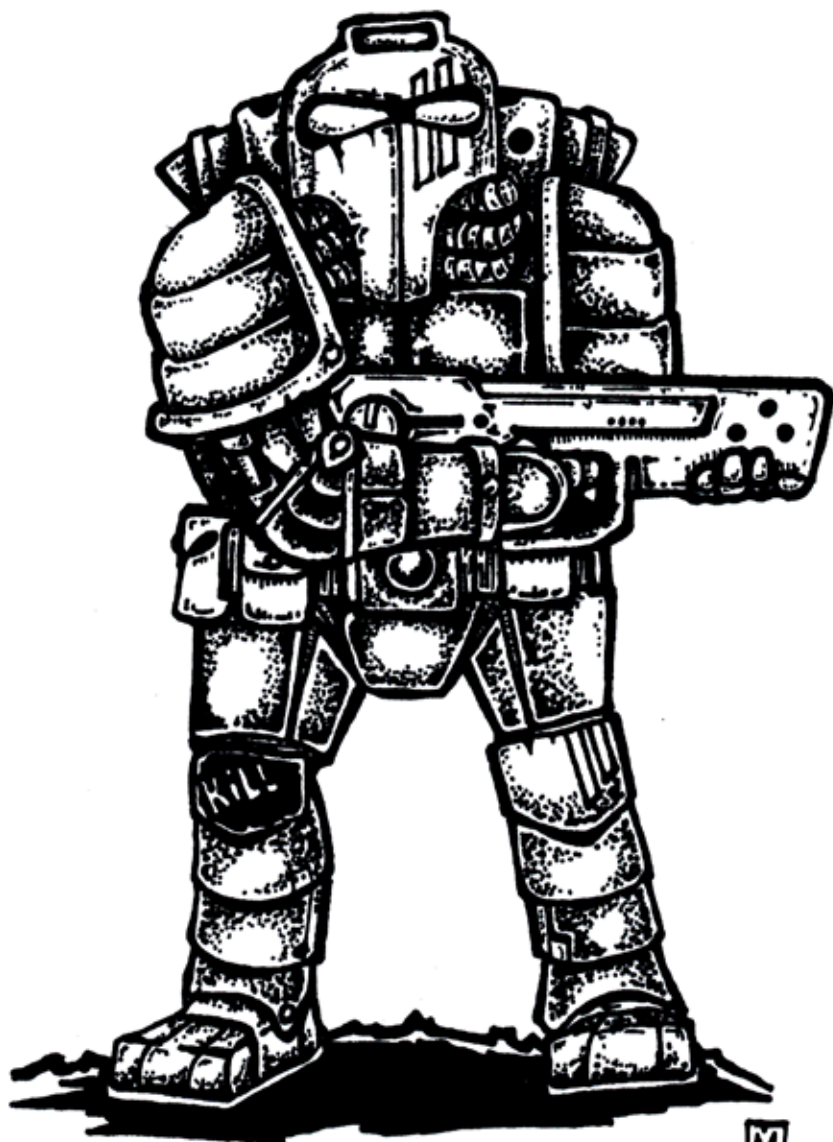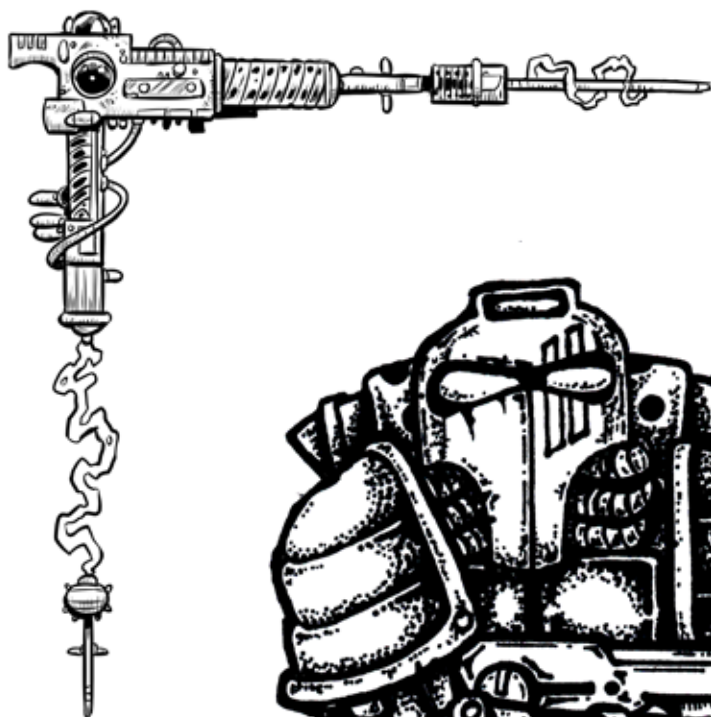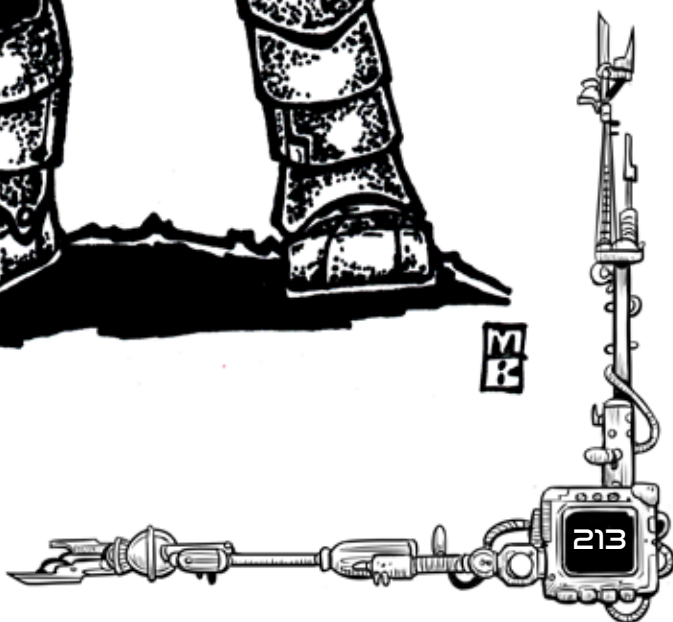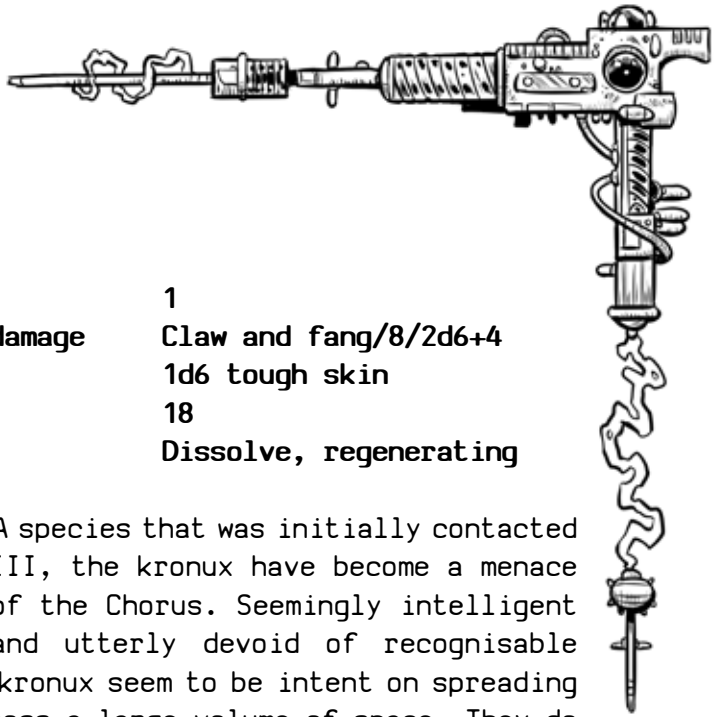
KRONUX

Actions/round	1
Weapon/skill/damage	Claw and fang/8/2d6+4
Armour	1d6 tough skin
Stamina	18
Notes	Dissolve, regenerating

Description – A species that was initially contacted on Gald-Aru VIII, the kronux have become a menace across parts of the Chorus. Seemingly intelligent but violent and utterly devoid of recognisable emotions, the kronux seem to be intent on spreading themselves across a large volume of space. They do this by converting genetic matter into new kronux – the genetic matter in question being that of other intelligent beings. This creates all manner of hybrid beings that share physical traits with the kronux and with the host species, but no matter how 'kronux' a being may be, once it is infected with the kronux DNA, it becomes as unthinkingly destructive as the original species. Infection seems to be through some viral agent that converts non-kronux DNA, creating a hybrid that changes slowly over time to become completely kronux. The intelligence of the species can be seen in the secretive and planned way in which they infect new host planetary systems. The Hegemony is sworn to stamp out the kronux menace.
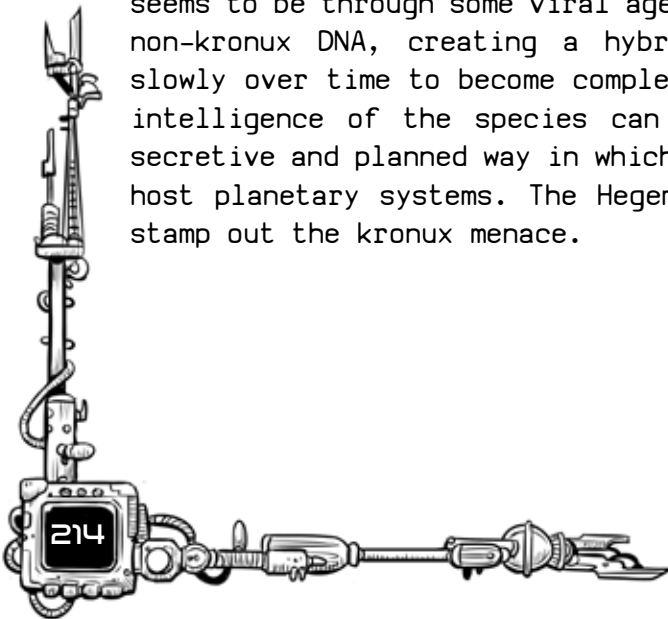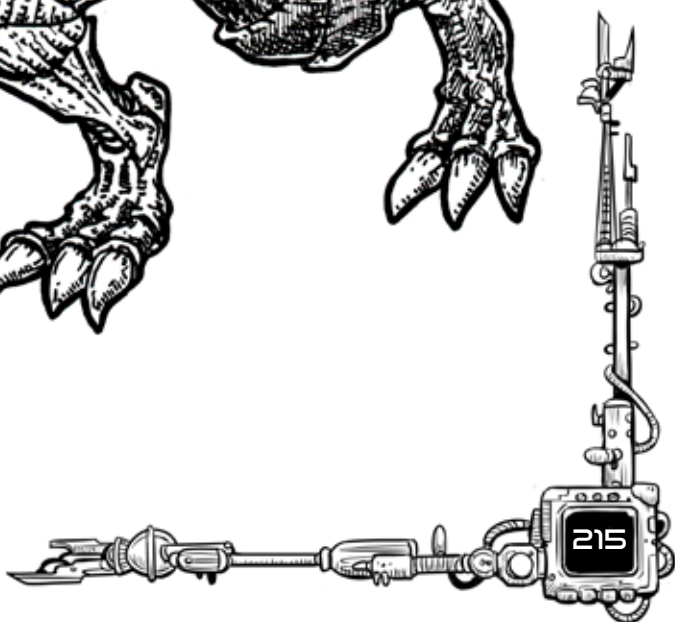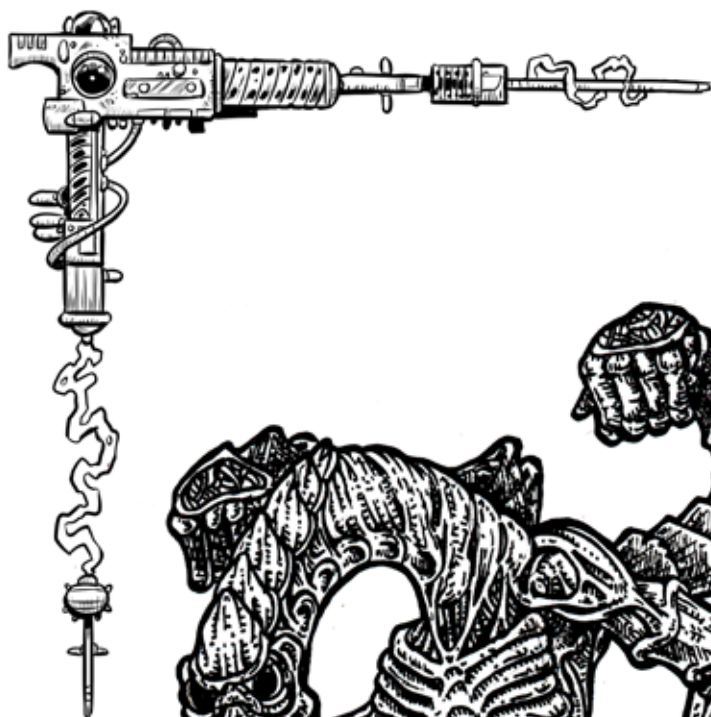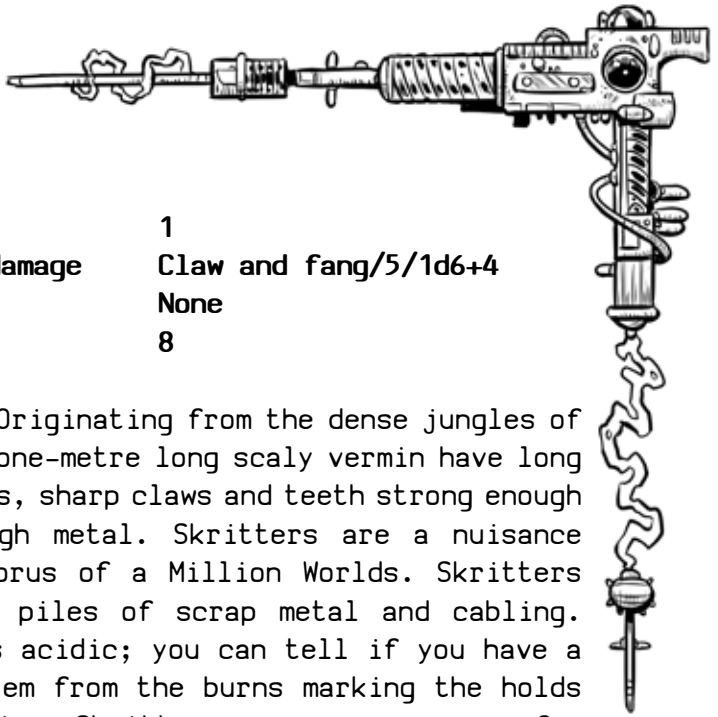
SKRITTERS

Actions/round	1
Weapon/skill/damage	Claw and fang/5/1d6+4
Armour	None
Stamina	8

**Description** – Originating from the dense jungles of Arzuli, these one-metre long scaly vermin have long reptilian tails, sharp claws and teeth strong enough to bite through metal. Skritters are a nuisance across the Chorus of a Million Worlds. Skritters make nests in piles of scrap metal and cabling. Their urine is acidic; you can tell if you have a skritter problem from the burns marking the holds of infested ships. Skritters are a common cause for malfunctions as they eat their way through crucial hardware.

TWISTS

Actions/round	1
Weapon/skill/damage	Weapons/5/-
Armour	Armour
Adventuring skills	5
Stamina	15
Notes	Mutations

Description – The Warp Consortium tries to hide it, but it is an open secret that travelling the warp is not entirely safe. A very small fraction of people who do so are changed by the experience, mutated from their original DNA, and become what are known as twists. It seems that those who face the warp directly by leaving a vessel in warp space
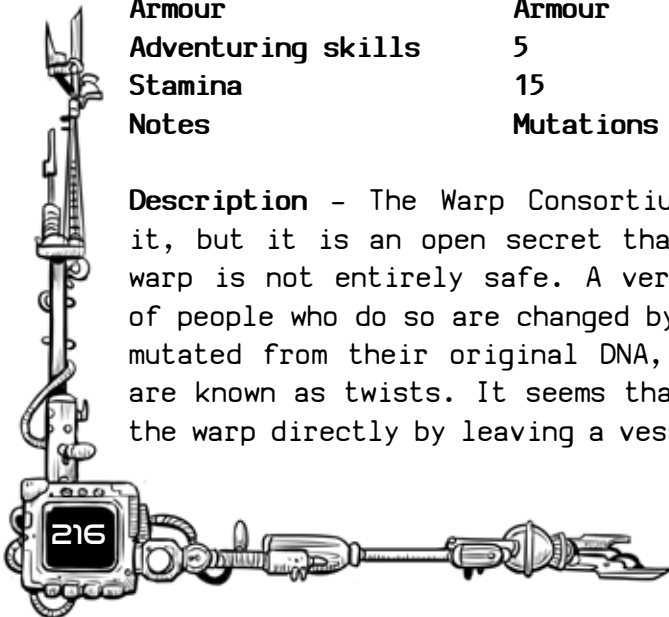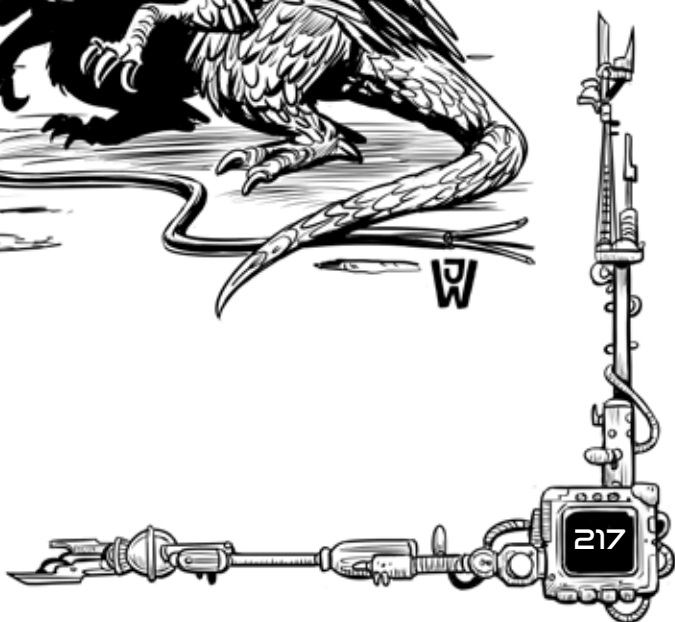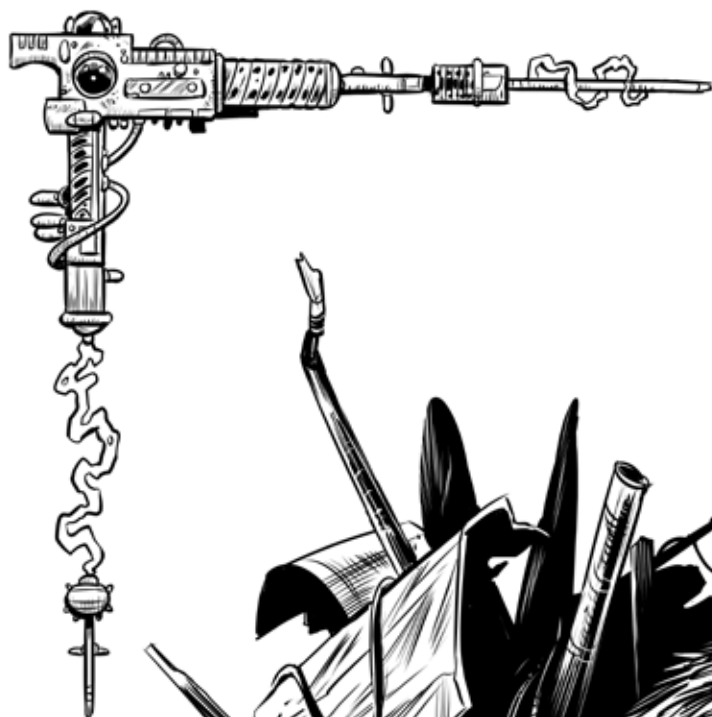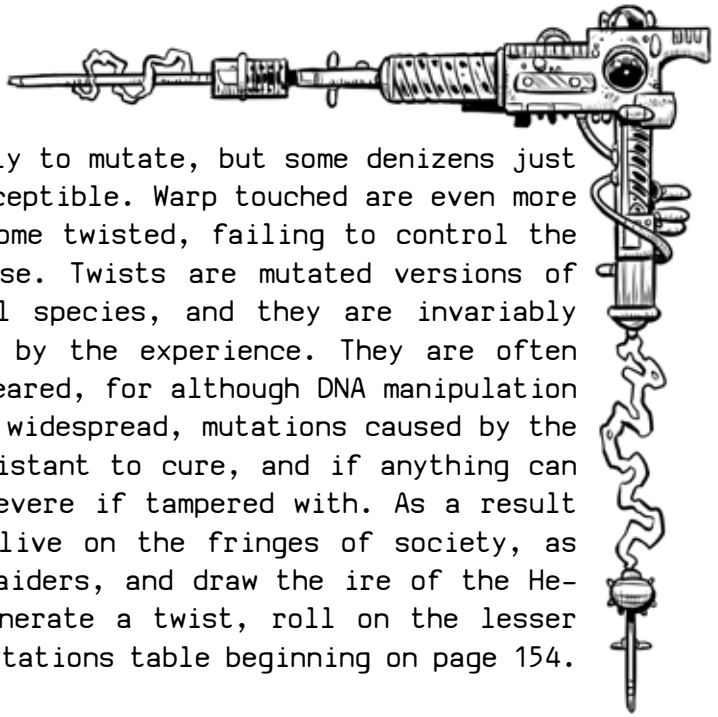
are most likely to mutate, but some denizens just seem more susceptible. Warp touched are even more likely to become twisted, failing to control the glyphs they use. Twists are mutated versions of their original species, and they are invariably driven insane by the experience. They are often shunned and feared, for although DNA manipulation is relatively widespread, mutations caused by the warp seem resistant to cure, and if anything can become more severe if tampered with. As a result twists often live on the fringes of society, as pirates and raiders, and draw the ire of the Hegemony. To generate a twist, roll on the lesser and greater mutations table beginning on page 154.

VORNIN

|	
Actions/round	2
Weapon/skill/damage	Weapons/9/-
Armour	1d6 hide
Stamina	18
Notes	Tracking

Description – Savage killers who make excellent mercenaries and bounty hunters, the Vornin are known and feared across the Chorus. Their homeworld, Excet Prime, was destroyed by a warp storm brought about through Warp Consortium experiments, and they have harboured a hatred of the Consortium and by extension the rest of the authority figures of the Chorus ever since. Tall, whip-strong and agile, the Vornin make excellent servants if destruction and death are your aims.
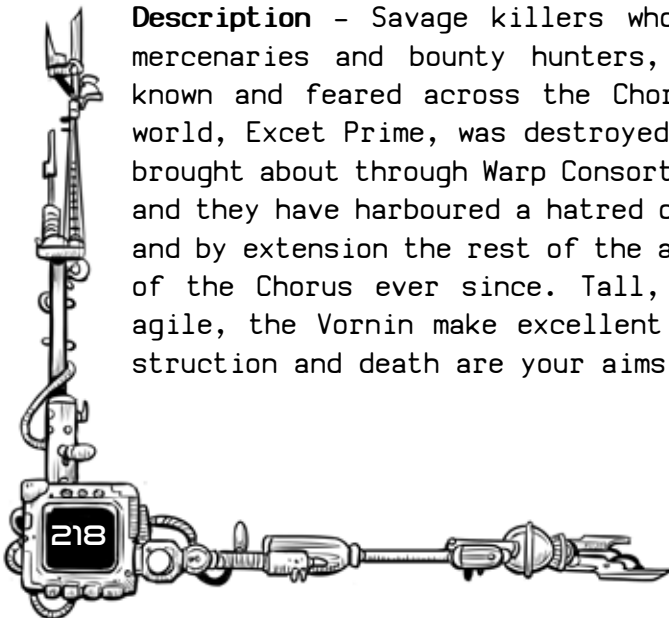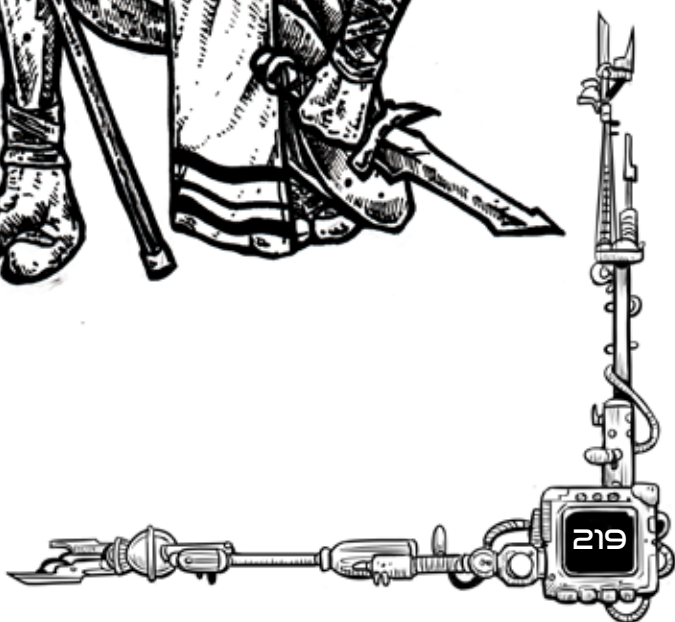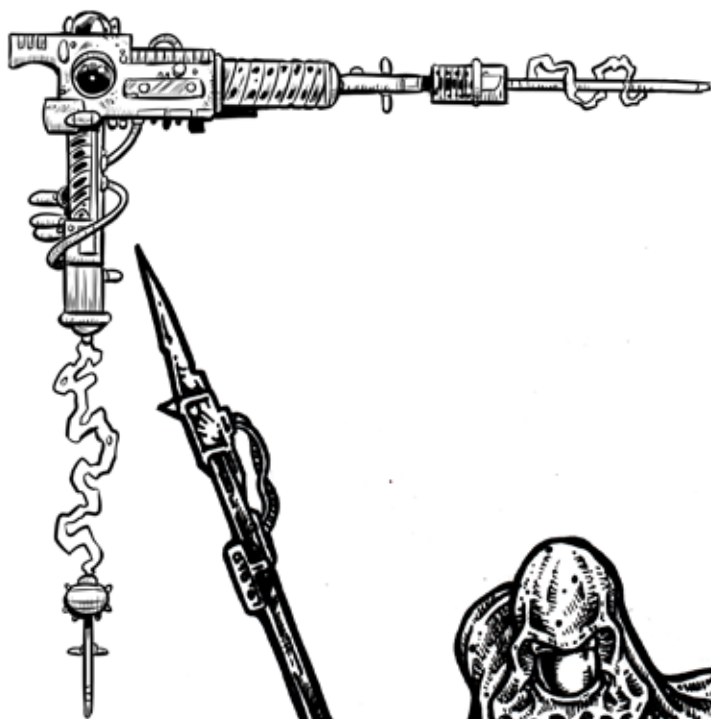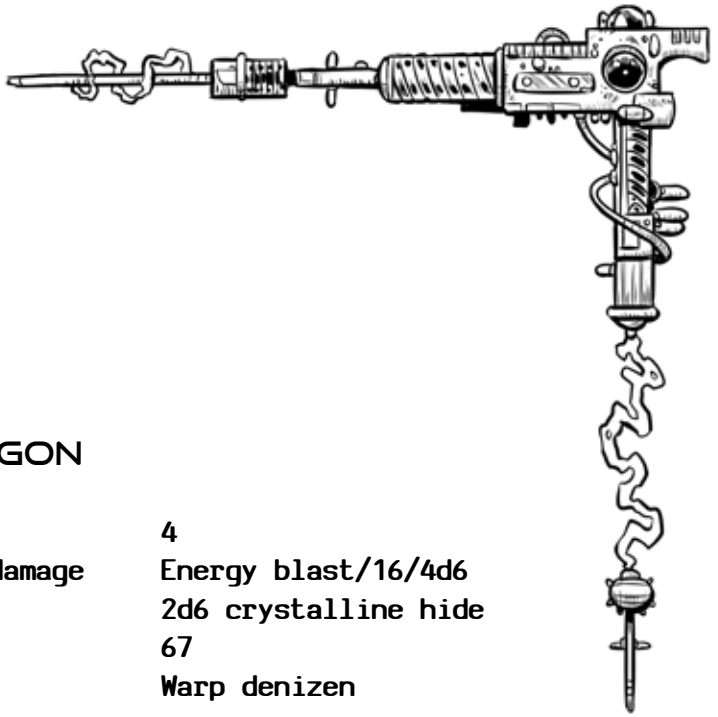
WARP DRAGON

Actions/round	4
Weapon/skill/damage	Energy blast/16/4d6
Armour	2d6 crystalline hide
Stamina	67
Notes	Warp denizen

As Warp-born creatures, Warp Dragons begin life as egg-shaped Warp crystals, and can eventually grow to immense size in the wilds of Warp space. As Warp Dragons grow, so do their highly prized crystalline 'wings', actually powerful capacitors for Warp Energy which enables these beasts to project powerful warp blasts and move through space and air. The largest of their kind are able to emit warp blasts capable of splitting Hegemony battle-cruisers in half. Hunted across the galaxy, there is also a lucrative trade in harvesting Warp Dragon eggs, for young Warp Dragons have become fashionable pets amongst the nobles of the Chorus.
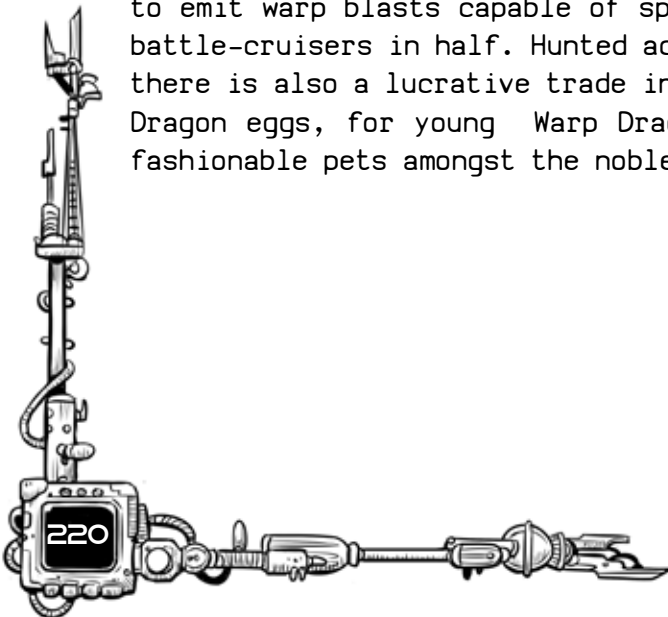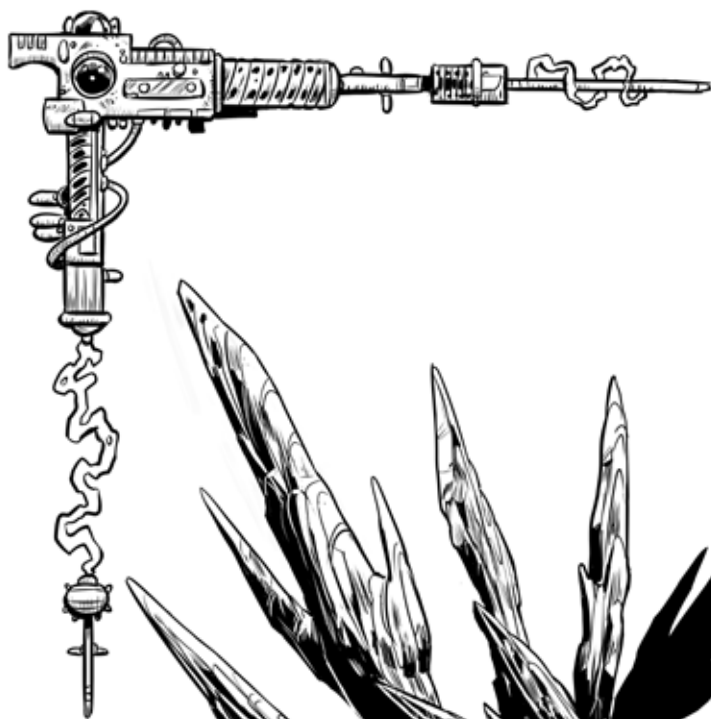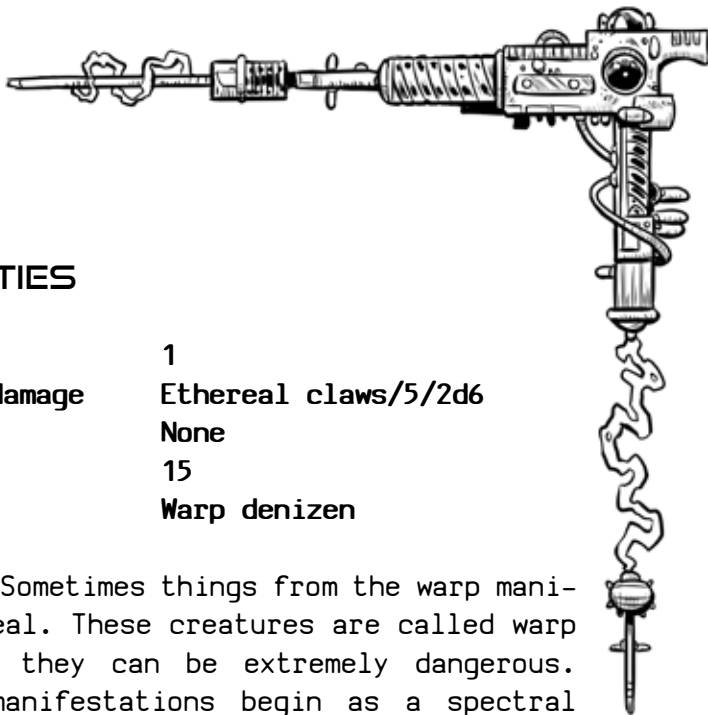
WARP ENTITIES

Actions/round	1
Weapon/skill/damage	Ethereal claws/5/2d6
Armour	None
Stamina	15
Notes	Warp denizen

Description – Sometimes things from the warp manifest in the real. These creatures are called warp entities, and they can be extremely dangerous. Often, such manifestations begin as a spectral warp beast, a ghostly form that is visible and audible, but unable to interact with the real world. However, should such a fragment accumulate enough psychic energy such as fear or anger, it can use that power to manifest in the real. Typically, these events happen when travelling through warp space. It starts by the appearance of the warp ghost, spreading fear and terror through telekinesis, but feeds on that fear to eventually burst forth in a monstrous physical manifestation. Typically, this entity thus created appears as a pale, thin humanoid, but with strange and distinctive features and powers that seem to manifest randomly.
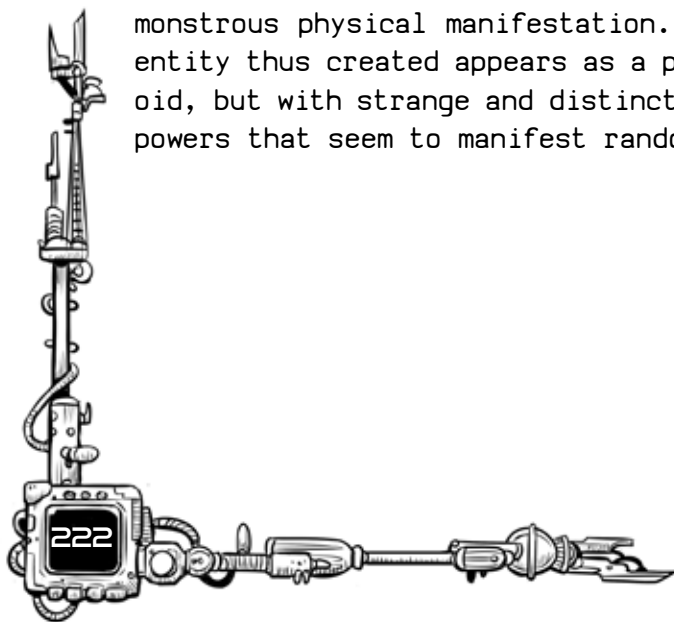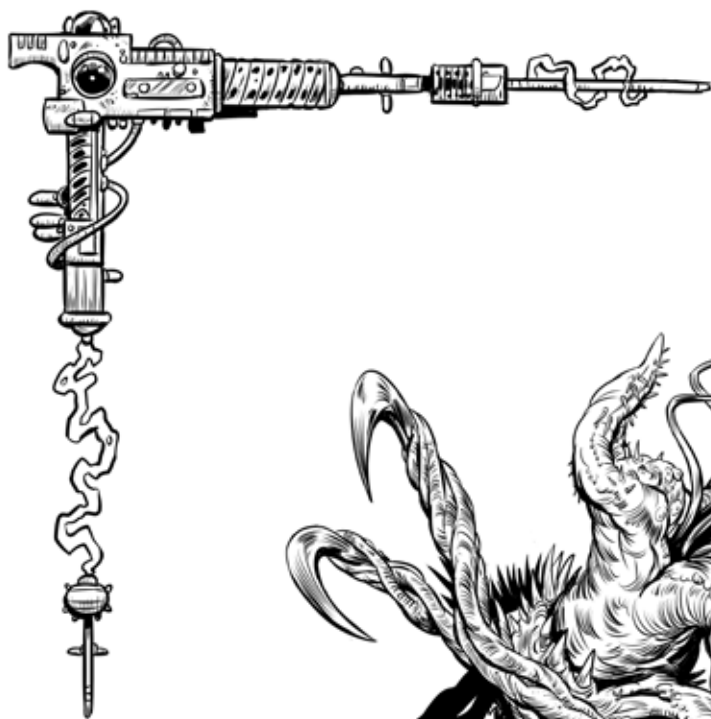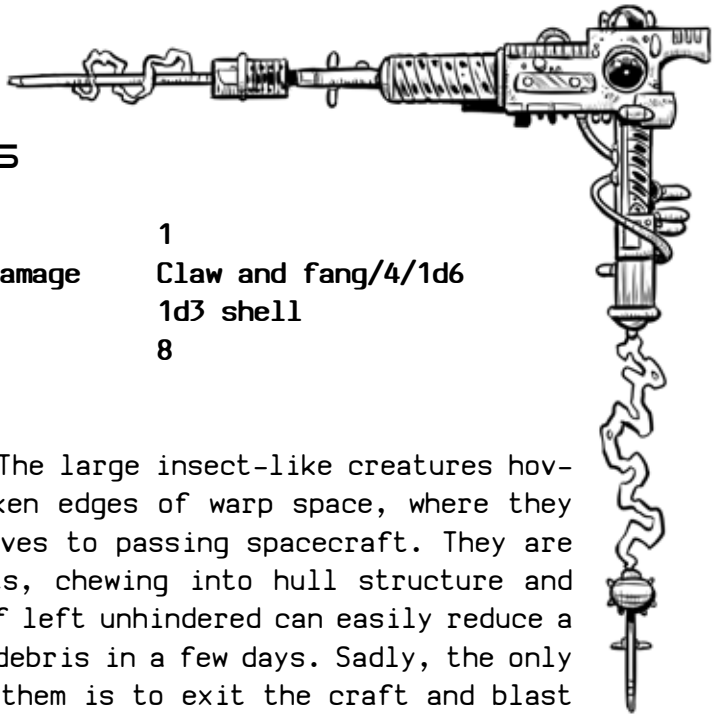
WARP TICKS

Actions/round	1
Weapon/skill/damage	Claw and fang/4/1d6
Armour	1d3 shell
Stamina	8

Description – The large insect-like creatures hover at the broken edges of warp space, where they attach themselves to passing spacecraft. They are dangerous pests, chewing into hull structure and cabling, and if left unhindered can easily reduce a spacecraft to debris in a few days. Sadly, the only way to remove them is to exit the craft and blast them off, and they can be very nasty!
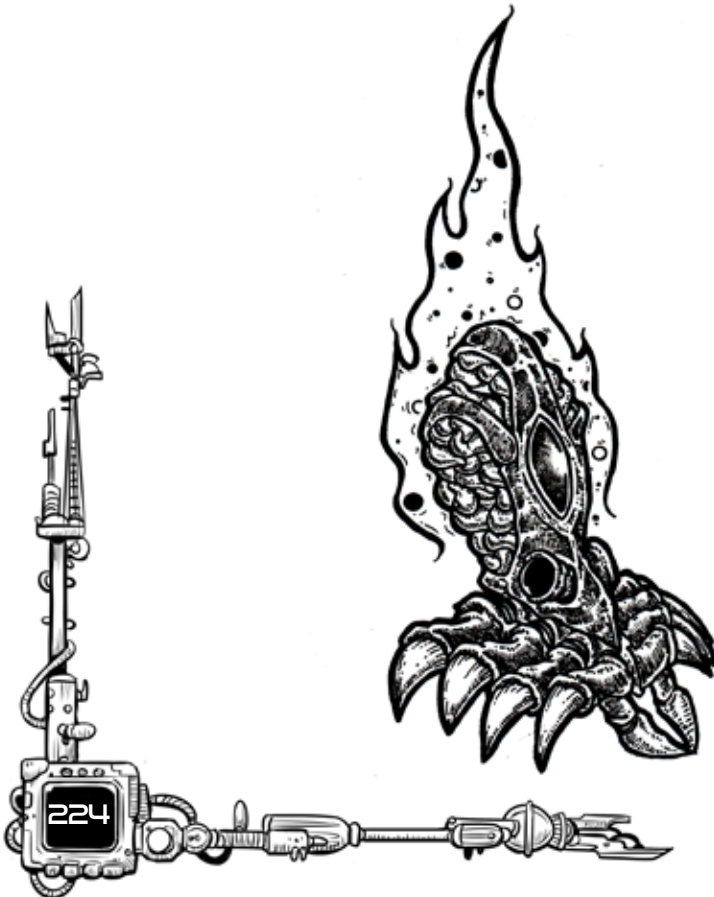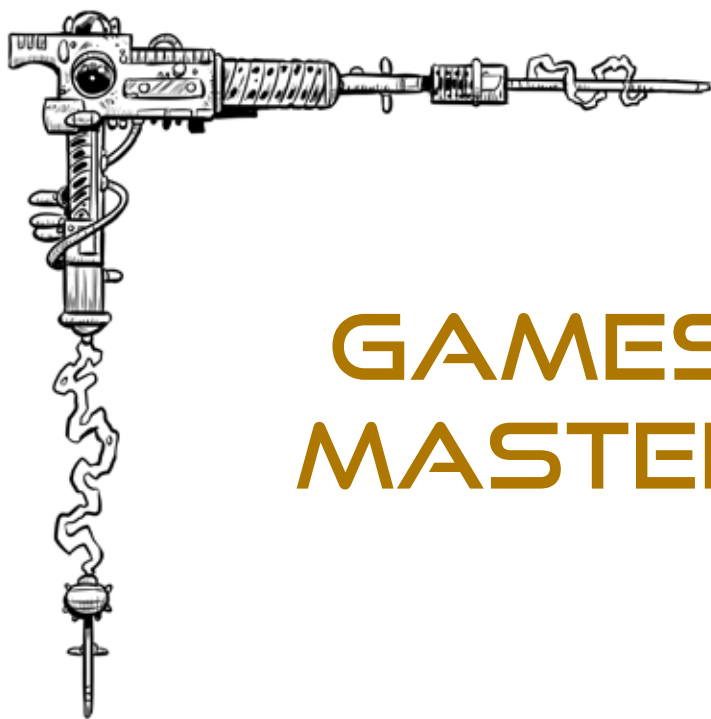
GAMES
MASTER
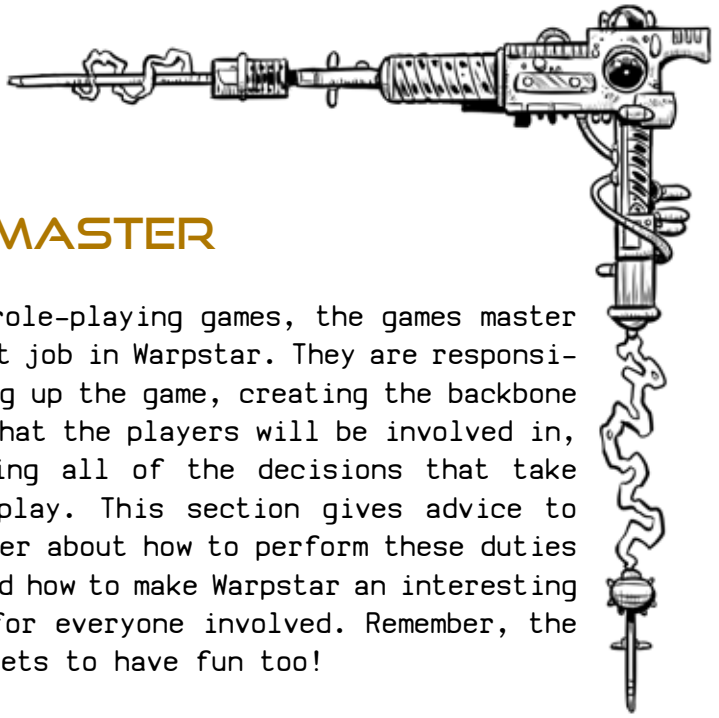
GAMES MASTER

As with many role-playing games, the games master has a difficult job in Warpstar. They are responsible for setting up the game, creating the backbone of the story that the players will be involved in, and adjudicating all of the decisions that take place during play. This section gives advice to the games master about how to perform these duties effectively and how to make Warpstar an interesting and fun game for everyone involved. Remember, the games master gets to have fun too!

THE RULES

The rules to Warpstar are straightforward, and are designed to allow you to create your own worlds of adventure or to adapt modules from other games. This book is designed to be a primer for your imagination; a set of rules you can adapt to your own games. Warpstar is designed to emulate a certain style of British old school tabletop gaming. You can use it to play adventures and campaigns that fit into that kind of framework. Let us look at some of the assumptions in the rules of Warpstar.

Combat is deadly and can have lasting implications. Most enemies would rather escape or surrender than fight to the death.

Warp powers are real but expertise requires specialisation.
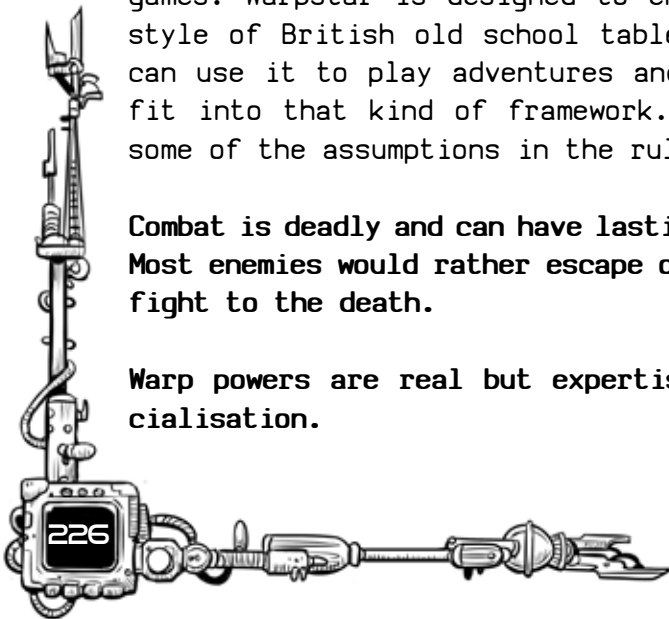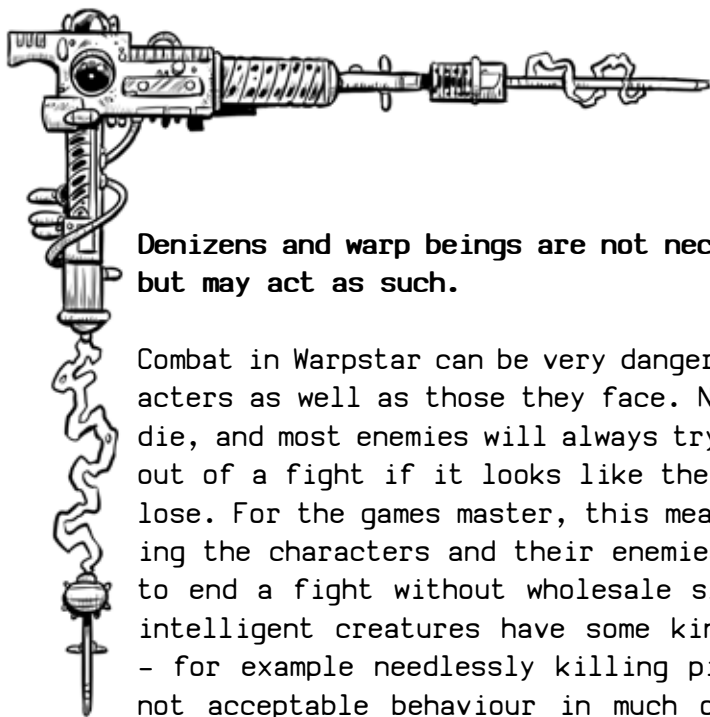
Denizens and warp beings are not necessarily evil, but may act as such.

Combat in Warpstar can be very dangerous, for characters as well as those they face. No one wants to die, and most enemies will always try to find a way out of a fight if it looks like they are going to lose. For the games master, this means always giving the characters and their enemies some options to end a fight without wholesale slaughter. Most intelligent creatures have some kind of 'rights' - for example needlessly killing pirates is just not acceptable behaviour in much of the Chorus. Also, having other outcomes to combat encounters makes the game more interesting. After all, if an enemy surrenders, the characters may end up having to deal with a hostage, potentially a much more interesting story than would be created by killing them!

The warp can be pervasive in Warpstar - any character can get themselves some level in the Warp focus skill which allows them to resist warp glyphs. If they wish to manifest their own warp glyphs, they will need to enter the Warp touched or Warp lord careers. This is deliberate - it makes warp powers difficult to obtain but not so much that every character cannot learn a glyph or two if they desire. It also means that Warp touched individuals are not completely one-dimensional, and that they do not generally grow so powerful as to over-shadow every other character type.
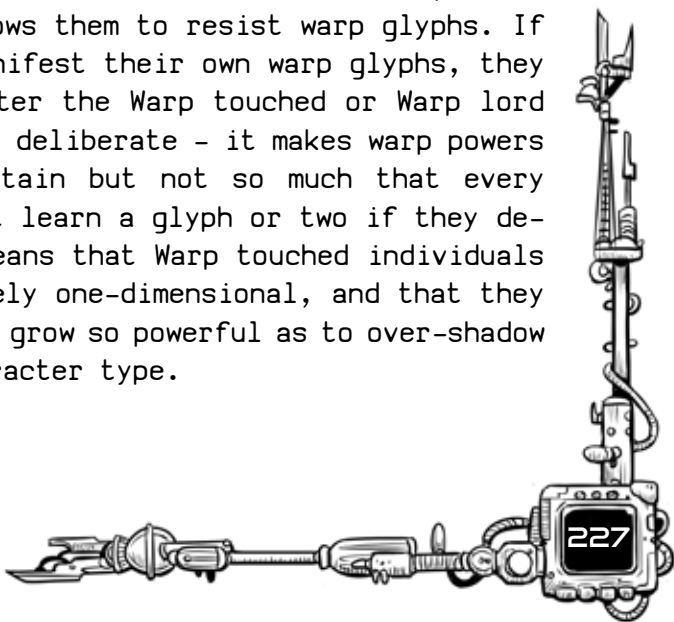
Warpstar is very much designed to be 'hackable' - modify it and twist it to suit your needs. Make new careers, new monsters and new spells, create your own magic items to populate your own worlds. The game system has few interconnecting parts, so making changes without disrupting the game is easy. Want a faster career progression? Give out more advances per session. Want the fights to be deadlier? Reduce the stamina of starting characters. You can change what you want, how you want. Remember the Golden Rule - if you are having fun, you are doing it right!
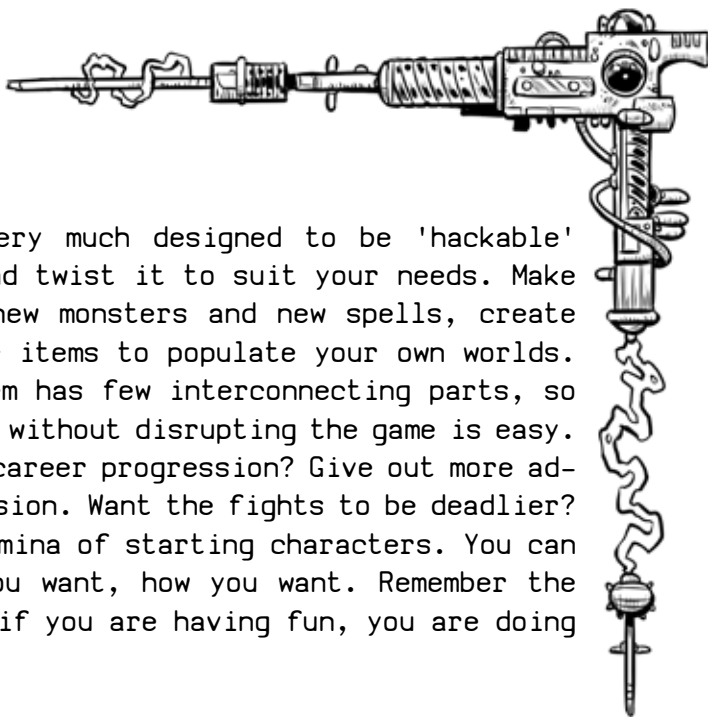
DISCUSS THE GAME FIRST

It is a good idea to discuss with the players the type of game you all want before the start of play. Touching on themes, play styles, and what players are expecting from the game as part of the first session is a really useful way of setting expectations and making sure everybody knows what they are in for. There's nothing more disappointing for a player than creating a character focused on investigative play only to discover that everyone else, games master included, is playing combat-focused game, or for the games master to create a horror scenario that none of the players want to play. The games master should try to ensure that during these discussions everyone has equal say in the type of game they want to play.
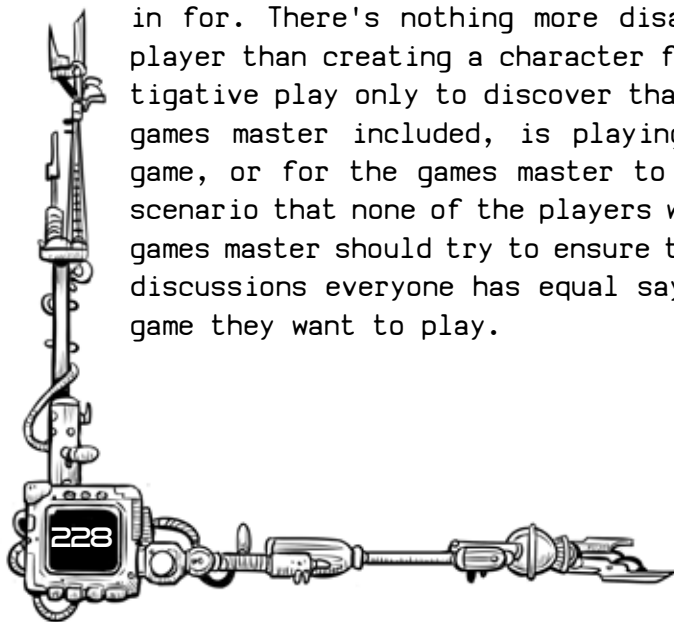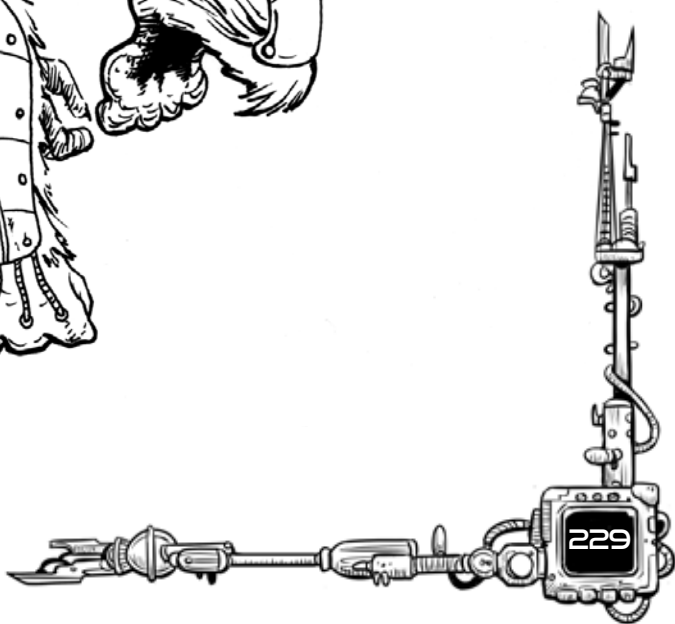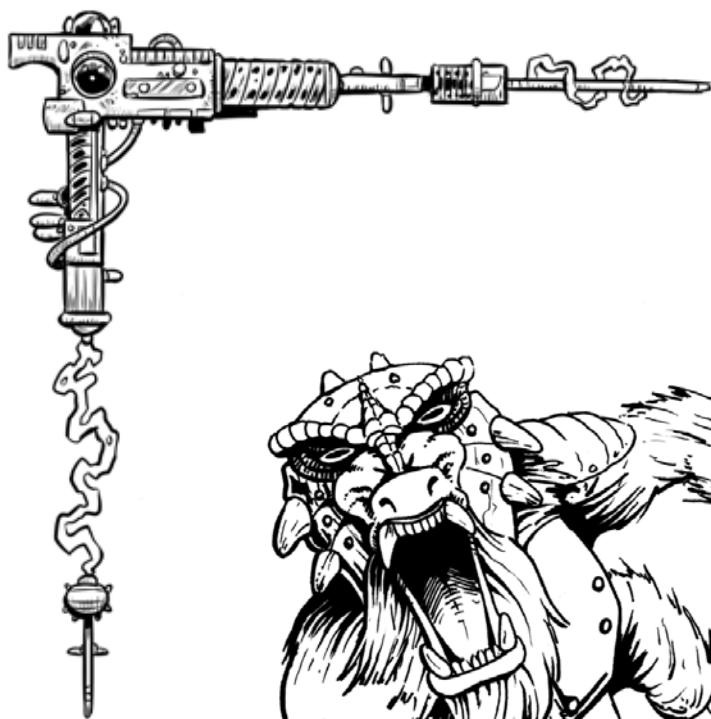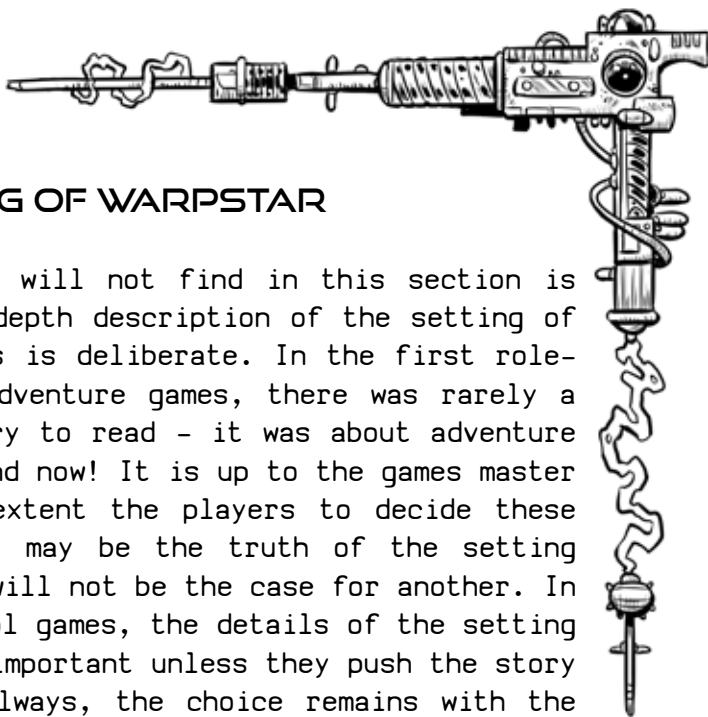
THE SETTING OF WARPSTAR

One thing you will not find in this section is an hugely in-depth description of the setting of Warpstar. This is deliberate. In the first role-playing and adventure games, there was rarely a huge back-story to read - it was about adventure in the here and now! It is up to the games master and to some extent the players to decide these things - what may be the truth of the setting for one game will not be the case for another. In many old-school games, the details of the setting are not that important unless they push the story forward. As always, the choice remains with the games master and players to decide on the type of game they wish to play.

WHAT DO PLAYER CHARACTERS DO?

In Warpstar, players and their characters explore the galaxy, fight evil, solve mysteries and just generally adventure, much as they would in many other roleplaying games. In Warpstar the story and adventure is what draws the players onwards. There is a goal of sorts though - to advance and grow. In Warpstar, this happens through the characters sharing experiences and adventures together, and as a result progressing in capability and stand-ing. This is achieved by earning advances, which the games master awards at the end of the session to highlight the players engaging in good play, pushing the plot forward and having fun at the table. Players need to buy in to this style of play when you bring Warpstar to the table.
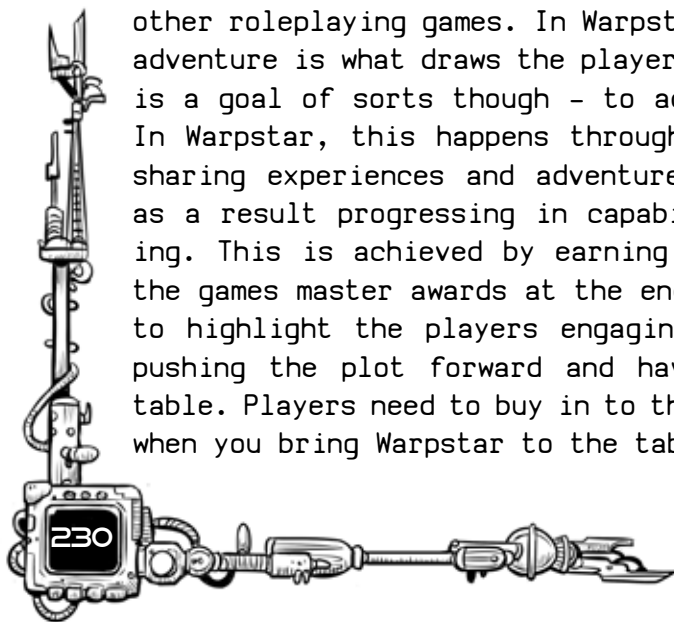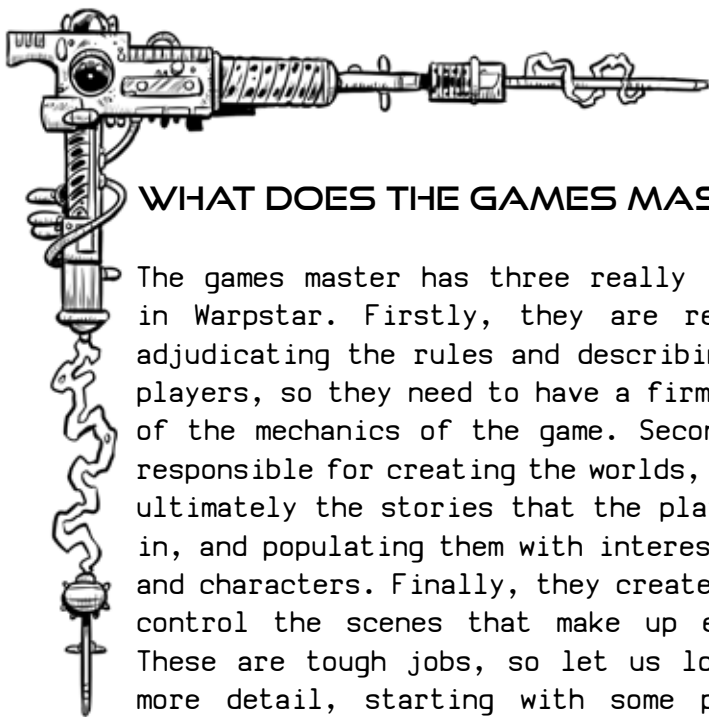
WHAT DOES THE GAMES MASTER DO?

The games master has three really important jobs
in Warpstar. Firstly, they are responsible for
adjudicating the rules and describing them to the
players, so they need to have a firm understanding
of the mechanics of the game. Secondly, they are
responsible for creating the worlds, technology and
ultimately the stories that the players take part
in, and populating them with interesting locations
and characters. Finally, they create, describe and
control the scenes that make up each scenario.
These are tough jobs, so let us look at them in
more detail, starting with some particulars of
adjudicating aspects of play.
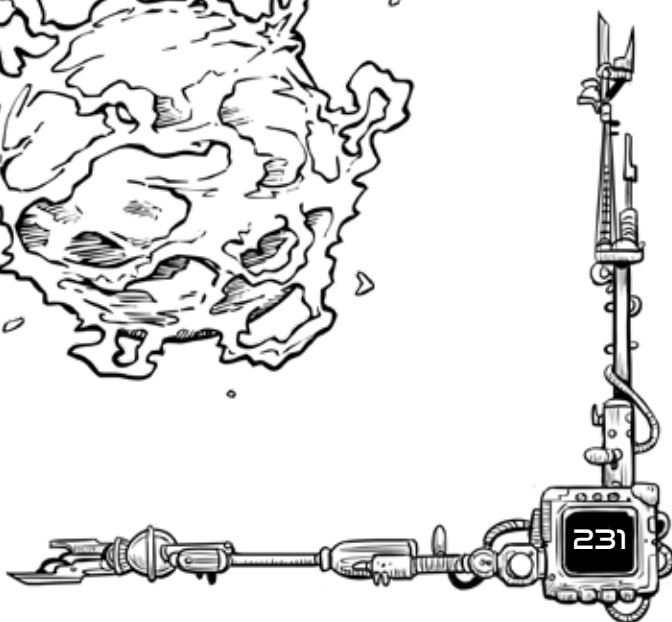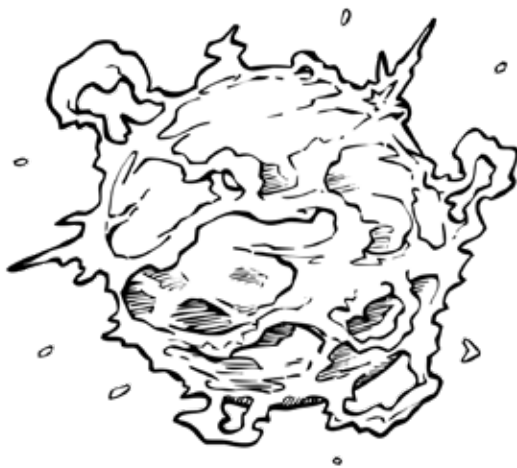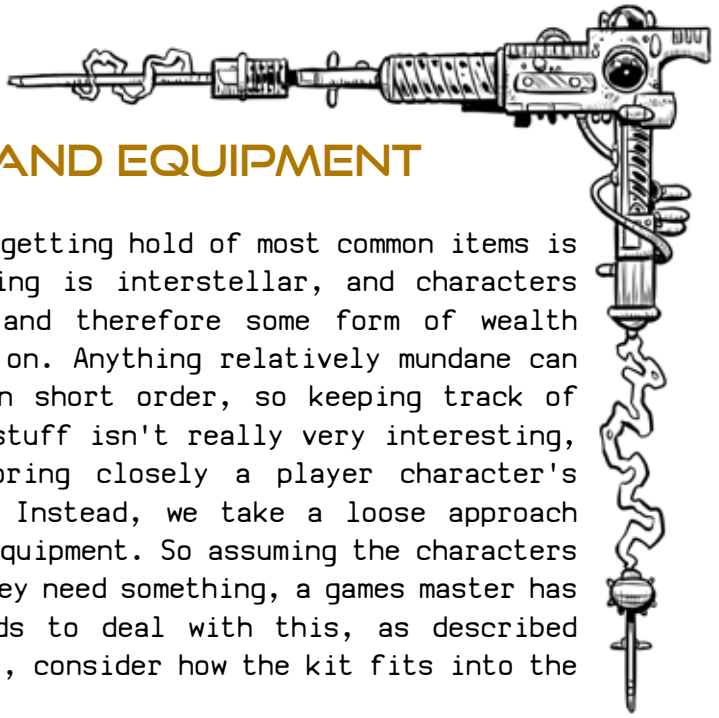
MONEY AND EQUIPMENT

In the Chorus getting hold of most common items is trivial. Banking is interstellar, and characters have careers and therefore some form of wealth they can draw on. Anything relatively mundane can be acquired in short order, so keeping track of that kind of stuff isn't really very interesting, nor is monitoring closely a player character's bank account. Instead, we take a loose approach to money and equipment. So assuming the characters decide that they need something, a games master has several methods to deal with this, as described below. Firstly, consider how the kit fits into the story...

LET THEM HAVE IT

If the players want their characters to acquire something simple and common in the environment they are in (for example, a tent for outdoor living on a civilised world), the games master should just let them have it. There's no need to roll any dice or subtract coin from back accounts, just assume that someone pays for the item. To put it another way, if not acquiring it doesn't make sense or is not very interesting, then let them get it.

MAKE THEM WORK

If the item is rarer, the games master should make them work for it. This should not be about spending more money, as ultimately that is not very interest-ing. Instead, make it about a non-player character
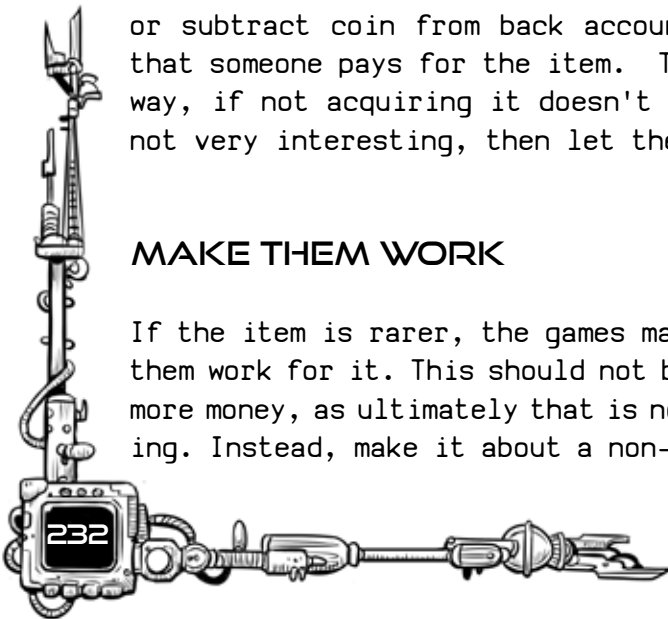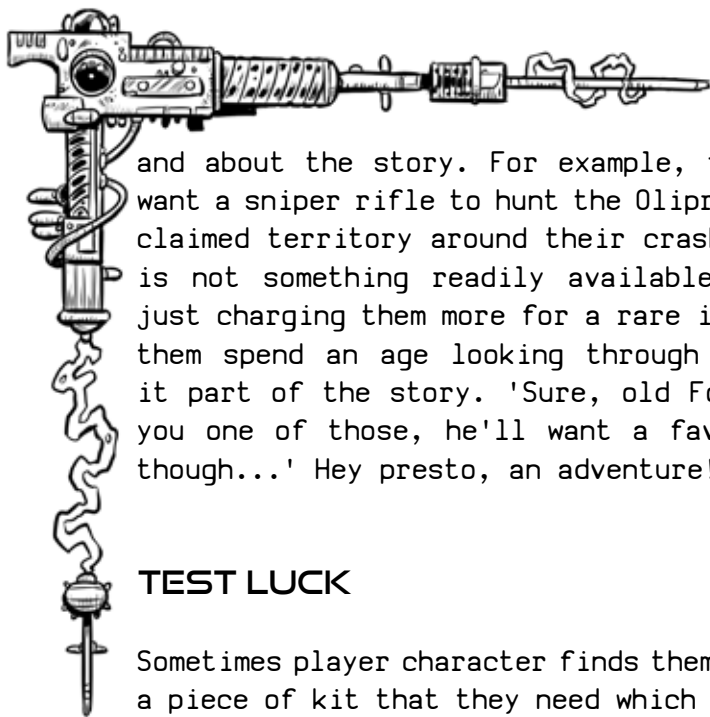
and about the story. For example, the characters want a sniper rifle to hunt the Oliprodont that has claimed territory around their crashed ship. That is not something readily available. Rather than just charging them more for a rare item, or making them spend an age looking through markets, make it part of the story. 'Sure, old Follix can sort you one of those, he'll want a favour in return though...' Hey presto, an adventure!

TEST LUCK

Sometimes player character finds themselves without a piece of kit that they need which is commonplace (we need climbing rope? Dammit!). As games master, there are two choices here - either give it to them (you knew you were going to be climbing, so of course you brought rope), or ask them to test their Luck. If they succeed they remembered it, if not, bad luck!

DEBTS

Some of the player characters might have debts. The games master should avoid making them the kind of sum that you could just 'save up' for. In game terms, having a debt is not about the money, it is about owing someone. The games master should make the debt is so big that a player character will need to do something special to clear it, 'You owe me big time Killian, but if you do this little thing for me, I'll consider us square...'
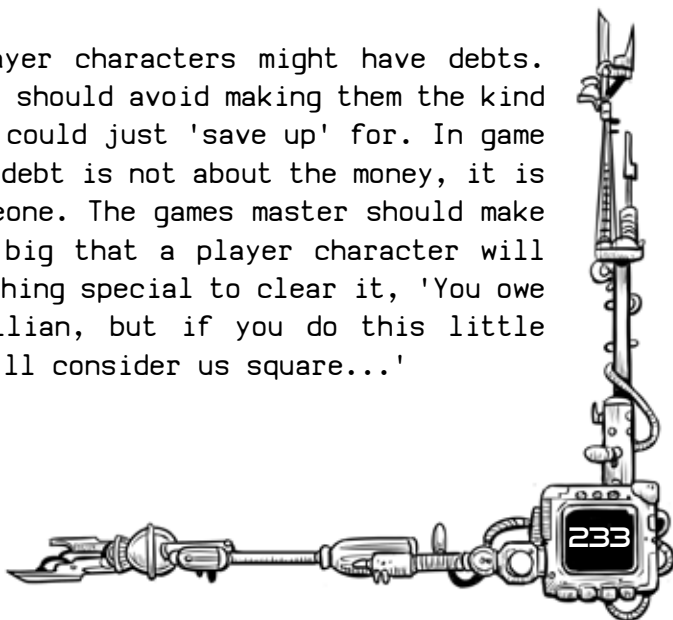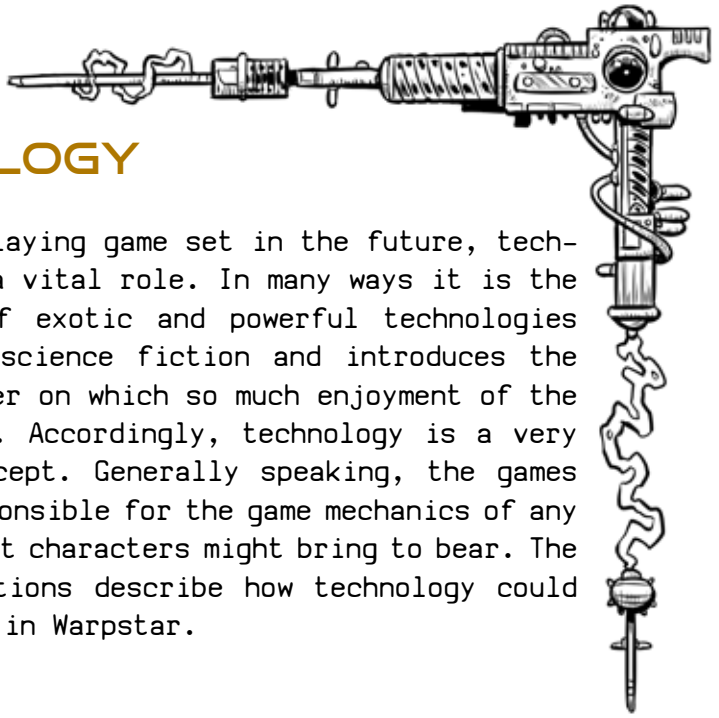
TECHNOLOGY

In any role-playing game set in the future, tech-
nology plays a vital role. In many ways it is the
description of exotic and powerful technologies
that defines science fiction and introduces the
sense of wonder on which so much enjoyment of the
genre depends. Accordingly, technology is a very
important concept. Generally speaking, the games
master is responsible for the game mechanics of any
technology that characters might bring to bear. The
following sections describe how technology could
be approached in Warpstar.

THEMES

Warpstar is not a 'hard science fiction' game.
There are a million worlds in the Chorus, and
each has its own technology. Things that were once
considered impossible - warp travel, anti-gravity
- are commonplace in the Chorus. Travel between the
worlds is also straightforward, and the Merchant
Combine exists to ship goods between worlds. These
factors strongly influence how the games master
should portray technology. There are no set lists
of technological devices; instead, the Games master
can create anything that is required during a game
'off the cuff'. This may seem scary, but what is
most important to remember is that the rules engine
is simple and robust; just assign a few key statis-
tics to the technology if it needs it (damage for a
weapon; manoeuvrability for a vehicle) and you are
good to go. For many items of technology, a quick
description of function is all that is required.
In play, the characters and their interactions
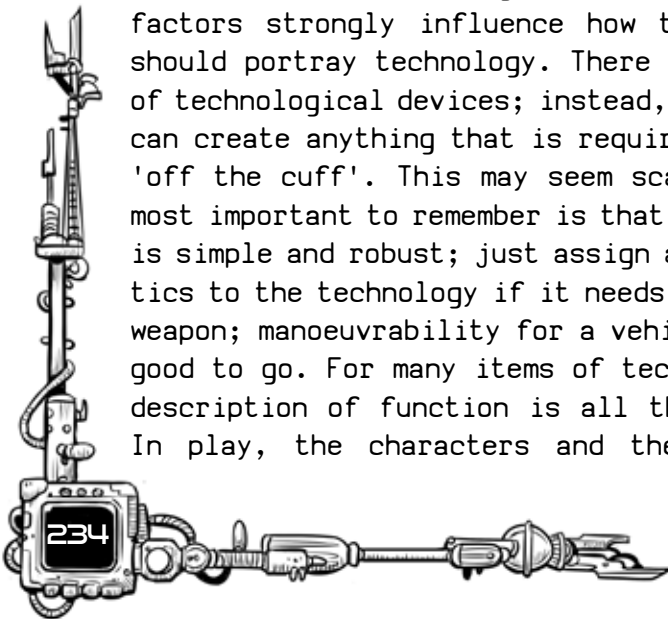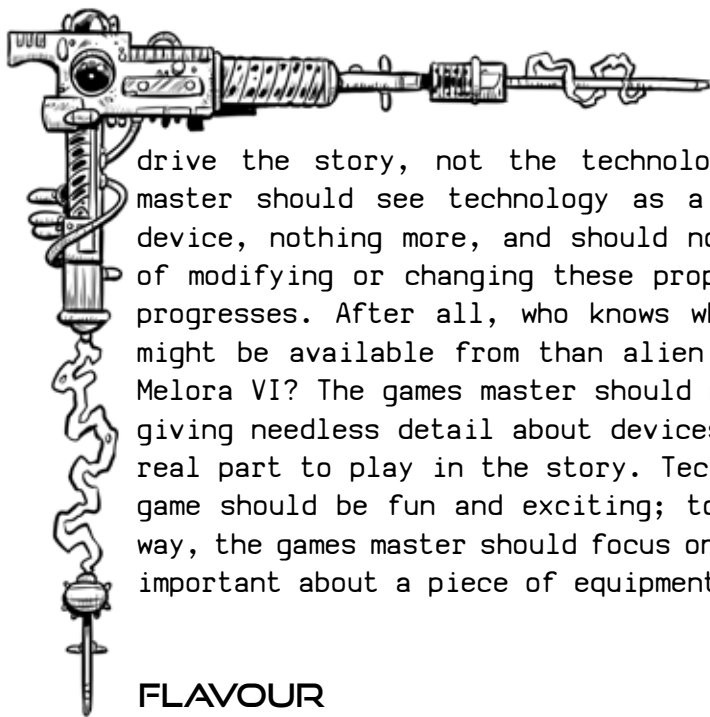
drive the story, not the technology. The games master should see technology as a scene-setting device, nothing more, and should not feel afraid of modifying or changing these props as the game progresses. After all, who knows which equipment might be available from than alien merchant from Melora VI? The games master should not waste time giving needless detail about devices that have no real part to play in the story. Technology in the game should be fun and exciting; to keep it that way, the games master should focus on what's really important about a piece of equipment or device.

FLAVOUR

A lot of technology in play is essentially a prop to help add flavour to the game. For instance, many of the space ships that skirt around the worlds can be 'flown' by their on-board computer. Using such devices does not require a roll of dice unless in the middle of an action scene, and the mechanics of game play are not changed in any way. Technology of this kind is a story prop, an element of the adventure rather than something that alters the mechanics of the game. For many pieces of technology, there will always be an element of descriptive story that has no real affect on the mechanics. For example, the mechanical values assigned to different types of gun could be very similar, but the story effects could be very different. One might be a slug thrower spitting out highly energetic metallic spheres, and the other a xenon laser that can sear flesh and bone. They both have the same game affect when they hit a target, but how they are described is very different.
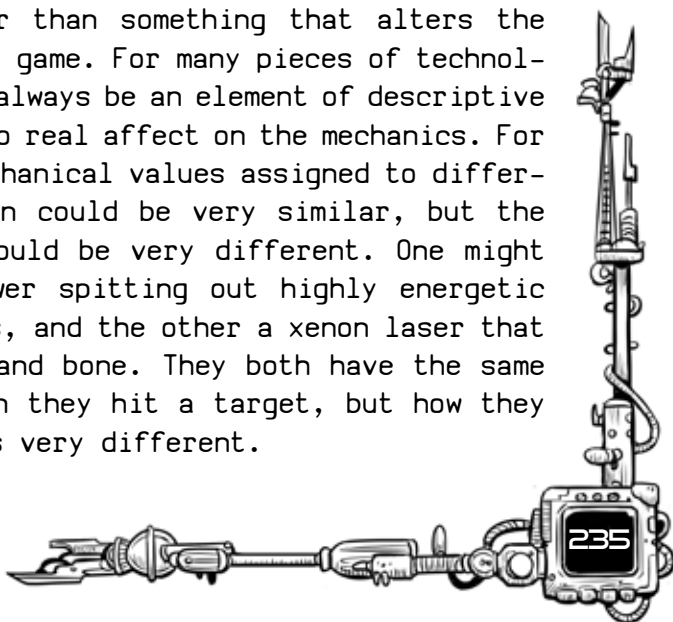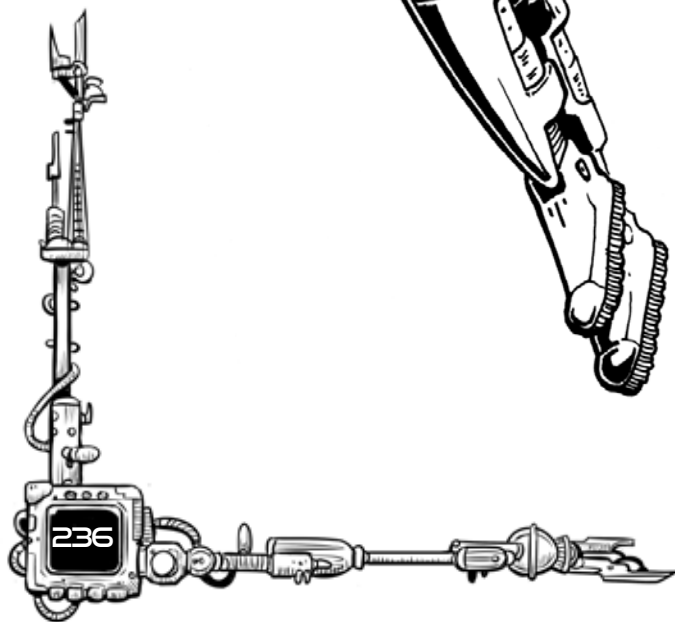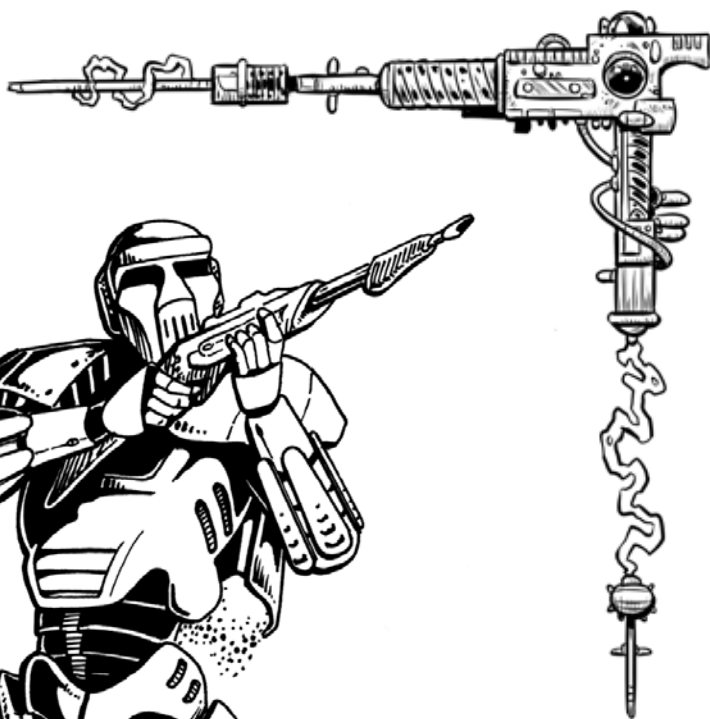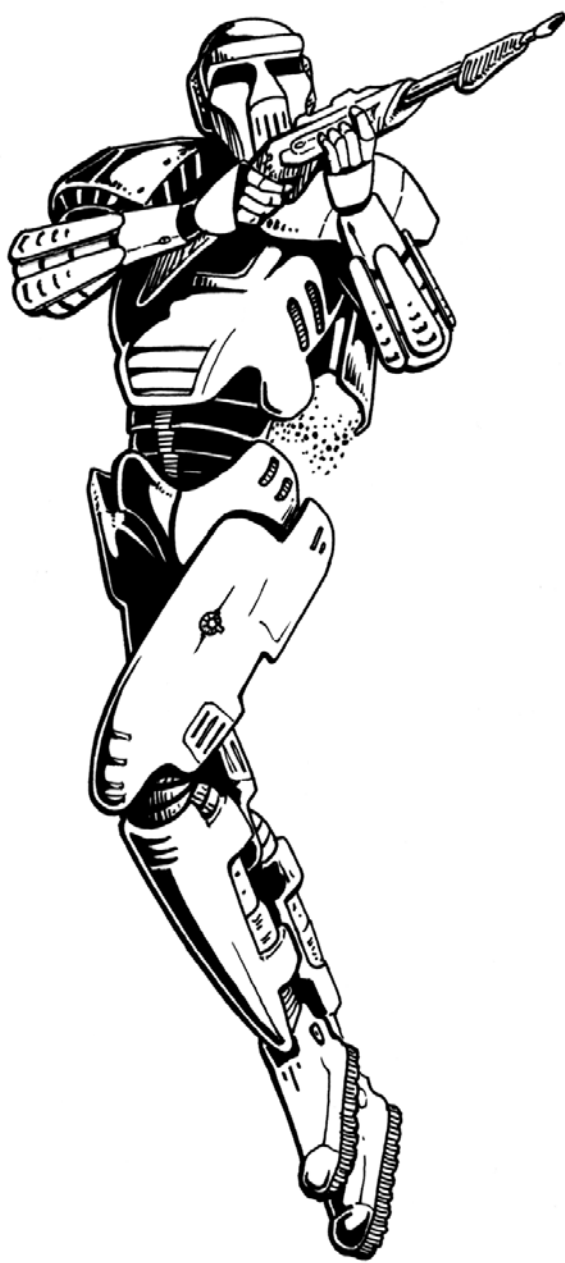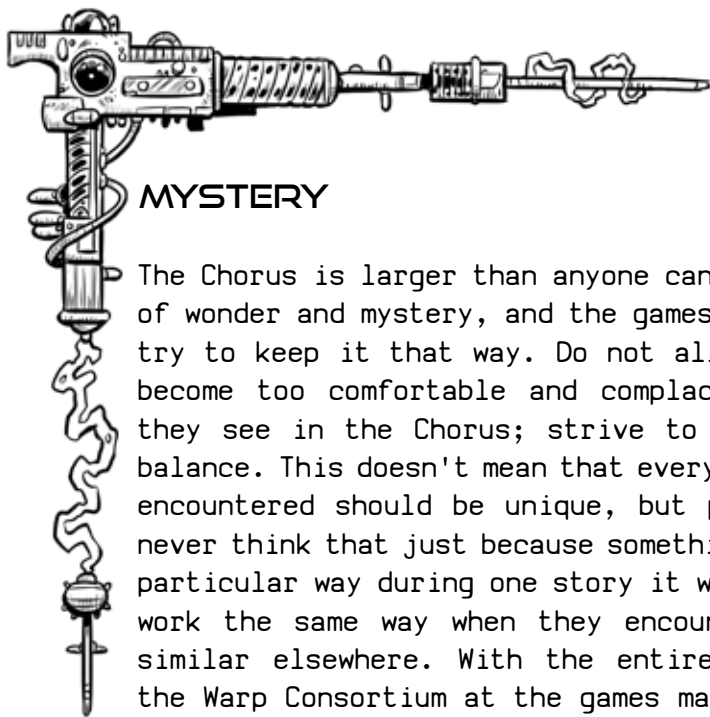
MYSTERY

The Chorus is larger than anyone can imagine, full
of wonder and mystery, and the games master should
try to keep it that way. Do not allow players to
become too comfortable and complacent with what
they see in the Chorus; strive to keep them off
balance. This doesn't mean that every single device
encountered should be unique, but players should
never think that just because something worked in a
particular way during one story it will definitely
work the same way when they encounter something
similar elsewhere. With the entire knowledge of
the Warp Consortium at the games master's dispos-
al, there should be plenty of opportunity to keep
things fresh.

MAKE IT UP!

Technology doesn't have to be very detailed, and
the games master is encouraged to just make it
up as they go along. Be detailed in your naming,
but light in your mechanical implementation. For
example, a thug might be armed with a club, but it
sounds much more interesting to call it a electro
magnetic stun-baton or a vibromace than just a
club. Mechanically, it makes no difference at all,
but it adds a level of detail that helps to create
a sense of the Chorus being a real place. Even more
so, add the name of a manufacturer or homeworld to
add a greater feeling of place, e.g a Wardine In-
dustries electro magnetic stun-baton or a Cestler
vibromace.
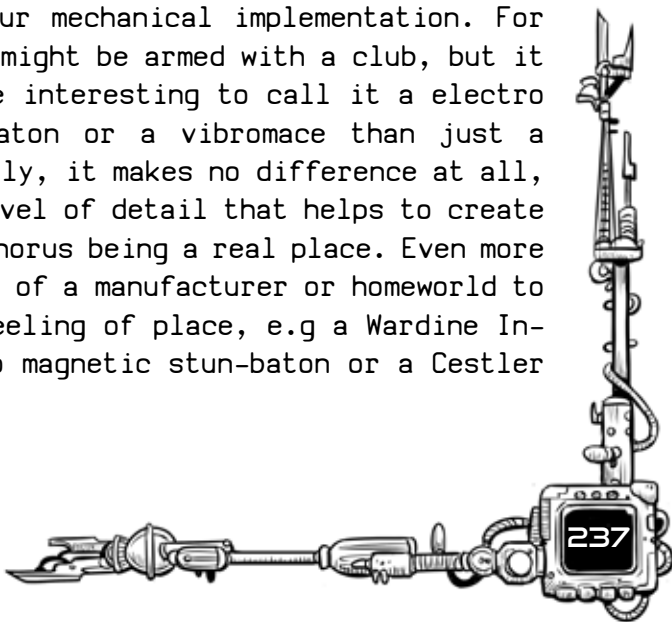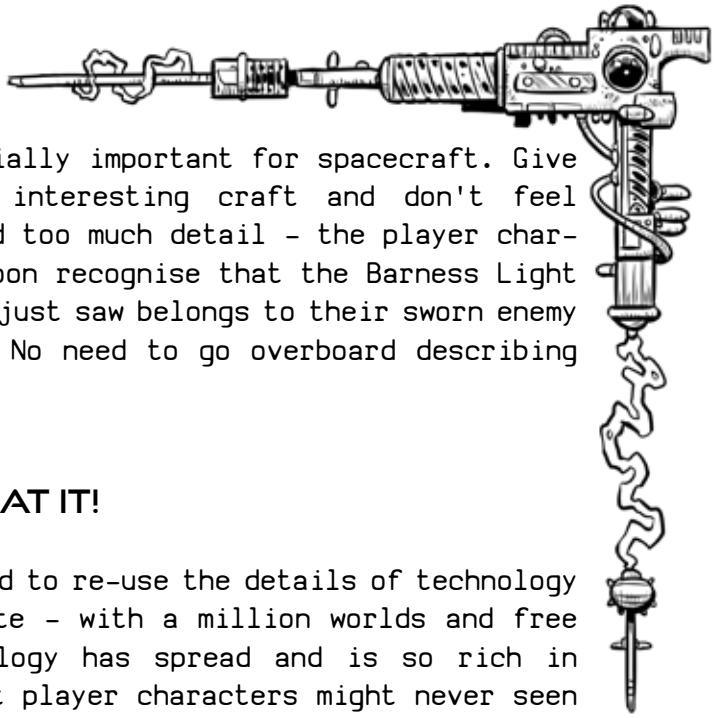
This is especially important for spacecraft. Give your enemies interesting craft and don't feel obliged to add too much detail – the player characters will soon recognise that the Barness Light Stabship they just saw belongs to their sworn enemy Haplen Grift. No need to go overboard describing the ship!

DON'T SWEAT IT!

There's no need to re-use the details of technology that you create – with a million worlds and free trade, technology has spread and is so rich in diversity that player characters might never seen the same thing twice. It can help to define (in name at least) 'common' items, for example the many mono-bikes that are common everywhere, or the feared Nova Guard Pulse guns, but if you forget a detail it doesn't matter. The galaxy is a big place – just roll with it!
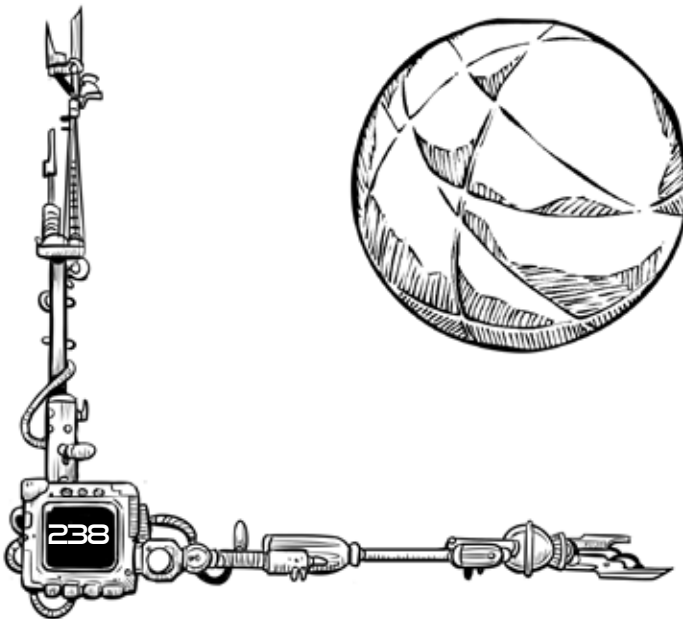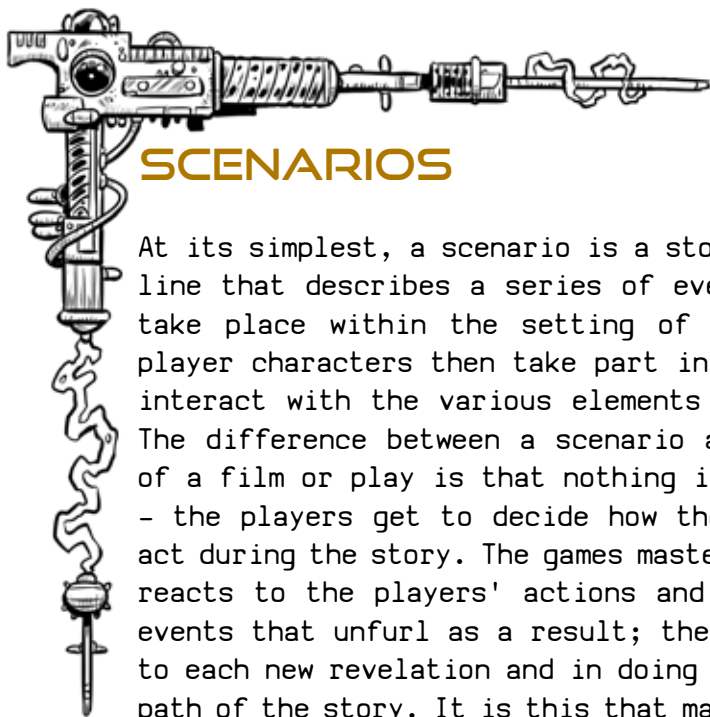
SCENARIOS

At its simplest, a scenario is a story arc or plot
line that describes a series of events that will
take place within the setting of the game. The
player characters then take part in this plot and
interact with the various elements of the story.
The difference between a scenario and the script
of a film or play is that nothing is set in stone
– the players get to decide how their characters
act during the story. The games master assesses and
reacts to the players' actions and describes the
events that unfurl as a result; the players react
to each new revelation and in doing so directs the
path of the story. It is this that makes role-play-
ing games so interesting – those playing get to
create a story collaboratively that involves all
the characters, themes and ideas they find most
interesting in the setting. Unfortunately, this
places a great responsibility on the games master.
They must create the basis of the story – the
scenario – and then they must react to the actions
of the players and alter the flow of the story
accordingly to create a smooth game.

SCENARIO FORMS

Once players and the games master have discussed
the game, the games master can begin to create a
scenario that features some of the concepts the
players touched on. Scenario construction is key to
playing roleplaying games and is worth considering
in more detail.

Some games masters like to script their scenarios,
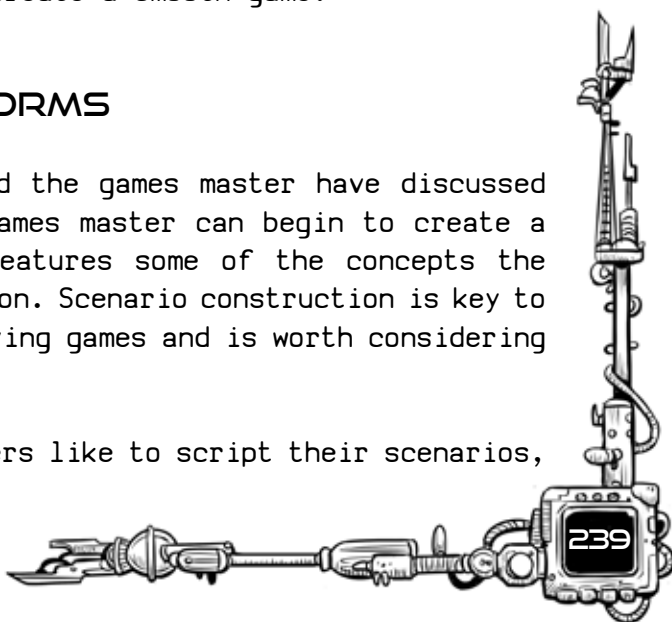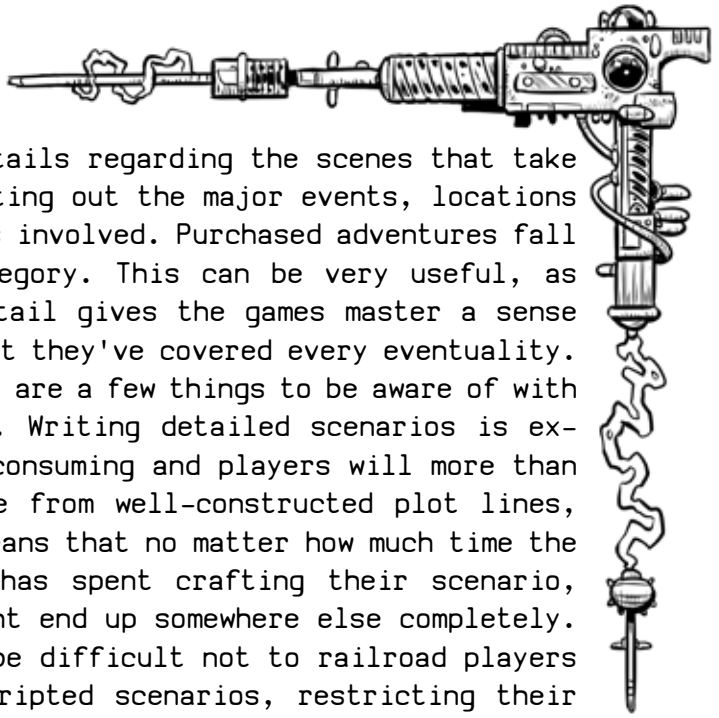
going into details regarding the scenes that take place and writing out the major events, locations and characters involved. Purchased adventures fall into this category. This can be very useful, as going into detail gives the games master a sense of comfort that they've covered every eventuality. However, there are a few things to be aware of with this approach. Writing detailed scenarios is extremely time consuming and players will more than likely deviate from well-constructed plot lines, which often means that no matter how much time the games master has spent crafting their scenario, the story might end up somewhere else completely. Also, it can be difficult not to railroad players when using scripted scenarios, restricting their choices and giving the game a forced feel.

The alternative is the free-form approach, which you might also call winging it! Here the games master starts with a rough idea of the plot and the direction of the story and perhaps some of the characters and locations involved, but then makes up the rest on the fly as the game progresses. This technique has the advantage of allowing the games master to react to the ideas and plans of the players, but does put a lot of emphasis on the skills and ideas of the games master. It can also cause problems if it becomes apparent that the games master is acting off the cuff, as players can lose focus on the game world and the story if they think the games master is 'making it up'.

Ideally, a combination of these approaches to scenario construction is best, combining the detail and forethought of a planned scenario with the flexibility and reactive nature of a free-form
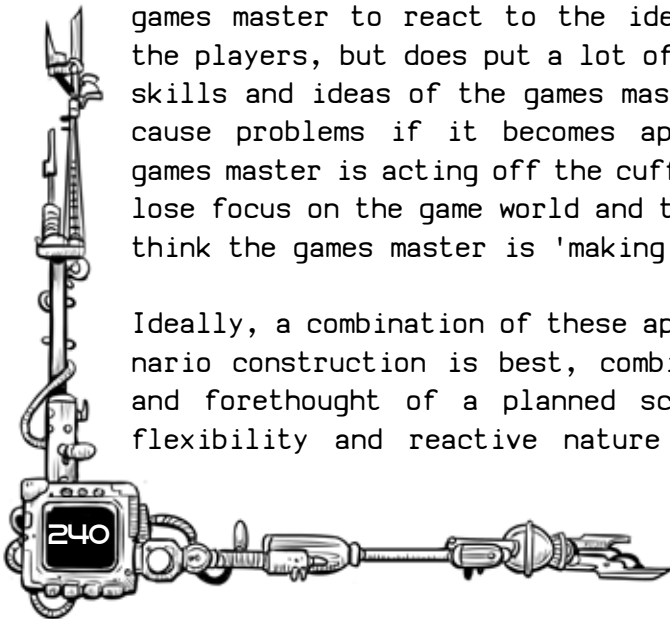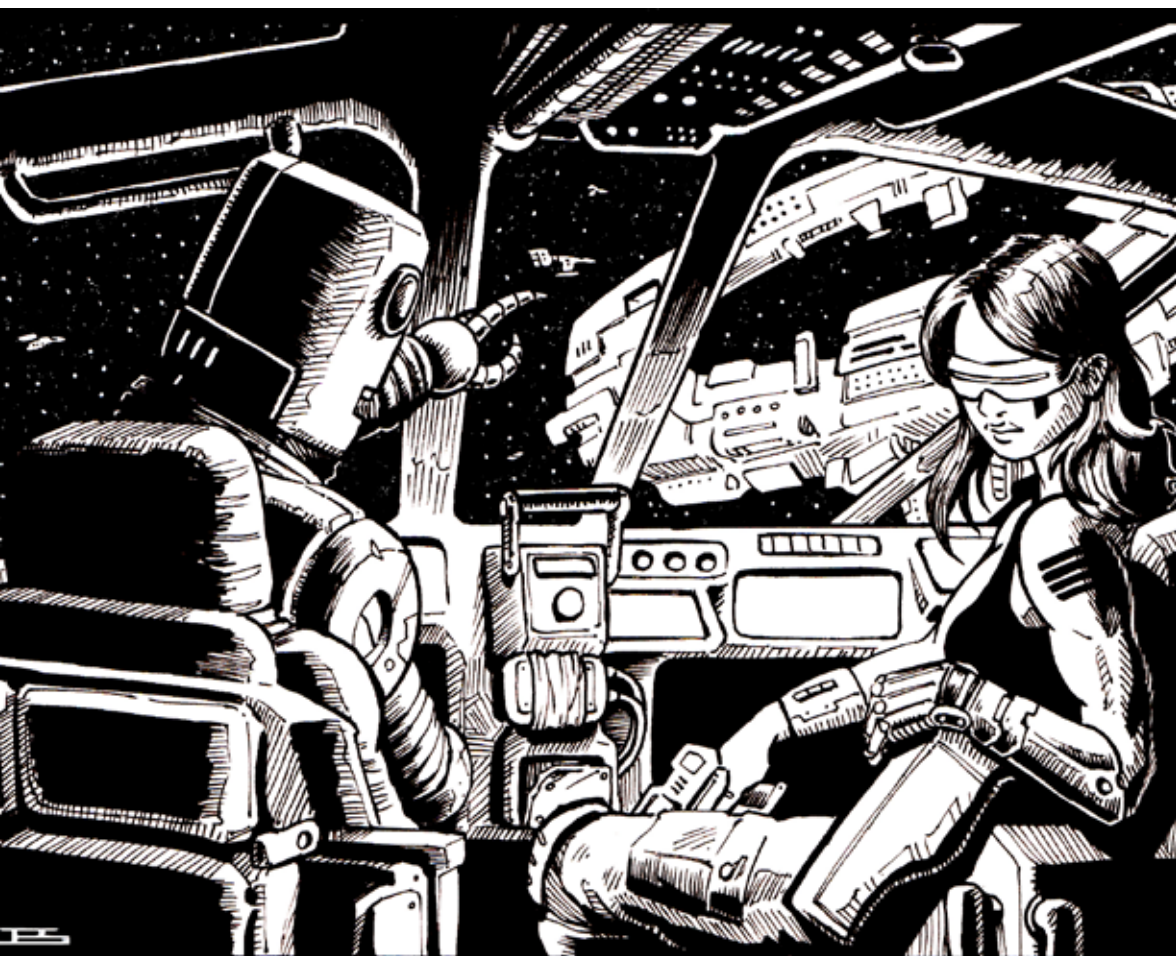
game. The games masters should consider these approaches before play to see which better fits their style.

The most important aspect of being the games master is this - **have fun**. If you're not having fun, you are playing **your** game wrong. Discuss with the players, reset expectations and go again. Don't give up! You'll get there in the end.

NOW, OFF TO ADVENTURE!

NAME:_____

COMMUNITY:_____

CAREER:_____

PAST CAREERS:_____

_____

STAMINA:_____

Career advances mark:
  ☑ Lower max. level

BACKGROUND:_____

_____

_____

_____

LUCK:_____

☒ Higher max. level

ADVENTURING SKILLS

                LEVEL
- ☐ Animal handler_____
- ☐ Appraise_____
- ☐ Astronav_____
- ☐ Athletics_____
- ☐ Bargain_____
- ☐ Blades_____
- ☐ Blunt_____
- ☐ Brawling_____
- ☐ Command_____
- ☐ Diplomacy_____
- ☐ Disguise_____
- ☐ Dodge_____
- ☐ Endurance_____
- ☐ History_____
- ☐ Intimidate_____
- ☐ Language_____

                LEVEL
- ☐ Lie_____
- ☐ Medicine_____
- ☐ Navigation_____
- ☐ Persuasion_____
- ☐ Pilot_____
- ☐ Repair_____
- ☐ Ship gunner_____
- ☐ Small arms_____
- ☐ Sleight of hand_____
- ☐ Spot_____
- ☐ Stealth_____
- ☐ Streetwise_____
- ☐ Survival_____
- ☐ Thrown_____
- ☐ Warp focus_____
- ☐ Zero G_____

CAREER SKILLS:

_____

_____

_____

POSSESSIONS:_____

_____

_____

_____

WEAPONS:_____

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_____

_____

_____

TALENTS:_____

_____

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_____

WELCOME TO WARPSTAR!

Warpstar! is a rule-light science fiction roleplaying game set within the Chorus of a million worlds that aims to emulate the feeling of old-school British tabletop games of adventure and action in the depths of space.

Warpstar! looks to reproduce the themes and feeling of its illustrious predecessors but in a light, quick and simple manner, with a consistent rules set that is easily hackable and adaptable as desired.

FIRE RUBY
DESIGNS