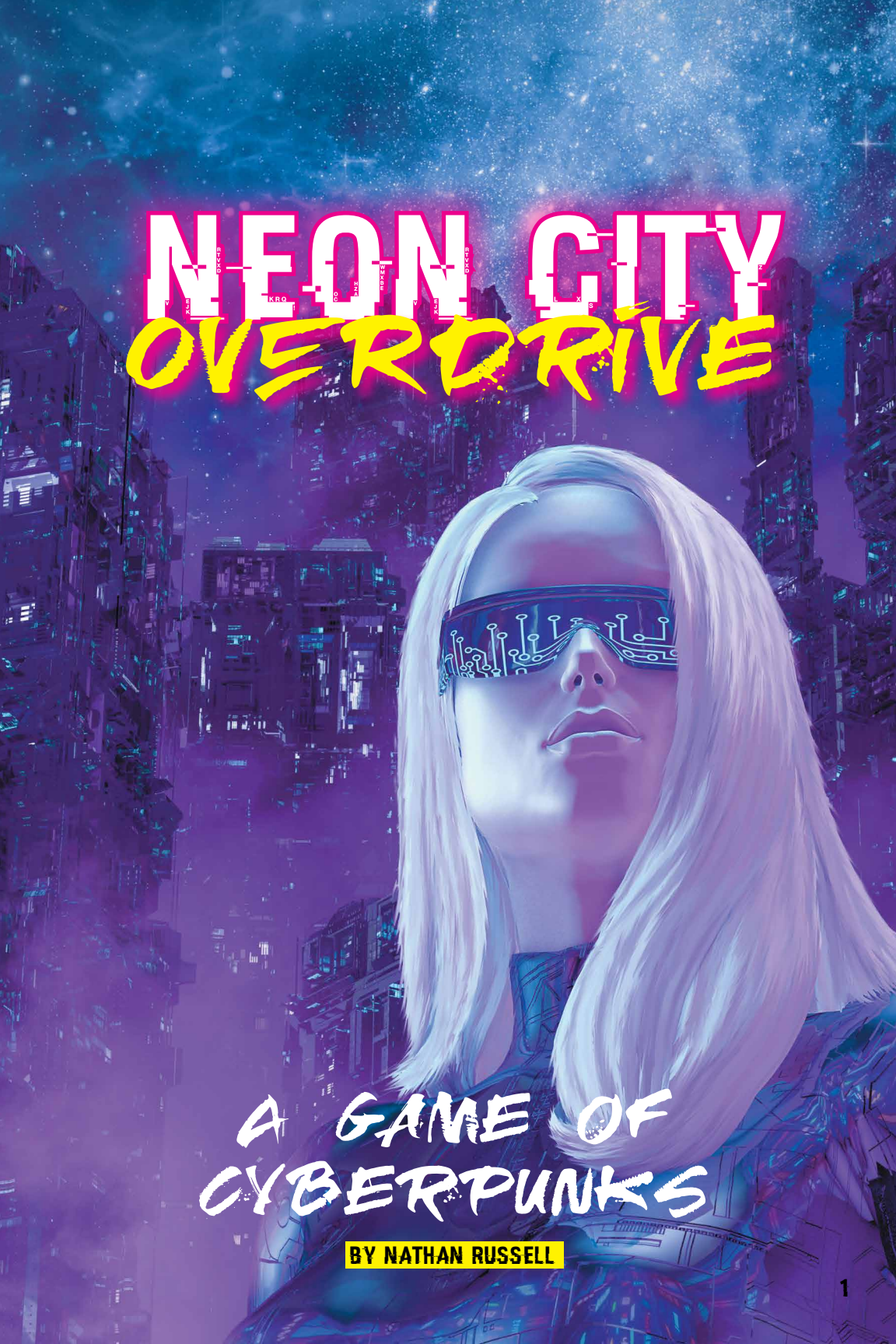


A vibrant cyberpunk cityscape at night, with tall buildings and neon lights. In the foreground, a woman with long blonde hair and futuristic sunglasses is looking upwards. The sunglasses have a circuit-like pattern on them. The overall color palette is dominated by purples, blues, and pinks.

NEON CITY OVERDRIVE

A GAME OF
CYBERPUNKS

BY NATHAN RUSSELL

Neon City Overdrive: a game of cyberpunks

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Peril Planet game studio

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Published by Peril Planet © 2020

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Fonts: *Six-sided dice* font by Vulpinoid Studios, *Hacked* font by David Libeau, *Relapse* font by Roland Huse.

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WELCOME TO THE CITY

NEON CITY OVERDRIVE is a game of cyberpunks and the neon-lit sprawl they run jobs in. It is a game inspired by the attitude, style and action of classic fiction, films and other media of the genre. It is a world of gleaming sky scrapers and sprawling urban labyrinths where people eke out whatever existence they can claw from the next guy. It is a world of hard choices, high risks and limitless danger dressed in chrome and lit in neon.

AT A GLANCE

GENRE: Science fiction / cyberpunk

tone: Grim and gritty

TOUCHSTONES: Akira (anime), Alita: Battle Angel (film), Altered Carbon (TV), Blade Runner & Blade Runner 2049 (film), Cyberpunk 2020 (RPG), Dredd (film), Eclipse Phase (RPG), Elysium (film), Ghost in the Shell (anime), John Wick trilogy (films), Judge Dredd (comic series), Max Headroom (TV), Total Recall (film), Mirrorshades (short story anthology), Neuromancer & the Sprawl trilogy (novels), RoboCop (film), Snow Crash (novel), Orphan Black (TV), The Matrix (film), Transmetropolitan (graphic novel)

THE LOW-DOWN

Not too many years from now the world's population is crushed into overpopulated pocket states sprinkled across a toxic wasteland. Despite dramatic advancements in science and technology, most people continue to eke out an existence as they have always done, as cogs in a machine much larger than themselves. They are distracted from their ineffectual lives by slick consumerism and invasive media that lulls them into a passive state of obedience, if not content.

But under the grimy veneer of civilisation, constant war is waged. War between the megacorporations, criminal syndicates, trillionaires who clutch at their wealth, anarchists seeking to bring the system down and a disillusioned few who think they can still change the world for the benefit of all. The pawns in these conflicts are the cyberpunks, desperate individuals with valuable skills willing to put their lives on the line in return for a little cash, reputation or leverage.

YOUR FUTURE

NEON CITY OVERDRIVE provides the broadstrokes of a sandbox setting for you to play in. There is enough here to get you started, but the details have been left for you to fill in. Draw on your favourite media and build a world that you want to play in.

LIFE: UPGRADED

Scientific advances have changed the way people live. Goods are 3D printed while you wait, entertainment is beamed directly to your brain, and drones and AI's assist in every facet of daily life. For those who can afford it, medical care can heal all but the most grievous of wounds, and the wealthy can live indefinitely.

CYBERTECH

Cyberware, drones, autonomous robots, AI assistants and nano-swarms are mainstream technologies that people use every day. Cyberware replaces limbs, eyes, bones and organs. It makes you tougher, faster, more durable. People upgrade their flesh out of necessity, for a competitive advantage, or simply for fashion. Body modification is common, cosmetic upgrades just a part of life. Many corporations will even pay for an employee's upgrades to enhance productivity, but the cyberware is always reclaimed should a contract be terminated.

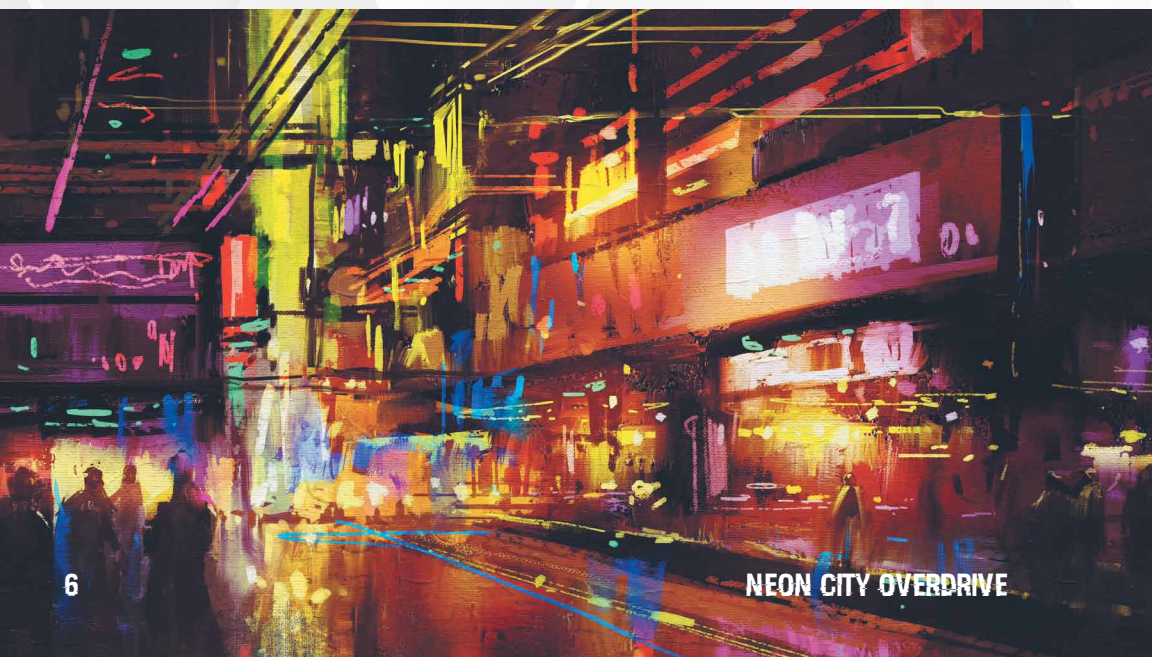
The ghost chip allows an individual to upload and save their memory and consciousness. With such a modification they can be placed in an artificial body. These so-called skins are often gene-hacked clones of the individual's original body, but can also be cyber-enhanced or completely artificial. Skins are expensive, so some individuals engage in the highly illegal hijacking of someone else's ghost chip, allowing them to literally take their body.

THE GRID

The grid is everywhere, all the time. It is invasive, pervasive and impossible to avoid. It projects holograms into the streets, connects boardrooms and bedrooms alike and is the primary source of information for the world's population. Almost every device, from coffee machines and sneakers to hover cars and billboards are connected to the grid in one way or another. Many people are "chipped" with an interface chip that allows instant connection to the grid with just a thought. With increased connectivity comes increased surveillance, and every moment of a person's life is tracked, analysed and utilised for some megacorp's purpose.

GENE HACKING

Advances in medical science have made genetic modification, cloning and DNA splicing common. Corp employees will select the genes they want for their unborn child, the sick will edit unwanted cells, and the vain will undergo rejuvenation programs to keep themselves looking youthful. Gene hacking is also commonly used to enhance physical attributes as an alternative to cyberware and to regrow limbs or entire bodies. These processes are slower than cyber replacement, but are often far superior to the parts replaced.



THE NEON SPRAWL

The rain-slick streets gleam like silver on a circuit board and holographic signs paint the metroplexes in a river of neon. The city stretches as far as the eye can see, from the toxic coast to the city limits where the walls keep the wasteland from encroaching.

THE METROPLEXES

Huge conglomerations of urban highrises, built up, over and interconnected to form self contained towers spanning the equivalent of several city blocks. Streets, alleys, rooms and entire levels dedicated to living, home industry, commerce and pleasure mean a metroplexer can go their entire lives without leaving the block, should they so wish. This is rarely the case, though, as work can be hard to find in the metroplexes and most residents make the trek to trade or manufacturing centres that lay scattered about the city. Gangs often rule the metroplexes, some benevolently, most through fear and violence.

THE GRINDERS

The vast factory complexes, reclamation plants and vertical farms are called grinders because they grind out products and people 24-7. Menial labour that could be done faster with drones or robots is completed by metroplexers for a fraction of the cost. Organised crime is rife in grinders, where shift bosses and middle-managers make an extra buck working for the more powerful gangs and criminal syndicates. It is always noisy, dirty and dangerous in these districts, and life is as cheap as the synth-plastic trinkets the factories churn out.

THE STREETS

Stretched between the metroplexes, grinders and business districts are the sprawling streets filled with all the variety that humanity has to offer. They are a constantly changing labyrinth of activity and energy. Marketplaces and chop shops, steaming noodle houses, laundromats and ramshackle scaffolds of coffin hotels fill the spaces vacated by the rest of the city. It is always busy, the masses pressed shoulder to shoulder, hustling a third job, seeking cheap thrills or just trying to survive another day. Trouble is always just under the surface on the streets, whether it's a gang shaking down stall holders, a VR huckster preying on the unwary, or corp security sweeping for fugitives.



THE ARCOLOGIES

Corp-funded suburbs with a pleasant patina of respectability. Modern apartment buildings, broad avenues, entertainment and shopping districts, splashes of green space and the ever present safety of corp security make the arcologies desirable places for employees to raise their families. Each arcology is entirely owned by a corporation and run for the benefit of stockholders as much as the comfort of residents.

UPTOWN

Uptown is the name given to the gleaming spires and penthouse suits that pierce the cloud and smog belt that blankets the city. This is the epicenter of the city's business, where corporate headquarters and offices share real estate with high-tech research centers and the pleasure palaces of the ultra powerful. By day it is a hive of professionalism, but after dark the rich and famous come out to play and it becomes the place to be seen or to make a scene. In uptown just as many world changing deals happen in the VIP lounges, as do in the boardrooms.

UNDERBELLY

The city is built on the foundations of older metropolises, structures rising and falling to meet the needs of the growing populace. Underbelly is part urban legend, part carefully guarded secret by those desperate souls who call it home. Once tunnels, sewers and underground car parks, it is now a warren of interlinked spaces that provide refuge to those with no place left to go.

BEYOND THE SPRAWL

While most of humanity finds itself packed into the vast city sprawl, there are a few that choose to make their home elsewhere.

THE NO-ZONE

Beyond the city is the endless wastes, ruined by wars, pollution and mismanagement. It is home to tough nomad bands and tougher homesteaders. Remnants of the great highways stretch between cities, relics of a time when road travel was the optimal method of transportation.

ORBITALS

High above the city are the orbitals. The wealth and privilege of these space colonies is immeasurable. They are filled with luxuries estates and most citizens have ghost chips that allow them to live forever. The founders of many megacorps reside here, engaged in games where the stakes are governments and industries. They have so transcended terrestrial concerns that they are oblivious to the harm their machinations cause to those left on Earth.

THE COLONIES

Colonies have also been established on the Moon and Mars. The vast distances between worlds made self sufficiency an early goal, and it was not long after that the colonies became fully autonomous from Earth and the ruling elite of the orbitals. Contact with Mars and Luna is rare, and the state of the colonies is of little interest to most of their terrestrial cousins.

NEON CITY SLANG

BUB: An arcology resident. An insult implying someone is soft or weak.

CORP SEC: A security organization owned by one of the megacorps.

CYBER BRUTE: A cyborg or heavily augmented warrior. An insult.

ICON: Interface connection, either as a chip or wearable.

INTERFACE: Using the grid.

GENE HACK: To modify a person or animal's genetic makeup.

GHOST CHIP: An implant that records memories / consciousness.

GRID: The online virtual environment used for communication and entertainment.

GRINDER: A factory complex, or someone who works in one.

MEATSPACE: The real world, as opposed to the virtual world.

METROPLEX: Huge residential and commercial precinct.



THE BASICS

WHAT YOU NEED

Gather a group of friends and prepare to play. You also need:

DICE: A whole bunch of six-sided dice in two different colors. Six-sided dice are referred to throughout the rules as D6.

CHARACTER SHEETS: Each player will need a character sheet.

PENCIL & PAPER: For taking notes and keeping track of story details.

ROLLING DICE

D6: A single six-sided die. You will usually roll multiples and keep the highest.

D66: Roll two D6, reading one as the “tens” and the other as the “units”. For example a roll of  and  would be read as “53”.

D3: Roll a D6 and halve the result (rounding up). This gives a value between one and three. 1 or 2 = 1 | 3 or 4 = 2 | 5 or 6 = 3.

WHAT YOU DO

Most of you will portray characters in the stories you are going to tell, while one person will become the game master who facilitates play.

PLAYERS

You take the role of a tough cyberpunk. You will describe their actions in vivid detail, say the things they say, and use logic and imagination to portray them. Work with the other players and GM to create a cool story about skilled operators struggling to survive the vast, uncaring city.

AS A PLAYER YOU SHOULD:

- Portray a bad-ass cyberpunk
- Say what your character says
- Fight to survive
- Share the spotlight with the other characters

GAME MASTER

You portray the city as a living place and help each player show off the cool things their cyberpunk can do. You ask and answer questions, fill in the blanks and interpret the actions of the characters and their enemies. You are a fan of the characters, a facilitator of the action and arbiter of the rules.

AS A GM YOU SHOULD:

- Make the world feel gritty and hard
- Be a fan of the players and their characters
- Ask questions
- Do what the fiction demands

HOW YOU DO IT

The game unfolds as a conversation where the GM frames scenes and the players respond with what their characters do. When a character attempts something risky you make a **check** by rolling a pool of action and danger dice. Danger dice cancel out matching action dice, and the highest remaining action die is your result. The higher the number, the better the outcome for your character.

Example: Cryo makes a check to see if she can hack a computer system. She rolls a pool of three action and two danger dice. The action dice come up , , and . The danger dice are a  and . The  on the danger die cancels the  on the action die, which means Cryo's best remaining action die is a .

FICTION FIRST

Play in *NEON CITY OVERDRIVE* is built on the following concepts.

FICTIONAL POSITIONING

Fictional positioning is simply all the facts and details you have established in your story and being aware of how they might impact the actions of all the characters involved in a scene. It's basically a fancy term for "common sense" as it applies to your story, the characters involved, where they are and what they are doing. Have you tripped the cyborg and now stand over it, brandishing your pistol? That's fictional positioning. Are you faced with a sheer wall and no climbing equipment? That's also fictional positioning.

PLAYING TO FIND OUT

Players and GM are discovering the story together, so don't plan too far ahead. When things get tricky, or you don't know what happens next, ask a question, roll the dice and find out how your story changes. Play in the moment, let situations unfold as they need to, and embrace the opportunities presented through play.

TAGS

Tags are words or short descriptive phrases that convey significant details about the characters, locations and events of your story. A character might be *quick* or *covered in mud*, a monoblade *razor sharp*, and a room *on fire*.

Sometimes tags will be written down, either on a character sheet, a map, or a sticky note where everyone can see it. At other times, they will simply be details described during play.

TAGS DO THE FOLLOWING:

- Describe the world, its inhabitants and the features that might be interacted with. Tags help to breath life into your world.
- Grant permission to do something. To attack a foe at a distance you will need an appropriate weapon or ability. To enter Oni*Corps' headquarters you will need a *security pass*.
- Make actions more or less likely to succeed. Helpful tags will add action dice to checks, while other tags might impede an action by adding danger dice.
- Inspire action and suggest ways to approach or overcome challenges. The gun is *loud*, the security guard *angry* and the laptop is *precariously balanced*.

PLAYING SAFE

Have a conversation about expectations before play. You never know what will confront or upset someone and sometimes stories go in unexpected directions. Investigate the below options and implement the one(s) you feel will work best for your group. Always aim to be respectful of others.

- Lines and veils are a way to flag what you don't want included at all (lines), and what you don't want described in detail or would prefer to happen "off screen" (veils).
- The X-Card is a tool created by John Stavropoulos that allows any person to edit-out or veto content that makes them or someone else uncomfortable during a game. Learn more at <http://tinyurl.com/x-card-rpg>.
- Script change by Brie Sheldon helps players tackle content as it arises by using tools such as rewind, fast forward and pause. Find a detailed explanation of how to use this tool at <http://briebeau.com/scriptchange>.

GLOSSARY

ACTION DIE: A die you add to a check when things are in your favour.

BOON: An advantage you get when a check result has multiple 6's.

BOTCH: When all your action dice are 1's or cancelled out by danger dice.

CHECK: Rolling dice to see what happens next.

CONDITION: A physical, mental, social or emotional status.

DANGER DIE: A die you add to a check when things are not in your favour.

DRIVE TRACK: A series of boxes you mark to indicate progress towards a goal.

EXPERIENCE POINTS (XP): A reward for playing your character.

GAME MASTER (GM): The player who facilitates the game.

HIT TRACK: A series of boxes you mark to indicate damage suffered.

NON-PLAYER CHARACTER (NPC): A character controlled by the GM.

PLAYER CHARACTER (PC): A character controlled by a player.

STUNT POINTS: A resource players spend for a variety of cool effects.

TAG: A word or statement that describes an aspect of the imagined world.

TRAUMA: A serious injury.



CHARACTERS

You are a skilled mercenary who plies their trade on the deadly streets of the city. Make your character by doing the following:

- 1** Visualize your cyberpunk. Who are they, what do they do and what trouble have they just escaped from?
- 2** Choose or create three trademarks. These are broad tags that describe the most important, interesting or useful things about your character.
- 3** Pick four triggers to become edges and write them next to the relevant trademarks. An edge is a particular focus, specialization or advantage. You can create your own edges if you wish.
- 4** Write two flaws for your character. These are troubles, problems or disadvantages your character must deal with.
- 5** Choose or randomly determine a drive for your character. What makes them keep taking dangerous jobs?
- 6** Write your gear. You can have any basic equipment that your trademarks would logically allow. Roll for up to four items of special equipment.
- 7** Round out your character by giving them a cool nickname and description. Tell the other players about your bad-ass cyberpunk.

TRADEMARKS

A trademark defines your past, occupation, unique talents or special equipment. When you write a trademark you're telling everyone "this is important!" It will become a central component of your character, defining a detail such as their background, profession, signature equipment or amazing abilities.

Each trademark has a name and a list of triggers. These are skills, knowledges or traits someone with that trademark is known for. Use them to guide decisions in play. The trigger lists aren't exhaustive, though, and you should adjust them to fit your particular vision of a character. Discuss major changes with the GM and other players. Finally, each trademark has a few example flaws (indicated with ■) to inspire you later in the character generation process.

The below examples are arranged in categories but you can choose or create any trademark that makes sense for your character. You are not restricted to a specific selection or type of trademarks.

BACKGROUNDS

ARCOLOGY BRAT: Educated, Lie, Savings, Sneak, Gossip, Athletic, Respectable, I know my rights!

■ Family ties, Looks soft, Naive, Fraternity/Sorority ties

GENE FARMED: Big, Muscle grafts, Heavy lifting, Fatigue suppressor, Hitting hard, Night vision, Alert

■ Authority issues, Orders are orders, Literal, Escaped property

GUTTER SCUM: Begging, Sneak, Pick pockets, Switchblade, Spot danger, Escape, Fight dirty, I know these streets

■ Gang ties, Always filthy, Snitch, Criminal record

JOYRIDER: Hover bikes, Brawling, Hotwire, Machine interface, Ride like a lunatic, Underground street racing

■ Adrenaline junkie, Old injury, Stolen car/bike

METROPLEXER: Just a face in the crowd, Duck & cover, Take notice, Brawling, Scrounge, Haggle

■ Unremarkable, I owe the block gang, Don't trust anyone

NO-ZONER: Scavenge, Hunt, Drive, Endurance, Improvised weapons, Jury rig, Survival, Iron gut

■ Illiterate, Obvious outsider, Blunt, Radiation poisoning

ORBITAL: Well educated, Diplomacy, Pilot, Zero-G, Toxin filter, Friends in high places, Trust fund, Ghost chip

■ Earth grav is heavy, Accustomed to a better class of people

WAGE SLAVE: Corporate contacts, Bureaucracy, Gossip, Computing, Forgeries, Sense motives, Detail oriented, Look busy

■ Stole from the Corp, Still employed, Old flame

ROLES

BOUNTY HUNTER: Track, Brawl, Chase, Intimidate, Awareness, Cyber arm, Shoot, Disarm, Follow leads, Subdue

- Cold hearted, Only in it for the money, Soft hearted

CODESLINGER: Hacking, Notice, Cyber combat, Computers, Security systems, Defence programs, Ghost chip, Repair, Sense motives

- Traceable, Unfit, Socially awkward

GRIFTER: Smooth talker, Charming smile, Calm things down, Read motives, Let's make a deal, Sucker punch, Keep them talking, Lie

- Greedy, Playboy/girl, Reputation for double crosses

MEDIC: Patch you up, Assess injuries, Biology, Well-stocked lab, Calm under pressure, Biometric analyzer, Pharmaceuticals, Research, Bedside manner, Steady hands

- Blunt, Humanitarian, Merciless

REVHEAD: Drive, Push a machine to its limits, Machine interface, Drive offensive, Wired reflexes, Knows a shortcut, Shoot while driving, Repair

- Collateral damage, Stolen vehicle, Sentimental ride

ENFORCER: Shakedowns, Threaten with violence, Martial arts, Break stuff, Human shield, Subdermal armor, Stare down, Pistols, Underworld contacts

- Stands out in a crowd, Violence is always the answer, Mean streak

GUNFIGHTER: Quick draw, Guns akimbo, Cyber eyes, Targeter, Steel-eyed stare, Custom Pistol, Dodge, Flashy tricks

- Shoot first & ask questions later, Wanted, Attention seeker

INFILTRATOR: Stealthy, Quick, Hide, Alarms, Awareness, Locks, Concealed weapon, Chameleon DNA, Agile, Climb, Traps, Silent takedown, Escape

- Trust no-one, Calling card, Wanted

JAMMER: Hacking, Propaganda, Digital disruption, Inspire others, Social networks, Perform, Broadcast upgrade, Quick thinker, Distract

- Fugitive, Opinionated, In over my head, Recognizable

PALADIN: Awareness, Stand firm, Defend, Shoot, Loner, Righteous fury, Kick ass, Grafted muscles, Swords, Take a hit, Intimidate, Inspire others

- Has a code, Secret vice, Altruistic

CREATE YOUR OWN TRADEMARKS

Adjust, tweak and change the example trademarks to fit your own cool ideas, or write your own from scratch. When creating new trademarks give them an evocative name and imagine the sorts of things the trademark can do - these become your triggers. Finally, make a list of example flaws that such a trademark might have.

SKINS

EXCELSIOR: Athletic, Imposing, Beautiful, Medi-vac account, Toxin scrubber, Cyber eyes, Ghost chip

- Arrogant elitist, Stolen identity, Obvious wealth

FERAL: Quick, Night vision, Muscle grafts, Stealth, Leaping, Enhanced olfactory senses, Wolf DNA, Ghost chip

- Animal instincts, Untrustworthy, Savage

ADVANTAGES

BFG: Hail of bullets, Cover an area, Serious damage, Loud, Intimidating

- Very obvious, Collateral damage

DAREDEVIL: Fearless, Athletic, Reflexes, Take the initiative

- Reckless, Old injury, Never learns

GENE HACKED: Disease resistant, Fit and healthy, Strong, Quick

- Secret sickness, Escaped clone

CYBERWARE

CYBER ARMS: Push, Pull, Hit hard, Block a blow, Crush, Armored, Blades

- Poor tactile sense, Clumsy fingers

CYBER EYES: Notice, Target assist, Thermal imaging, Camera, HUD, VR

- Easily hacked, Obvious, Faulty

CYBER LEGS: Fast, Lift, Kick, Jump, Heel spurs, Concealed compartment

- Noisy, Not human, Two left feet

CYBER ORGANS: Air supply, Toxin filter, Endurance, Defibrillator

- Noisy, In-human anatomy

JOY: Beautiful, Flexible, Empathy matrix, Enhanced antibodies, Cyber camera, Poker face, Ghost chip

- Second class citizen, Someone's property

MIL-SPEC GRUNT: Combat reflexes, Rapid healing, Dermal plates, Fatigue suppression, Targeter, Ghost chip

- Bio-tracker, AWOL, Bloodthirsty

HOVER BIKE: Flies, Fast, Room for two, Agile, Flashy

- Exposed, Draws attention, Stolen

OPTIMIST: Confident, Inspiring, Tenacious, Positive

- Unrealistic, Naive, Overconfident

THE OLD BAR: Dark & dingy, Safe, Flammable liquids, Crowds, Noisy

- Deep in debt, The wrong crowd

INTEGRAL NEEDLER: Concealed, Silent, Surprise, Poisoned

- Low ammo, One shot, Obvious

SLICERS: Long blades, Slice & dice, Pierce, Parry, Scary

- Too long, Self harm, Don't retract

SUBDERMAL ARMOR: Kinetic absorption, energy absorption, pocket

- Bulky, Converts energy to light

WIRED: Dash, Reaction speed, Dodge, Run

- Only in short bursts, Jitters

EDGES AND FLAWS

Use your trademarks to inspire your choice of edges and flaws.

EDGES

Edges are specific advantages, traits or benefits directly associated with or derived from a trademark. They often represent a focus, interest, specialisation or talent related to the broader concept.

Example: *Your character has the **Bounty hunter** trademark, making them adept at finding and restraining targets. If you take the edge **Chase** you are telling everyone your character is particularly good at running down their target, and just running in general.*

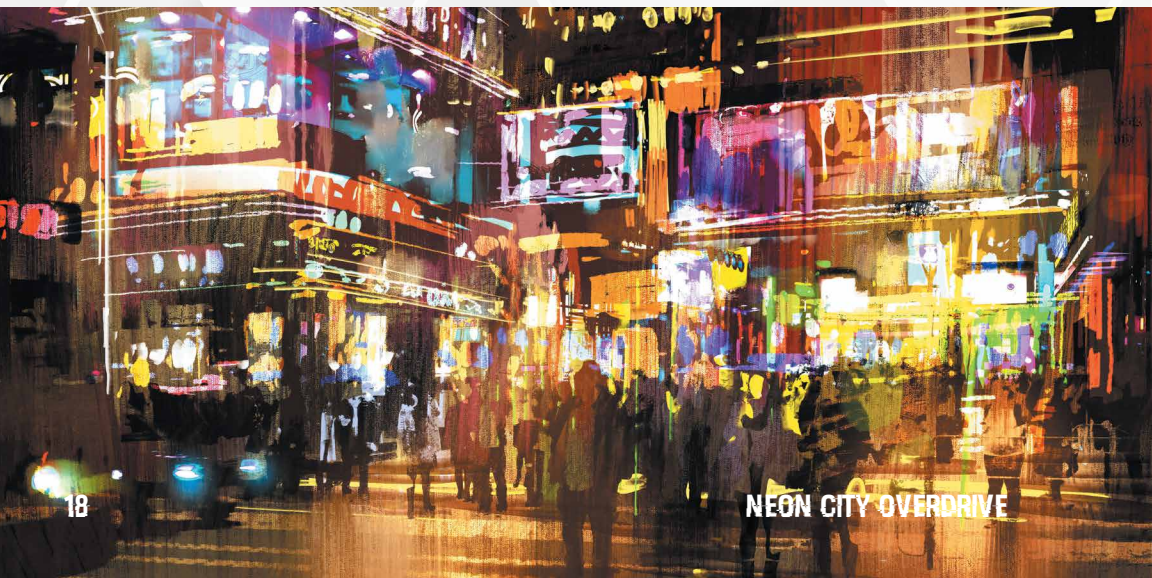
Your character begins with four edges, though there are ways to get a few extra. These starting edges can be associated with any trademarks you have - you might choose one edge for each trademark, or put them all into a single one, or any other combination.

An edge can be virtually anything, but the list of triggers are a good starting point - either use them as written or as a starting point for your own.

FLAWS

A flaw is a drawback, trouble or disadvantage that makes life difficult for your character. Flaws should not be so debilitating that they affect everything a character does, but when they do kick in they should present a serious obstacle or problem.

Your character begins with two flaws. You will want them to come into play, so make them something you find interesting. Look at the trademark example flaws for inspiration.



DRIVES

Your drive is what keeps you hitting the streets, throwing yourself into danger and pushing through the hard stuff. It is a deep-seated desire or important personal goal that you constantly strive for. You continue to risk yourself in the hope of one day accruing enough money, resources or influence to see this thing come about. What specific, tangible goal drives your character? Use the below tables for inspiration.

DEBT

- Repay my debt to the Razr Girls
- Recover what I stole from Osiris
- Buy out my Tyla Pharma contract
- Repay Pollux for saving my life
- Bribe Corp Sec to delete my files
- Cover my brother's gambling debt

SURVIVAL

- Remove my cortex bomb
- Find my missing birth records
- Prove I didn't kill "Bam Bam" Crow
- Get back in good with Osiris
- Cure my lover's nano-virus
- Re-skin in a top-of-the-line body

LIFESTYLE

- Move to the orbitals
- Get in good with the Red Gang
- Bury all trace of my former life
- Protect the citizens of block B13
- Recover my family's good name
- Make enough to retire in luxury

VENGEANCE

- Destroy my family's reputation
- Prove my worth to Warren Falstaff
- Expose Yen Group's crimes
- Find my sister's killer
- Bring down Kitsune Media Corp
- Take control of the family business

When everyone has determined drives ask each other questions. Why is this goal so important? Who is Yen Group? Why do you owe the Razr Girls? Flesh out your character's backstory.

THE DRIVE TRACK

Your drive has ten boxes called a **drive track**. Sometimes you will get to "tick" a box, indicating you are making progress towards your goal. At other times you will "cross out" a box, representing missed opportunities or obstacles. Each box crossed out reduces the chance of you ever achieving your goal.

Drives and drive tracks are explained in more detail on page 42.

GEAR

Gear is the equipment, cyberware and weapons your character takes on jobs. Gear can be either **basic** or **specialised**. Basic gear is described with just its name, like *heavy pistol*, *cyber eye* or *medipack*. Specialised gear has one or more tags listed after it, like *sniper rifle (scope, silenced)*. A character can have a maximum of four items of specialised gear.

WHAT GEAR DOES

Gear gives you permission to do something; you can't shoot someone without a *gun*, and you can't drive somewhere without a *car*. Basic gear does not affect dice rolls, while specialised gear might. This will always depend on the fiction.

THE GEAR ROLL

You can write any basic gear that makes sense for your character - just list it on the character sheet. Each character can also have up to four items of special gear, chosen at the start of each job. For each special gear, declare what it is and how many tags it has, then roll a D6. If the result is *equal to or greater* than the number of tags, you get the item. If the roll is less than the total tags, you do not.

Example: *Cruise wants a motorcycle with four tags (agile, armoured, flashy, turbo charged). He will need to roll 4 or higher to get it. If his roll is 3 or less he does not get the bike. Either way, he has used one of his special gear rolls.*

You may make up to four rolls, meaning each character will have between zero and four items of special gear. You can roll for the same item multiple times, if the first attempt fails. You can also choose to forfeit one or more special gear rolls for a +1 bonus to a gear roll.

Example: *Cruise really wants that motorcycle so forfeits two special gear rolls for a +2 bonus. He makes his roll, scoring a 2. With the +2 bonus his result is higher than the four tags, so he gets the motorcycle and has one gear roll remaining.*

Special gear lasts for a single job, unless the GM allows you to keep it longer.



EXAMPLE GEAR AND TAGS

RANGED WEAPONS

Light pistol, Heavy pistol, Revolver, Autopistol, Shotgun, Submachine gun, Assault rifle, Hunting rifle, Antique rifle, Grenades, Sniper rifle, Needle-gun, Stun gun, Bow, Crossbow, Spear gun, Harpoon, Mini-gun, Rocket launcher

Accurate, Area of effect, Armor piercing, Burst fire, Collateral damage, Concealed,

⊕ *Deadly, Explosive rounds, Incendiary, Intimidating, Laser sight, Long range, Messy, Scatter shot, Scoped, Silenced, Stun, Quick draw, Rubber bullets, Targeter*

COMBAT WEAPONS

Switchblade, Bowie knife, Machete, Katana, Monofilament whip, Club, Stun baton, Chainsaw, Knuckle dusters, Razor claws, Shock gloves, Spear, Net

⊕ *Accurate, Blunt, Concealed, Deadly, Implant, Intimidating, Messy, Quick, Quiet, Reach, Retractable, Sharp, Stun, Small, Tangle, Trip*

ARMOR

Bullet proof vest, Trenchcoat, Armored jacket, Combat helmet, Riding leathers, Riot shield, Nanoweave shirt, Combat armor, Hardsuit, Bio-hazard suit

Bullet proof, Stun resistance, Energy absorption, Adaptive camo, Camera,

⊕ *Concealed, Environment seal, Exoskeleton, Health monitor, HUD, Light weight, Night vision, Respirator, Stealth, Thermal imaging, Targeter disruption*

VEHICLES

Scooter, Motorcycle, Racing bike, Hoverbike, Compact car, Limousine, SUV, Truck, Private VTOL, Sports car, Armored car, Police cruiser, Van

Agile, Armored, Big, Caltrops, Cameras, Cargo space, Chaff launcher, Concealed

⊕ *compartment, Drone, Extra passenger(s), Fast, Flashy, Fly, Hover, Light, Nitro boost, Plow, Quiet, Small, Smoke launcher, Stealth paint, Ram, Untraceable*

TOOLS

Computer, Medipack, Drone, Tool kit, Portable lab, Broadcast equipment, B&E kit, Surveillance gear, Climbing harness, Electronic skeleton key, Comm gear

⊕ *Accurate, Advanced, Autonomous, Camera, Concealed, Cyber, Durable, Fast, Heavy, Long range, Powerful, Portable, Quick, Quiet, Small, Well-stocked*

CYBERWARE

Cyber arms/hands *Armored, Crush, Strong, Claws, Concealed compartment*

Cyber eyes *Thermal imaging, Camera, Targeter, HUD, Notice*

Cyber legs/feet *Fast, Jump, Heel spurs, Lift, Concealed compartment*

Cyber organs *Toxin filter, Defibrillator, Enhanced endurance, Air supply*

Integral weapon *Silent, Quick, Deadly, Gas, Poison, Surprise, Concealed*

Interface chip *Drone control, Wifi access, Communication, Research*

Subdermal armor *Kinetic absorption, Concealed, Tough, Heavy, Pocket*

Wired reflexes *Fast, Agile, Quick draw, Fast interfacing*

ROUND OUT

Complete your character by giving them a cool nickname and short description. Describe them to the other players. Use the tables below to help with your character's description, if you wish.

NICKNAMES

	■	■	■	■	■	■
■	Angel	Court	Hammer	Ork	Razz	Threads
■	Artemis	Dancer	Jinx	Oxford	Ronin	Trance
■	Baller	Dutch	Keys	Pandora	Sabre	Wheels
■	Blaze	Fangboy	Looper	Pins	Shades	Wiccan
■	Bones	Flick	Merlin	Pyro	Switch	Yoyo
■	Cable	Ghost	Noble	Raven	Tombs	Zed

STYLES

	■ ■ ■	■ ■ ■
■	Corp goon chic	Kawaii style
■	Synth-pop flair	Practical utility
■	Mallplex casual	Haute couture
■	Anachronistic	Retro military
■	Cybergoth	Arcology preppy
■	Designer grunge	New wave tribal

AFFECTATIONS

	■ ■ ■	■ ■ ■
■ ■ ■	Bad habit (sniffing, nose / nail picking, loud chewing, addiction to common item)	Tell (tie your hair back, crack your knuckles, roll your neck, nostrils flair, lick your lips)
■ ■ ■	Annoying habit (everyone's your "pal", loud laughter, know it all, way too perky)	Physical (neon tattoos, body modification, piercings, cosmetic cyberware, bling)

STUNT POINTS

Stunt points are a resource you can use to do cool stuff and improve your character's chance of success at actions. A character begins with a pool of 3 stunt points and will spend them over the course of a job. This is the maximum number of stunt points your character can have at any time.

HIT TRACK

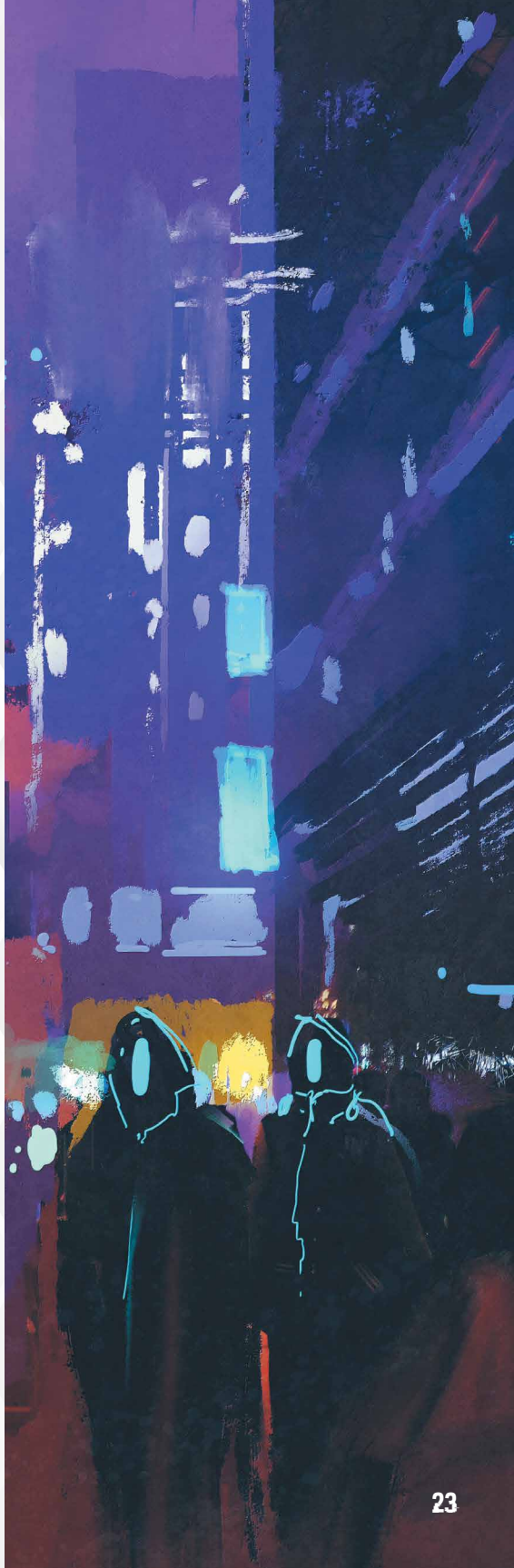
Characters have a hit track of three boxes, representing their physical health and resilience. As you suffer injuries your hit track will be marked off. Hit tracks begin each job cleared.

CUSTOMIZE

At the game master's discretion, players may customize their characters further by trading drive progress and stunt points for additional edges.

WHEN A CHARACTER IS FIRST CREATED YOU CAN:

- Cross out one or two **drive track boxes**. Each box crossed out lets you write another edge.
- Reduce a character's **stunt point maximum** by one or two points. Each point you reduce the maximum lets you write another edge.





HIT THE STREETS

PLAYING THE GAME

Play unfolds as a conversation where everyone works together to create a vibrant, dangerous, and exciting world to throw their cyberpunks into. The game master frames cool scenes and the players respond by describing their character's actions. You will share ideas, listen, riff off one another and work together to maximise everyone's fun. It's a bit like a writers room for a TV show, where you collaborate to create a shared world and entertaining story.

At some point in your story the game systems will engage. This usually happens when a character tries something and you aren't sure if they can succeed; *Can you dodge the car that's racing down the alley? Will you disarm the street thug before they hurt anyone else? Can you defeat the killer cyborg?* At these moments you roll dice to see if your character succeeds and then continue by describing the outcome.

Your game will flow from conversation to game mechanics and back again. Sometimes there will be a long gap between rolling dice, and at other times you will make several rolls in a row. This is all part of the game.

GAME TIME

Your games will play out at a pace that makes sense to the plot of your story. This is usually much quicker than real time. As a guide, game time can be divided into the following.

CAMPAIGN: A series of jobs linked by a common setting, group of characters, or overarching plot.

JOB: A complete mission with a beginning, middle and end.

SESSION: A short period of game play, where you might play out several scenes or an entire job.

SCENE: An encounter during a job, usually taking place in a single location.

TURN: A moment in a scene long enough for each character to do something.

ACTION: A single character does one thing.

Most of your game will be played out in scenes, where the GM frames a situation and the players describe their character's actions. When it is important to know the specific order actions happen in, a scene can be further divided into turns.

Game time is the imagined passage of time as it occurs in your adventures. Real time is the actual passage of time, as it happens for the players at the table. Almost everything that happens in your games will occur in game time.

THE JOB

Characters take on high risk jobs in the pursuit of their next pay check, or perhaps, for more noble reasons. Each such mission unfolds with a specific sequence, from inciting incident to climactic conclusion.

THE HOOK: The characters are employed or coerced to take on a job.

LOCK AND LOAD: The characters make rolls to acquire special gear and briefly plan for the coming mission.

HIT THE STREETS: The job begins in earnest and the characters move through a series of scenes until completed or abandoned.

DOWNTIME: When the action is over the characters have an opportunity to rest, recover and pursue their drives. This is also when they advance or improve.



SCENES

Your streetwise cyberpunks are going to take on jobs, perhaps chasing their own goals, but probably for a client. Jobs are broken into several scenes that each have an objective, obstacle(s) and reward. Often, the reward is living long enough to make it to the next scene! The GM frames the scene by describing the sights, sounds and details the characters know or notice. The players will portray their bad-ass mercs while the GM takes the role of everyone else. Sometimes you might talk like your character and say what they say, and other times you will just describe their actions. A scene ends when the objective is achieved or the characters decide to try another approach.

Most of the time a scene's action will unfold in whatever order makes sense. Sometimes this will involve discussion or negotiation between players and GM, but most of the time it is a smooth conversation of action and counter action.

TURNS

If it's important to know the specific actions of each character and the order they occur, a scene can be divided into **turns**. A turn is a moment long enough for each character to perform an action, such as make an attack, deliver a rousing speech, look up some information, or run a short distance.

Turns always happen in strict order, usually clockwise around the table. Each player declares and resolves their character's action, then the GM does the same for the NPCs. In combat the order is randomized and enemies might act before the player characters.

DISTANCE AND RANGE

All distances are abstract, describing position relative to the characters or other features of a scene. Enemies, objects and objectives can be *close*, *near*, *far* or *distant*. Use these descriptive terms to describe and imagine scenes and the actions of characters.

CLOSE: Face-to-face, at arms length, or even arms tangled. You can't get any closer than close range. This is the distance most close combat, whispered conversations and passionate kisses occur.

NEAR: A short distance, more than arms length but only a few paces away. A long weapon can reach this distance, you can easily fire a pistol and a character can move this far and do something else.

FAR: Yelling distance, or a short run away. You can still see a target clearly, though perhaps not all the details. A character that moves this distance can't do anything else on their turn.

DISTANT: Probably within sight, but well out of reach of most weapons. This range is too far away to hold a conversation or make out clear details.

MOVEMENT

A character can move near in a turn and still do something else, such as use an item or make an attack. If they only move, a character can move far.

Movement changes the relative position of characters and objects. If a character was *far* from a computer terminal and used their whole turn to approach it, they would now be *close*. Likewise, if a character started *near* an enemy and made a near move away from them, they might now be *far* apart. Use common sense and clear descriptions to keep things organised.

DISTANCE AND SCALE

All distances are relative and change based on the scale of the scene. When characters are interacting in a room or building, near may be a few yards away. When driving vehicles, near could be hundreds of yards; if journeying to the Martian colonies, space distances might be measured in kilometers.

If using miniatures or maps, make a decision on the scale of each range band. A good rule of thumb is anything touching is at close range, anything a hand-span apart is near and everything else is far or distant. Don't get too caught up in the details, the key is to be consistent.

THE CHECK

When you need to know if a character breaks into the Osiris compound, survives a beat-down, hacks a security system, or does some other cool thing, make a **check**. You will need a pool of action and danger dice, which are normal six-sided dice (D6) in two different colours. Throughout these rules action dice are indicated with ⊕ and danger dice with ■.

- 1** Tell everyone what your character is doing. Describe their action, what you want to achieve and how the character is going about it.
- 2** Create a dice pool. **Start with one action die.** Add further ⊕ and ■ based on the situation and action. Anyone can make suggestions but the GM has final say.
- 3** Roll all the dice. Each danger die cancels out a matching action die - discard both. Find your highest remaining action die, this is your result.
- 4** Describe the outcome of your check, using the result to guide the fiction and move the story along.

ROLL RESULTS

Your highest remaining action die determines how successful an action is.

6: Success. You do the thing. If you have multiple 6's left, each extra one is a "critical success" called a **boon**. Boons let you add extra detail to the action or gain some other advantage.

4 OR 5: Partial success. You achieve your goal, but at a price. Perhaps you don't achieve everything you wanted, maybe the action cost you something, or the situation gets worse. A consequence will be applied.

3 OR LESS: Failure. You don't succeed. Things have gone poorly, the action failed and you might be in a worse position. Apply a consequence.

BOTCH: If all the action dice have been canceled out, or the only remaining action dice are 1's, you have critically failed. Things have gone very wrong and the consequences will be terrible.

NOTE: Only players make checks. This leaves the GM free to focus on creating cool scenes and encounters.

MODIFIERS

The following circumstances might add action or danger dice to a pool.

ADD ONE FOR

Trademark: A single relevant trademark. Players may make an argument for why it is useful.

Edges: Each relevant edge attached to the trademark being used.

Enemy tags: Each tag on an enemy that can be exploited for advantage.

Position: Having a better position, acting on a careful plan, or having plenty of time to prepare.

Scene tags: Each environmental detail you can exploit for advantage.

Gear: Each relevant tag you have on special gear.

The word “relevant” is a hint to use common sense!

ADD ONE FOR

Trauma: Each trauma a character has, even if it is not related to the action being attempted.

Conditions: Each relevant condition you currently have.

Enemy tags: Each tag that makes an enemy harder to overcome.

Position: Enemy with a better position, being rushed, surprised, or unprepared.

Scene tags: Each environmental detail that hinders your actions.

Gear: Not having the relevant gear. Some actions may be impossible.

Scale: Facing an obstacle that is bigger, tougher, more skilled or very powerful.

Example: Cryo is running from security goons, trying to get to an elevator. The GM calls for a check. Cryo's player builds a dice pool, starting with one . She suggests her **Gutter Scum** trademark is useful so takes a second  and another  because she has the **Escape** edge. That's three advantage dice.

The GM describes people stepping out of offices to see what is going on and generally becoming obstacles, so adds a  to Cryo's pool. Her pool is .

Cryo's player rolls the four dice, scoring . The  cancels out the , which means Cryo's best remaining action die is a . This is a partial success.



AUTOMATIC AND IMPOSSIBLE ACTIONS

Depending on the description and intent, an action might automatically succeed or be impossible to complete. In these cases, describe the outcome and continue.

EXTENDED CHECKS

Usually when you make a check the action succeeds or fails and you move on with the scene. Sometimes, though, an obstacle or enemy cannot be overcome with a single action. In these situations the GM will call for an extended check, indicating that **three successes are required** before the situation/action is resolved.

Make a check as normal. Both partial and complete successes count towards the required successes. You can also count boons as successes. When you have accrued three successes the outcome is achieved.

Example: *Doomfox is scaling the exterior of an enormous skyscraper. The GM decides this will take some time and effort, so makes it an extended check. His first check results in a ☐☐☐ - that's one success. A ☐☐ on his next check means he accrues another success, but something has gone wrong - the GM describes his pistol tumbling out of its holster as he swings wildly on the rope. He rolls another ☐☐☐ on his next check. He now has three successes and completes the climb.*

HELPING

Characters can help each other complete actions. Designate one character as the action leader. The helping characters describe how they are assisting and each make a check, creating a pool of action and danger dice as normal. Boons, successes and partial successes all contribute action dice to the leader's dice pool. Partial successes and failures might change the situation, add danger dice to the leader's pool, or have no impact at all. When all the helpers have completed their checks the leader rolls. The outcome may affect those helping, depending on the narrative positioning.

Example: *Cruise wants to confront the leader of the Firebirds and get them to leave some local businesses alone. Cryo and Doomfox are going to help. Cryo describes how she digs around to find some dirt to use against the gang. She makes her roll and gets a partial success, which means Cruise will add an extra ☐+, but she has also encountered a problem. The GM suggests the research takes a while and will add pressure later in the job. Doomfox goes to the meeting with Cruise to look tough and intimidating. He makes a check but fails - he doesn't impress the Firebirds at all. This failure could add ☐ to Cruise's dice pool, or might change the situation, perhaps raising the stakes for everyone involved.*

STUNT POINTS

Stunt points are a resource you spend during a job to improve your chances of success. A character can spend a stunt point to do one of the following:

USE A SECOND TRADEMARK: Spend a stunt point to use two relevant trademarks (and any of their edges) in a check. You can never use more than two trademarks in a check.

SOAK HITS: Spend a stunt point to completely negate the hits suffered from a single attack (or other source of harm). This must be done when the hits are suffered. Doing so does not undo the action that caused the harm.

MAKE A DECLARATION: Spend a stunt point to add a useful detail and/or tag to the scene. This cannot contradict any established fact and the GM has final say over whether the declaration is appropriate.

CHANGE AN ACTION DIE: Spend a stunt point to change an action die up or down by one result. You could turn a 5 into a 6, or a 3 into a 4, for example. Do this after the roll but before cancelling with danger dice. You can spend multiple stunt points to alter a die by several results, or to adjust several dice.

Mark your character sheet when stunt points are spent. They are gone until you refresh them.

REFRESHING STUNT POINTS

A character begins each job with a fully refreshed stunt point pool. Once a job begins stunt points can only be regained by facing adversity. Refresh a character's stunt points when one of a character's flaws causes significant trouble, harm or problems for themselves or an ally. All used stunt points are regained, up to their starting maximum.

Example: *Cruise has the flaw **Owes Franky the loanshark**. During a job the characters go to an info broker for some intel. Cruise's player sees an opportunity to refresh his stunt points and suggests to the GM that the info broker is actually Franky, working one of his many side hustles. The GM likes the idea and introduces the character, who is not pleased to see Cruise. The situation has certainly gotten worse so Cruise gets to refresh his spent stunt points.*

FORTUNE FAVORS THE BOLD

At the GM's discretion, a character who does something cool, dramatic or just plain awesome can be rewarded with a single stunt point. This is a great reward for roleplaying and playing to genre. Bonus stunt points cannot raise a character's total beyond their maximum.

CONSEQUENCES

When a check is made, something happens. We call these consequences. When an action succeeds, the character does whatever they were trying to do. Partial success and failure also have consequences that fit with whatever was being attempted. If a character was trying to leap from one rooftop to another a partial success might see them hanging by their fingertips, while a failure could result in them taking a great fall. Always refer back to the fiction being created and do what makes sense.

As a guide, consequences often fall into one of the following types.

COST: The action costs something. Perhaps time is wasted, an item of gear is lost or broken, or a resource is used up.

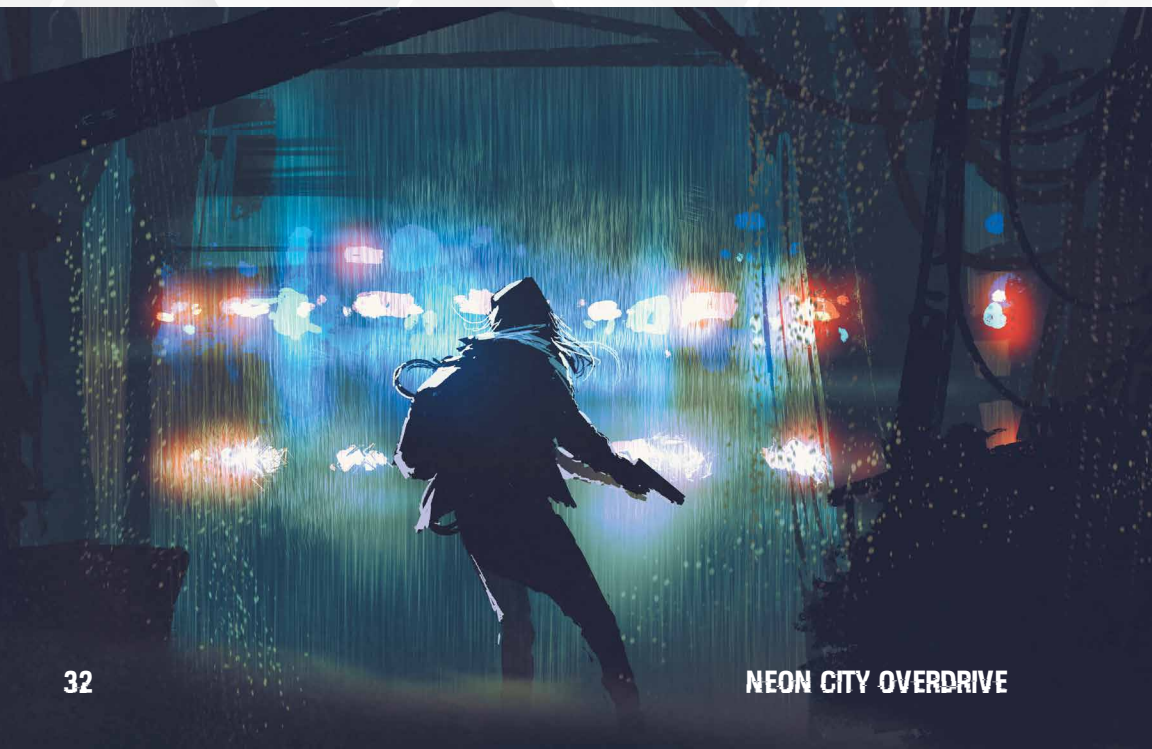
COMPLICATION: Make a revelation that increases the pressure. Make it unexpected, or something the characters did not want to be true.

TAGS: The scene changes in some way, probably for the worse. Add or remove a tag from a character, enemy or the scene itself.

THREATS: Add a new threat to the scene, or increase the power or scale of an existing problem or enemy.

HARM: A character suffers a physical, mental, social or emotional injury. It might be the acting character, or an innocent bystander.

You can even mix, match and combine consequences. Do what fits the story.



BOONS

When you make a check and get multiple 6's, things have gone particularly well. The first six rolled indicates the action succeeded while each additional remaining six is a boon. Some actions let you do specific things with boons (they cause extra damage in combat, for example), but most of the time the player and GM are free to decide how this "critical success" is conveyed.

Think of boons as "and" statements; "I succeeded *and* I also..." Each boon you roll can add some extra detail or improve the overall effect of an action. Common uses for boons include the following.

INCREASED EFFECT: Spend a boon to make your success even better. Describe how your outcome is greater in scale, influence or effect.

Example: *You leap from one rooftop to the next **and** have caught up with the target you were pursuing.*

SETUP AN ALLY: Spend your boon by describing how your action helps another character. They then get a bonus $\oplus$ on their next action, if they take advantage of this boon.

Example: *You trip your opponent **and** they are so surprised, your ally's next attack is particularly effective.*

EXTRA HARM: If attacking someone/thing a boon can be spent to cause an extra hit on the target.

ADD A TAG: Add a useful detail to the scene, or a tag to an enemy. It must be relevant to the action that generated the boon.

BOTCHES

In contrast, botches indicate things have gone very badly. If all of your action dice have been canceled by danger dice, or if the only remaining action dice show $\square$, the action has failed in the worst possible way. The GM is encouraged to really bring the pain, in whatever fashion seems appropriate to the situation.

WHO CHOOSES CONSEQUENCES?

The acting player and the GM usually work together to describe the outcome, but anyone at the table can throw in whatever cool idea they have. The GM always has final say over what the consequences of a check are. They are encouraged to do what they feel is coolest, most fun, or will lead to the most interesting follow-up actions.

HARM

Cyberpunks get shot, punched, stabbed, intimidated, run over and much, much worse. When this happens they might suffer a hit, a trauma, or a condition.

HITS

Characters have a “hit track” with three boxes that represents their toughness, health and resilience. When a character is injured you will tick one of these boxes.

A character that must mark one or more hits but has no empty boxes immediately writes a trauma. When you write a new trauma roll a D6; on a “1” the character is also dying.

TRAUMA

Traumas are tags that represent serious injuries or ongoing physical, emotional or psychological harm. While traumas apply  to all checks, they’re also roleplaying cues and should influence how you portray a character. There are as many different traumas as there are ways to be harmed, but here are a few examples.

-  **BROKEN/CRUSHED:** Arm, leg, fingers, toes, ribs, jaw, heart, spirit
-  **WOUNDED/PUNCTURED:** Gut, chest, eye, face, limb, hand, pride
-  **LOST:** Fingers, toes, limb, cyberware, connection, self control
-  **BRUISED:** Spine, throat, chest, organs, ego
-  **RUINED:** Ear, nervous system, cyberware, reputation, self esteem
-  **WEAKENED:** heart, immune system, resolve, spirit

Use the example traumas to inspire your own. Give each a specific name that lets everyone know exactly how your character is suffering.

DYING

A character that writes a trauma must also roll a D6. A result of “1” means they immediately fall unconscious and will die in D6 turns. Anyone can stabilize a dying character by making a check with  for every trauma the character currently has.

6: The character is stabilized and can return to action, but their hit track remains completely filled. Boons can clear hit boxes, one for one.

4 OR 5: The character is stabilized but remains unconscious until they recover at least one hit box (see healing).

3 OR LESS: The character is not stabilized and continues to die.

BOTCH: The character dies immediately.

CONDITIONS

Conditions are temporary physical, emotional or psychological consequences. Apply them when dramatically appropriate, as a consequence for a check, or the result of an action by a character or enemy. They rarely last beyond the scene they were acquired and might go away sooner. The character sheet has the following conditions, but the GM might inflict others appropriate to a scene or action.

ANGRY: You are filled with rage, which clouds your judgment and may cause you to act without thinking things through.

DAZED: You are distracted, concussed or confused which slows your reactions and makes it difficult to concentrate or focus.

EXHAUSTED: You are extremely tired and struggle to maintain activity, concentration and resolve. Acts of sheer will are particularly challenging.

SCARED: You are intensely afraid of someone, something or the environment in general. Taking action against the cause of the fear is particularly difficult.

RESTRAINED: You are trapped, tangled, slowed or stuck in some manner and have difficulty moving or performing actions that require finesse.

WEAKENED: You are physically impaired, lacking strength, energy or fortitude. Resisting physical hardship is particularly difficult.

HEALING

Healing trauma requires significant time, intensive medical treatment, and/or expensive cyberware. As a consequence traumas cannot normally be removed during a job. Hits are relatively easy to heal and a character's hit boxes may be cleared through rest or first aid.

REST

Characters clear one hit box when they can rest in relative safety. This only needs to be a few minutes - long enough to catch your breath and ready yourself for the next challenge. This might happen between scenes, but what constitutes "relative safety" will depend on the details of your story. You can clear a maximum of one hit per scene in this way.

FIRST AID

Characters can attempt to heal hits, on themselves or someone else, by making a check with  per trauma the target is currently suffering (with any other applicable modifiers). Success/partial success clears 1 hit box and boons can clear additional boxes (one for one). A botch causes the character to suffer one additional hit.



COMBAT

Cyberpunks live in a violent world where justice, wealth and vengeance are all just as likely to be found at the end of a smoking gun.

INITIATIVE

Combat happens in turns. Roll a D6 at the start of each turn. On a 1-3 the enemies will act first this turn. On a 4-6 the characters will act first. Players should agree on the order their characters act - clockwise around the table is easy to remember.

If there are lots of enemy you can divide them into groups. Roll for each group - on a 1-3 the group acts before the players and on a 4-6 the group acts after them.

SURPRISE: If one side gets the drop on the other, they immediately take a turn. Roll for initiative after they complete their surprise actions.

ACTIONS

On their turn characters can move near and perform a quick action, or perform a focused action.

QUICK ACTIONS INCLUDE:

- Make an attack
- Say something witty
- Grab an item of gear
- Perform first aid
- Throw an ally an object

FOCUSED ACTIONS INCLUDE:

- Make a precise shot
- Move far
- Hack a security device
- Examine something closely
- Defuse a bomb

ATTACKING

When attacking an enemy, describe what you do and make a check. A success or partial success causes one hit to the target. Boons can be spent to cause additional hits. If the intent is to knock down, stun, trap or inflict some other condition, describe how you do it and make the check.

Partial successes, failed attacks and botches can result in consequences such as suffering harm back, guns jamming, being knocked down, dazed or trapped, losing a weapon or running out of ammo.

EXAMPLE CONSEQUENCES (SHOOTING): *Gun jam, out of ammo, break something, alert an enemy, collateral damage, give away position, be distracted*

EXAMPLE CONSEQUENCES (FIGHTING): *Take a hit, disarmed, pushed back, knocked down, pinned, separated, dazed, restrained, cornered, tripped*

Example: *Doomfox is in close combat with a thug. He makes a check to punch the thug in the face and rolls a partial success. The thug suffers a hit, but Doomfox also takes a consequence. As it's close combat the GM decides the thug also lands a few good blows, causing a hit on Doomfox. The player can mark the hit or spend a stunt point to soak it.*

DEFENDING

When targeted by an attack, describe how you are avoiding or resisting harm and make a check. Different trademarks, edges and tags will be relevant depending on the approach you choose. When dodging, ducking, weaving and making yourself harder to hit, tags that increase your mobility are going to be useful. If attempting to resist, endure, block or deflect an attack, tags related to armor, toughness and durability are going to come into play.

Success means you don't take a hit. On a partial success you take no hit but might suffer some other consequence, such as a condition. A failure means you take one hit. A botch results in the character suffering two hits, or another appropriate consequence.

EXAMPLE CONSEQUENCES (DEFENDING): *Take a hit, knocked down, pinned, separated, pushed back, distracted, dazed, exposed to danger, restrained, frightened, weakened, an ally endangered, driven back, off-guard, disarmed*

Example: *A security guard with a beanbag gun shoots at Cruise. The player makes a check, but botches the roll. The GM could allocate two hits to Cruise, but instead decides that he suffers a single hit and is knocked down by the force of the blow. Being knocked down is a tag that other enemy can take advantage of and that Cruise must deal with.*

INTERFACING

Everyone interfaces with the virtual world on a daily basis, and some spend their whole lives immersed in a digital reality.

THE GRID 101

Anyone with an interface chip, computer, phone or interface wearable can connect with the grid. For simple data searches and communication the interface algorithms will deliver information in a simple text or graphic form. The grid, however, is an entire virtual world that a user can immerse themselves in. It appears as a digital environment that can be navigated in much the same way as the real world. Locations can be visited and users, AI's and programs have an avatar that facilitates interactions. In this way, using, moving through and interacting with the grid is no different to doing anything in meatspace.

Hacking, overriding security systems, altering virtual environments and doing anything else in the grid is done like any other action. If the task is simple enough it just happens, otherwise make a check.



CYBER COMBAT

Combat in the virtual world is done much like physical combat, you will just use a different set of tags. Real-world combat abilities do not translate to the simulated environment of the grid, so an interfacer will need trademarks and edges that reflect knowledge or skill of cyber combat. A character that wants to be good at grid combat should take some edges such as *interface attack*, *cyber-samurai*, *digital assault programming*, *digital armor* or *personal firewall*.

Harm is dealt like any combat. When attacking an AI, enemy avatar or other digital threat, successful checks will cause hits on the target. When attacked by digital enemies, hits represent fatigue, stress and even direct neural damage.

SYSTEM SHOCK

Suffering harm when interfacing can result in a range of unique traumas. The below examples can also be inflicted as conditions, for a more moderate or short-term consequence.

- **BLACKOUT:** You lose your sight/hearing in the grid and/or meatspace.
- **DIGITAL GHOSTS:** You are accosted by hallucinations and after-images.
- **FIREWALLED:** You cannot interface and your cyberware is compromised.
- **HIJACKED:** Every action is a fight for control of your own mind/body.
- **JITTERS:** Uncontrollable shakes and/or reduced dexterity in meatspace.
- **NERVE BURN:** Your nerve endings feel like they are on fire.

PIGGYBACK

Piggybacking is a form of shared consciousness, where an interfacing character takes an ally into the grid. It is like two minds inhabiting the same grid avatar. Most experienced hackers can piggyback one person. Carrying additional allies inflicts harm, either hits or conditions such as *weakened* or *interface lag*.

A character being piggybacked experiences everything the interfacer does, as if sitting inside their head / behind their eyes. They do not have any direct control over the interfacer's avatar. When making checks, the interfacer can use a single relevant edge from each piggybacked ally, representing their shared consciousness.

If the interfacer suffers a hit or trauma, each piggybacked ally must choose to drop the connection, or also suffer harm - usually a single hit. If they choose to drop the connection they cannot be piggybacked again in the same scene.



DOWNTIME

When a job is completed, successfully or otherwise, characters rest and recuperate. This is called **downtime**. During downtime characters can attempt to heal injuries and work towards their goals, whether that be indulging vices, paying off debts or hunting someone or thing down. Characters also have an opportunity to reflect on their experiences and improve their skills.

EXPERIENCE POINTS

Experience points represent a character's gradual growth and development. They are accrued by taking part in jobs. Characters mark experience points for each of the following that is true.

BOTCH: You learn from failure, if you survive! Mark +1 experience point each time a check results in a botch.

SURVIVED THE JOB: You got in and got out in (mostly) one piece. It doesn't matter whether the job was successful. Mark +1 experience point. If the job was particularly difficult the GM might award bonus experience points.

ADVANCEMENT

Characters learn and grow from their experiences. This is reflected through advancement. Clear 5 experience points to do one of the following.

- Write a new trademark (to a maximum of 5)
- Write a new edge for any trademark
- Increase your total hit value by one (to a maximum of 4)
- Increase your stunt point maximum by one (to a maximum value of 5)

OTHER CHANGES

At the GM's discretion you can also make the following changes during downtime.

- Change a trademark's name/description
- Add a trigger to a trademark. It should relate to the job just completed.
- Change / swap an edge
- Change a trauma description
- Change a drive. Clear all ticks and half the crosses on the current drive.

LEVERAGE

Characters risk life and limb for a variety of reasons, but the tangible reward at the end of a job is **leverage**. This represents cash, reputation, time, information and resources. Each character gains D3 leverage at the end of a job. If the job was particularly profitable the GM can add +1 per player.

SPENDING LEVERAGE

Spend leverage on any of the following. Each action costs one point of leverage.

VISIT A DOC: You seek medical treatment and immediately heal one trauma.

CHASE A DREAM: You work towards a drive. Tick one drive track box.

TRAIN: You improve yourself in some small way. Mark +1 experience points.

RE-SKIN: A character that was killed can be re-skinned, if they had a ghost chip. Clear all physical traumas. The character can change any trademark to a skin trademark, if they wish.

STASH

You can save leverage for a future downtime. Record it on your character sheet. Leverage can also be spent when making a gear roll for specialised equipment, granting a +1 bonus to a roll for each point spent.

DRIVES

A character's drives are both a burden and a goal. They cannot escape their life of crime and violence until they have cleared their slate and met their commitments. Progress towards this goal is measured on the drive track with ticks and crosses.

TICKS: These represent the steps you have made towards completing the goal, whether that be saving funds, working leads, making contacts or whatever else is required. Every time you tick a box, describe a short scene showing how you made progress.

CROSSES: Wasted time, missed leads, poor intel and anything else can be a setback to achieving a goal. This is represented by a cross. When told to cross out the drive track, fill an empty box or a box with a tick.

When all drive track boxes are filled you can make no further progress towards the goal. You can continue working jobs, but only risk undoing your progress. You can choose to **retire** a character during any downtime (see below).

RECOVERY

Downtime is a flexible period between major jobs, giving characters a chance to rest and recuperate. All wound boxes are cleared and traumas may be healed through a recovery roll.

You can cross out one drive box to make a recovery roll, representing wasted time while you lay low and recuperate.

RECOVERY ROLL

Roll a D6 for each trauma, in any order. If you have any edges that can improve your chance of recovery, add +1 to the roll. A result of 4+ removes the trauma.

You may make one attempt per trauma, for each drive box crossed out.

Example: *At the end of the job Cryo has suffered three traumas - bruised ribs, nerve burn and a broken ankle. Her player crosses a single drive track box and makes a recovery roll for each trauma in turn, rolling   . Her bruised ribs fail to recover, but luckily her nerve burn and broken ankle have.*

ONE-SHOT JOBS

If you are playing a single session game, have players put all their leverage into their drive track and roll a retirement check. Use the result as inspiration for each player to narrate a short epilogue for their cyberpunk.

RETIREMENT

When a character is ready to escape the life of a cyberpunk, make a check.

THE RETIREMENT CHECK

The retirement check uses the drive track to resolve. Create a dice pool with $\oplus$ equal to the ticks on the drive track and $\blacksquare$ equal to the un-ticked boxes (including any that have been crossed off). No other modifiers apply. Make the check.

6: You complete your drive and get out of the life. Describe how and what becomes of the character. Boons represent unforeseen windfalls that you can bestow on allies. Each boon counts as a point of leverage that you can give to any player(s).

4 OR 5: You achieve your drive but it cost you something. Describe the compromise you make or cost you pay to finally achieve your goal. Describe what becomes of the character.

3 OR LESS: You try but fail, finding your goal just beyond your grasp. Describe what happens. What becomes of the character after this? What about their family, friends and enemies?

BOTCH: You fail and make things worse for everyone who has ever known you. Describe how things went so wrong and what becomes of the character. All other characters must cross off one drive box, representing time and resources wasted in the fallout from your failure.

After retiring a character you can create a new cyberpunk with the same number of trademarks and edges.





RUNNING THE CITY

As the game master you have the responsibility of bringing the world to life and thrusting the player characters into the turmoil of the neon city. This can be a big responsibility, but not a difficult task if you fall back on the rules, your imagination, and common sense. This chapter provides further advice to help you run games that are fun for everyone at the table.

BRING THE WORLD TO LIFE

Create a world that feels alive. Fill it with characters that feel like they belong, that have their own agendas, that will get on with their lives in response to or despite the actions of the player characters. Give the NPCs names and evocative descriptions, and note them down so you don't forget later! Villains should have goals, and plans to achieve them.

Places should be just as evocative, helping to establish the setting and tone of your game. Make them interesting, challenging and fun. When describing scenes, draw on all the senses; don't just describe the colours of the Umbrella Market, but also the sounds and smells and what it's like to taste the strange synth-fruit that the pretty vendor offers. Use all of the tools of story telling to create a tone that fits your game.

BE A FAN

Be a fan of both the players and their characters - they are the cool protagonists of your story, so set them up to show what they can do. A character's trademarks, edges and drives are flags that tell you what each player is interested in, so use this information to guide the scenes you create.

Give the players a sense of agency, like their characters are the heroes in a film or novel. Let them make choices that feel meaningful to the plot. Listen to what they say, to you and each other, and incorporate it into the story in interesting or unexpected ways. Always remember that the players are just as responsible for the story as the GM.

ASK QUESTIONS

Ask players questions so you understand their actions, motivations or goals, then use this information to create more cool moments for them. When a new scene begins ask players where their characters are, or where they want to be. When players make statements about their characters, dig further. *What is your home burb like? Why do you hate The Snakes? What is it about the bartender that makes you suspicious?*

Ask open-ended questions or leading questions and use the answers to add details to a scene, or bring the information into the story at a later date. You don't have to ask players to invent major plot points, but questions are a great way for them to fill in gaps and add their own spin on situations. *What colours do The Snakes wear? Which section of the city is BotCorp located?* Every answer is world building and another opportunity for the players to engage with the story.

DO WHAT THE FICTION DEMANDS

Part of the GM role is to interpret the rules through the lens of the story. Pay attention to the details that have been established and always follow the fiction. React to the character's actions with logic and imagination, presenting consequences that make sense in the context of the story.

Put pressure on the characters when appropriate, hit them hard when they mess up and reward them when they come through a tough situation. Following the fiction creates a consistency that makes the world more believable and gives players confidence to continue throwing their characters into the action.

MASTERING CHECKS

Everytime you call for a check it should mean something interesting is going to happen, no matter the result. Nothing will slow a game down faster than rolling for every little thing that isn't going to have an impact on the overall story.

WHEN TO CALL FOR CHECKS

Checks are a tool to create moments of tension and you can put pressure on the characters by calling for more or less. Generally speaking, the more checks characters make, the greater chance they have of coming to harm and the more likely they are to use up their stunt points to adjust rolls or soak hits. Keep an eye on the character's resources and decide whether to call for checks accordingly.

YOU MIGHT ASK FOR A CHECK WHEN A CHARACTER:

- Attacks something
- Defends themselves or someone else
- Tries to overcome a tough problem
- Interacts with an unfriendly or uncooperative NPC
- Uses their skills or knowledge when under pressure
- Tries something beyond the scope of their trademarks

ONE ATTEMPT

In most situations characters should be limited to a single attempt to complete an action. Make the roll and deal with the consequences. If the character really wants to make another attempt they will need to find a new approach to the problem. The obvious exceptions to this rule are when characters attempt extended checks or are engaged in combat with an enemy.

EXTENDED CHECKS

A single check is enough to resolve most actions, even ones that would take a long time or several small actions to complete in real life. Reserve extended checks for when you want to create tension and/or slow the pace of a scene.

Every roll made towards an extended check has the potential to complicate the situation. Partial successes and failures might increase the difficulty of future rolls, or cause other consequences. Harm, lost equipment and increased pressure are all potential problems that might stem from an extended check.

Use extended checks sparingly - you don't want them in every scene, and have a mix of individual and group tasks. An extended check that is quite daunting for a single character can provide opportunities for a group to work together to achieve the required successes. Both options a valuable tools for creating interesting scenes and encounters.

CREATING DICE POOLS

Always use the fiction and common sense to guide your decisions about how hard an action is. Reading down the list of modifiers, for both **+** and **-**, is a good start. Pay particular attention to position, scene tags and scale. These are all features of your narrative that give you clues as to whether the characters are going to have it easy, or are in a whole mess of trouble.

It is common practice to talk through the action description, tags and other details and pick up dice as you go. This helps everyone better imagine the scene and understand what is going on.

Example: *Doomfox shoots from a balcony at a mercenary in the street.*

Player: *I start with one action die and have the **War veteran** trademark, and **shoot** edge, so that's three action dice. I'm going to take my time to aim, does that give me another action die?*

GM: *Sure. But the merc is far for a shot with your pistol, so that's a danger die. He is also armored and hunkered down behind a car, adding two more danger dice, for three in total.*

You don't need to incorporate every tag, scene description or detail into a dice pool, just pick out the most obvious advantages and disadvantages and use them to guide how many action or danger dice are added.

WHEN CHECKS ARE TOO EASY

If players are succeeding too often or too easily, ramp up the pressure. Don't be afraid to pile on the pressure, as characters are both capable and durable and with a few stunt points can overcome most challenges set before them.

Take a look at how you are applying modifiers and ensure you are as particular and careful with threats as the players are with their characters. Apply **-** for a threat's advantages, put the characters under time or resource pressure, and remember that conditions and traumas will make situations tougher, too.

WHEN CHECKS ARE TOO HARD

Help players to identify their advantages in a situation. Encourage them to assess and prepare before diving in and don't forget that tags applied to threats can add **+** to a pool. Playing smart should instantly give the characters a boost.

CONSEQUENCES

When the dice hit the table, things change. Characters do cool stuff, or suffer setbacks, or overcome an obstacle. They are now in a better or worse or different situation. Use the check result and your good judgment to guide the description of consequences. Change the situation in some interesting way and suggest new things for the characters to do. The intensity of failure can be described in broad terms as **soft consequences** or **hard consequences**.

SOFT CONSEQUENCES

A soft consequence applies pressure, but gives a character a chance to react or stop whatever is about to come. This might be when the stakes are low, the characters are in a controlled position, and/or you want to escalate a situation and see how characters respond. Soft consequences set them up for action, with time to prepare for the danger, or to escape it, or to change the situation to their advantage. Partial successes often result in soft consequences - the danger is imminent but the really bad stuff hasn't happened yet. The description of the consequence is often followed by the question "what do you do?"

HARD CONSEQUENCES

When characters really mess up, or fail to respond to the clear warnings of imminent danger, or do something really dumb, they get hit hard. This might be actual harm, but doesn't have to be. The problem is right here, right now, there is no stopping it or getting away before it happens. Failures often result in hard consequences, especially if the character was attempting something obviously dangerous or difficult. These consequences should not come as a surprise and should be a logical follow up to the narrative and action. Botches should always result in hard consequences.

Examples:

You lose control of your speeding car.

- **SOFT:** *The car skids across two lanes, heading towards oncoming traffic. What do you do?*
- **HARD:** *The car skids across two lanes of traffic and crashes into an oncoming van. The car is wrecked and you mark a hit.*

The corp security inspector catches you in a lie.

- **SOFT:** *He raises an eyebrow and demands an explanation for your lies.*
- **HARD:** *He scowls before calling the guards in. "Lock this dog up!"*

HARM

Inflicting a hit on a character is always a valid option when they attempt a dangerous action. Knowing this will encourage them to act smart in risky situations. Conditions are also a valuable tool to encourage interesting play, as they increase the pressure on characters and force players to think creatively.

Anything can be a condition, so don't be restricted by those listed on the character sheet. If a character is soaking wet, overconfident or hungry, apply it as a condition. Use conditions to spice up encounters and as an alternative to just causing hits.

DEATH

Death is always a possibility and that risk gives scenes and checks a certain tension. If a character dies make it a cool and dramatic moment, giving it the gravitas it deserves.

MIX AND MATCH CONSEQUENCES

Mixing types of consequences is a useful way to create fun and interesting outcomes, particularly when a character fails badly. A few soft consequences or advantages might be more appropriate than a single hard consequence, or vice-versa. Playing around with the number, type and scale of the consequences can help to keep things interesting. Do what feels right for your story.

Example: *Cruise defends against an attack but botches the check. Normally this would result in suffering two hits, but the GM decides he takes a single hit and is disarmed, instead.*



RUNNING SCENES

Jobs play out in scenes, one after the other, until the characters achieve their goal, reach their destination or defeat the villain. Then, you get to do it all over again! There is no hard and fast rules about how many scenes you should have, or what should happen in each, but there are a few pieces of advice that will keep your scenes focused, moving along and entertaining.

ENTER LATE | EXIT EARLY

An old film making adage is to “enter late, exit early”, meaning focus your scenes on the cool and exciting parts. Begin scenes where the interesting stuff is about to happen and keep the pace going from there. How far into the scene can you start and still have things make sense? Start there! The characters are pinned down, the deal has gone sideways, the door has locked behind them. It’s totally okay to set the scene up with a little exposition in order to throw the characters into the action.

Likewise, when the scene’s obstacles have been overcome and the objective achieved, end it. Move the characters on to the next important moment of the story. There is no need for a long, detailed wrap-up - the characters defeat the guy, get the thing and escape in a nick of time. Scene done, move on.

GIVE PLAYERS SOMETHING TO DO

Don’t just tell players they are in a room or situation and leave them to guess what they should be doing. Every scene should have an objective and if it is not immediately obvious, it shouldn’t take the players long to work out what they need to do. Give them something to do, whether it is a danger to avoid, a threat to be overcome, or a goal to be reached.

CLEARLY DESCRIBE THE SCENE

Ensure everyone knows what’s going on, and where the characters are in relation to all the other features of the scene. Ensure the players know where their characters are, who else is in the scene, and what their objective is. Are they in the middle of the room? Is the guard near, or far? How many windows are there? Point out all the opportunities for players to interact with the scene. Doing this helps players better imagine the action and prepare to describe what their characters are doing.

DRAW ON ALL THE SENSES

While your first instinct may be to describe what characters can see, don’t neglect the smells, sounds and tactile sensations. You can also use descriptive language to draw comparisons with things the players are familiar with to elicit emotional responses from the environment.

THINK CINEMATICALY

Describe scenes and action like its a movie or high-action novel. Use the language of film to describe scenes and the actions of characters and NPCs. Pan, zoom and cut, describe an establishing shot or give the players a close-up of the villains face and their twitchy right eye. Say stuff like "As the camera pans across the room you see...", or "We see a low shot of the building you are about to assault, it's immense walls towering above you..."

Describe an action in slow motion to make a moment extra cool, or flashbacks to set up a scene or situation. Play around with the narrative structure, show what the villain is doing, or tell the story out of chronological order.

TURN ORDER

While play will flow as a conversation most of the time, you can keep the action moving smoothly by using turn order. Describe situations and ask each player in turn what they are doing. This gives play a structure that ensures everyone gets equal time in the spotlight and moves scenes along at a swift pace.

In combat and other situations where turn order is important, use a method that is fast and easy. Going around the table is the simplest option. When the player characters get to act first, start with the player on the GM's left and move clockwise, ending with the NPC's and enemies. When opponents get to act first, resolve their actions, then move clockwise around the table.

LISTEN AND SAY "YES"

A golden rule of improvisation, saying "yes" keeps the story moving. Listen for cues that the players find something interesting, or want to take the scene in a particular direction. Pay attention to what they say and do, and lean into the cool ideas that arise through play. This doesn't mean you should agree to every idea that players suggest, but when it makes narrative sense, is fun and adds interest to the scene, confidently say "yes"!

IF IN DOUBT, MAKE A CHECK

If a character attempts something and you are not sure if it is possible, fall back on a check. Let the player clearly describe their action, ask them clarifying questions and create the dice pool as you go. Add  for everything that could be useful or make the action easier, and a  for all the hazards. Let the luck of the dice determine the character's fate.

TIMERS

Timers, also called clocks, are a way to add pressure to a scene or an entire job. They are represented as a series of boxes or a circle with segments that are “ticked” as events escalate or a trouble approaches. They can be used to warn players that something bad is coming, someone or thing is getting away, or the story is about to change. When you start a timer the players are galvanised into action as they try to complete a task before the timer is filled.

Examples: *The computer will lock you out after three attempts to login; the guards arrive in four turns; the machine electrocutes someone every three turns; the bomb will go off when the timer reaches zero!*

You can also represent a timer with just a die on the table. Each time you move the die down a number the players will quickly focus on what needs to be done and push hard towards the scene objective!

TICK. TICK. TICK.

Tick a timer whenever dramatically and narratively appropriate. Some timers represent things that will happen simply with the passing of time (hours, minutes or turns). Tick these when the appropriate period has passed. Other timers can be ticked when characters take action (or fail to), or as a consequence of a check. Don't be afraid to tick the timer - it won't create tension if it never counts down!

SHORT FUSES

Don't make timers too long - you want the danger to be imminent to encourage the players to act. A timer that only needs to be ticked two, three or four times is great for creating desperate situations.

SLOW BURN

Longer timers can be used to create a slow rise in tension across several scenes. Use them to represent the machinations of a villain, a timeframe the job must be completed in, or some impending doom.

Examples: *The job must be completed in the next six hours, represented by this D6; The police are increasingly aware of your actions and when this timer fills they are going to issue an arrest warrant.*

REWARDS

Reward players and characters for the things they achieve. These do not have to be huge advantages - even a small bonus can make a player feel like the efforts they have made and the troubles their character has suffered have been worthwhile.

WHEN TO GIVE REWARDS

Give rewards when a player does something cool, or a character achieves something significant related to the job or their personal drive. You might give a reward when:

- A player roleplays in a way that improves everyone's enjoyment
- A character discovers an important detail related to their drive
- A character does something cool or dramatic that causes everyone to stop, cheer, or cry.

WHAT KINDS OF REWARDS

Any story element can be a reward, such as introducing a situation or character a player wants to engage with, or hooking a dramatic moment into a character's backstory. More tangible rewards include:

- Giving a single stunt point. A character can never have more than their maximum stunt point value.
- A free boon that can be used on a future successful check in the current scene. A GM may stipulate a specific use or type of check.
- Granting a point of leverage for the acquisition of a particularly valuable object or piece of data.
- Ticking a box on a drive track, representing some gain that will bring a character closer to achieving their goal.
- Clearing one or more hits, or healing a trauma, if the character is able to access appropriate medical aid or rest.



THREATS

The enemies and obstacles that characters face while on a job are numerous in both number and variety. Guards, AI drones, street ninjas and thugs with pistols are all threats. They are defined by the following profile.

NAME: Who or what the threat is.

HITS: How tough the threat is.

DRIVE: What the threat wants. This is usually an immediate desire or goal.

TAGS: A threat's advantages and disadvantages. These may apply action or danger dice to checks.

ACTIONS: What the threat does when it has a turn. These are also example consequences a character might suffer when taking action against the threat.

ATTITUDES AND REACTIONS

How a threat responds to the characters will always depend on the fiction. When encountering strangers with no prior knowledge or relationship with the characters, you can roll 2D6 to determine their attitude.

ATTITUDES & REACTIONS

2-3	Hostile
4-5	Dislike
6-8	Indifferent
9-10	Approachable
11-12	Helpful

HARM

Threats suffer harm like characters, taking hits and suffering conditions. Threats don't usually suffer traumas, though conditions may mimic them. When they can no longer mark a hit they are defeated.

BLOODIED

When a threat marks their last hit box they are **bloodied**. They are injured, frightened or weakened. Another hit will defeat them. Most intelligent threats won't fight to the death, so when bloodied they will attempt to escape, beg for mercy or make some other move to save themselves - if possible.

DEFEATED

A threat with no empty hit boxes will be defeated when it suffers another hit. They might be killed, unconscious, captured or some other result.

MINIONS

Any threat can be designated as a minion. These are very weak opposition that are more a nuisance, though in enough numbers they can be very dangerous. Minions have zero hits so a single successful attack will defeat them.

When fighting a group of minions, a character can cut down several with a single action. Each boon rolled when fighting multiple minions can be spent to inflict a hit on one minion within range/reach.

Example: *Doomfox shoots at a group of guards that have been designated minions. He gets a success and two boons so defeats three of them.*

BOSSSES

Especially durable, large, tough or skilled threats can be designated as bosses. Removing a single hit from a boss requires an extended check. This essentially means boss threats have three-times the normal number of hits!

Example: *The characters face a cyber-brute boss who is defending a data-core. Cyber-brutes have 3 hits, but this guy will need to suffer 9 before it is bloodied!*

BIG BAD

A major villain or important antagonist can be designated as a **big bad**. These characters can suffer a number of traumas equal to their standard hit value, after which they are automatically defeated. They do not roll for dying each time they suffer a trauma. Big bads often use their increased durability to escape to safety or activate their final plan.

Each trauma on a big bad grants players a bonus $\pm$ on any action they take against the threat.

STREET THREATS

BEAT COP

HITS: □

DRIVE: Stay alive

TAGS: Pistol, Tired, Insight, Knows the streets, Patrol car, Partner

ACTIONS: Arrest you, Stun you, Call for backup

BOUNTY HUNTER

HITS: □□

DRIVE: Bring in the target

TAGS: Track, Shoot to wound, Grapple, Cyber arms, Brawl

ACTIONS: Pin you down, Plant a tracker, Incapacitate you

CHOPPER

HITS: □

DRIVE: Steal your cyberware

TAGS: Stealthy, Stun gun, Brawl, Anatomy, Bio-scanner

ACTIONS: Ambush you, Disable your cyberware, Take a cyberlimb

CYBER-BRUTE

HITS: □□□

DRIVE: Cause havoc

TAGS: Big, Armored, Big gun, Cyber eyes, Cyber weapons, Relentless, Trained killer, Unpredictable

ACTIONS: Hit you hard, Stop your advance, Shoot to kill, Show no mercy

FIXER

HITS: □□

DRIVE: Make a buck

TAGS: Awareness, Gossip, Cashed up, Concealed pistol, Deception

ACTIONS: Make a deal, Hit you when you're not looking, Run for it

GANG LEADER

HITS: □□□

DRIVE: Keep my reputation

TAGS: Cold blooded killer, Shoot, Intimidate, Never back down, Leader

ACTIONS: Shoot you in the face, Threaten your family, Hold a grudge

GRINDER HEAVY

HITS: □□

DRIVE: Do what the boss says

TAGS: Grafted muscles, Big, Slow, Brawl, Intimidate, Pain dampener

ACTIONS: Hit hard, Tie you up, Break something

HACKTIVIST

HITS: □□

DRIVE: Get the info

TAGS: Hacking, Broadcast, Social network, Security systems, Escape plan, Secret sponsor, Convince

ACTIONS: Draw a crowd, Cause a distraction, Stun you, Escape

JOYRIDER

HITS: ☐☐

DRIVE: Prove I'm the best

TAGS: Drive/Ride, Knows the streets, Nerves of steel, Tuned-up vehicle

ACTIONS: Sideswipe, Take a shortcut, Out maneuver you

MED-E-VAC PARAMEDIC

HITS: ☐

DRIVE: Save lives

TAGS: Medic, Cool under pressure, Pilot, Armored vest, Run

ACTIONS: Heal, Take something, Call for help, Seek cover

MERCENARY

HITS: ☐☐

DRIVE: Complete the contract

TAGS: Cyber eyes, Trained killer, Martial arts, Combat armor, Tactician, Blow things up

ACTIONS: Outmaneuver you, Trap you, Move to protect something

PALADIN

HITS: ☐☐☐

DRIVE: Clean up these streets

TAGS: Awareness, Stand firm, Defend, Shoot, Convince, Katana, Dermal armor

ACTIONS: Defend someone, Stop your progress, Convince you

PETTY THIEF

HITS: ☐

DRIVE: Make enough to survive

TAGS: Pick pockets, Aware, Run, Sneaky, Face in the crowd, Security

ACTIONS: Take something, Escape, Low blow, Taunt you from a distance

SLICER GANGER

HITS: ☐☐

DRIVE: Cause pain and anarchy

TAGS: Boosted on drugs, Long knives, Anatomy, Intimidating

ACTIONS: Attack from the shadows, Cut you deep, Get excited

STREET THUG

HITS: ☐

DRIVE: Have a little fun

TAGS: Tough in numbers, Sneak, Knife

ACTIONS: Catch you off guard, Hit you while you're down

VR HAWKER

HITS: ☐

DRIVE: Promote! Promote! Promote!

TAGS: Digital, Get your attention, Mindless, Camera, Dazzle with color

ACTIONS: Distract you, Confuse you, Transmit your data

CORP THREATS

BODYGUARD

HITS: □□

DRIVE: Protect the client

TAGS: Dermal armor, Big, Defend, Martial arts, Run, Intimidate, Shoot

ACTIONS: Protect someone, Dive for cover, Call backup

CORP EXECUTIVE

HITS: □

DRIVE: Complete the deal

TAGS: Convince, Business, Money, Bullet proof suit, Cunning, Ghost chip, Older than they look

ACTIONS: Outsmart you, Close the deal, Protect the company, Escape

CORP FRONTMAN

HITS: □

DRIVE: Convince you

TAGS: Charming, Fast talker, Bullshit detector, Bio scanner, Backup just a call away, Bullet proof suit

ACTIONS: Stall you, Assess you, Detain you, Freeze your accounts

CORP SECURITY

HITS: □

DRIVE: Defend the corp's interests

TAGS: Armored vest, Pistol, HUD

ACTIONS: Drive you off, Detain you, Surround you

CRAB TANK

HITS: □□□□□

DRIVE: Stand firm

TAGS: Big, Heavily armored, Cannon, Smoke launcher, Thermal imaging, Machine gun, Crewed

ACTIONS: Cause collateral damage, Attack everyone, Block your path

CYBER HOUND

HITS: □□

DRIVE: Fetch!

TAGS: Robot, Animal instincts, Bite, Run, Track by scent

ACTIONS: Drag you to the ground, Attack as a pack, Leap at you

KILL DRONE

HITS: □□

DRIVE: Kill

TAGS: Robot, Limited AI, Durable, Hover, Track, Laser targeter, Noisy

ACTIONS: Get above you, Spray an area with bullets, Self destruct

SPY DRONE

HITS: □

DRIVE: Protect the area

TAGS: Robot, Thermal imaging, Facial recognition, Small, Fly, Quiet, Infiltrate, Hacking

ACTIONS: Send a signal, Analyze you, Steal something

GRID THREATS

DECOY PROGRAM

HITS: ☐

DRIVE: Distract the target

TAGS: Noisy, Distracting, Quick, Imitate form

ACTIONS: Daze you, Draw attention, Trick you

GENIUS PROGRAM

HITS: ☐

DRIVE: Provide a service

TAGS: Research, Deep thinking, Analyze data, Assist a programmer, Quick

ACTIONS: Ask a question, Get sidetracked

GLITCH

HITS: ☐

DRIVE: Infect the system

TAGS: Quick, Single minded, Unpredictable, Small

ACTIONS: Burrow into data, Destroy something, Create a weakness

HACKER

HITS: ☐☐

DRIVE: Prove my skills

TAGS: Hacking, Security systems, Combat AI, Grid shield, Fast, Taunt

ACTIONS: Make you angry, Weaken you, Delete a program, Stun, Steal something

ROGUE AI

HITS: ☐☐☐

DRIVE: Infiltrate the networks

TAGS: Curious, Online, Super-brain, Control programs, Grid combat

ACTIONS: Disappear into the interface, Reappear, Neural feedback

SENTRY PROGRAM

HITS: ☐☐☐☐

DRIVE: Protect the networks

TAGS: Digital armor, Intrusion detection, Tracer

ACTIONS: Trace your location, Raise the alarm, Neural feedback

TERMINATOR

HITS: ☐☐☐

DRIVE: Kill

TAGS: Armored, Track, Stealth, Deadly, Military grade AI, Attack

ACTIONS: Shut systems down, Cause pain, Stun you, Kill you

WORM

HITS: ☐☐

DRIVE: Burrow and steal

TAGS: Stealth, Break through defenses, Many tentacles

ACTIONS: Take something, Attack on another front, Cover its trail



JOB\$

Characters can find themselves engaged in all manner of activities, from covert extractions to assassinations, corporate espionage to rescue missions. In fact, in a city so vast there is an almost limitless variety of tasks that a cyberpunk might be engaged to undertake. Planning a job is a simple exercise if you keep in mind ***the rule of COOL.***

RULE OF COOL

CONCEPT: Start with a cool idea. This might be a location, problem, villain or motivation. Beg, borrow or steal from films, books, TV shows and comics.

OBJECTIVE: What do the characters need to do? What thing do they need to find, protect, kill or steal? How will they know the job is over?

OBSTACLES: What stands in the way of the characters? Is it a megacorp, gang, mercenary team or orbital syndicate? What resources, troops or tech is going to stop the characters from achieving their objective?

LINK: How does this job link with past missions, or a character's drive or flaw? Find ways to weave this story into the lives of the characters.

KEEP IT SIMPLE

Jobs don't need to be complicated affairs with twists, turns and convoluted subplots. In fact, you are better to keep things relatively straightforward, as the nature of checks will throw up all kinds of complications as you play. Keep things simple - an objective, obstacle and some motivated characters will see you through most jobs!

Remember to play to find out what happens, and use the dice rolls to inspire the next cool moment.

THE JOB GENERATOR

Use this table to generate ideas for jobs.

YOUR ARE...

■ Hired	■ Blackmailed	■ Begged
■ Coerced	■ Paid handsomely	■ Inspired

TO...

■ Rescue/Recover	■ Eliminate/Destroy	■ Sabotage/Discredit
■ Extract/Steal	■ Protect/Guard	■ Investigate/Infiltrate

A...

■ Group - <i>Megacorp, Gang, Activists, Another crew</i>
■ Artifact - <i>Art, Antique, Hard drive, Cure</i>
■ Prototype - <i>Weapon, AI, Vehicle, Cyberware</i>
■ VIP - <i>Celebrity, Megacorp executive, Politician, Orbital elite, Gang leader</i>
■ Data - <i>Research, Evidence, Something scandalous</i>
■ Person of Interest - <i>Spy, Family member, Scientist, Reporter, Whistle-blower</i>

BUT YOU ARE OPPOSED BY...

■ Corp security	■ A rogue AI	■ A gang
■ Mercenaries	■ A criminal group	■ A cyber-brute

AND...

■ A lot of AI drones	■ A horde of goons	■ Another group
■ This time it's personal	■ They're expecting you	■ An old enemy

Example: You roll ■■■■■, meaning the crew are **hired** to **protect** a **VIP**, but are opposed by a **Rogue AI** and **this time it's personal**. Giving these prompts a little thought, the GM decides to hook into Cryo's drive to "Bring down Sable Dynamics". They fashion a plot where an AI created by Sable has developed a deadly infatuation with a VR star. Cryo knows that completing this job will give them some real leverage towards resolving their drive.

GROUPS AND PEOPLE

MEGACORPS

The multinational megacorps run the world, sometimes openly and sometimes from the shadows. While they dabble in every field, most are known for a particular specialization or industry, such as the so called “big six”.

■ **AVALON INTERNATIONAL:** Experimental cyberware and engineering.

■ **KITSUNE MEDIA:** News, entertainment and memory modification.

■ **KRUMP INDUSTRIES:** Genetic modification and food production.

■ **OSIRIS:** Weapons manufacture and mercenary contracting.

■ **SABLE DYNAMICS:** Satellite communication and grid technologies.

■ **ZAIBATSU GROUP:** Recycling and industrial manufacture.

MORE MEGACORPS

■ Happy Lemon Trading

■ Oni*Corp

■ Falstaff

■ Tyla Pharma

■ Watts Empire

■ Yen Group

GANGS

The gangs rule the metroplexes and much of the streets with violence and intimidation. Most are engaged in petty crime, though a few have made deals with corps to take a larger slice of the pie. Gangs rarely last for long, however, as there is always another one ready to cut them down and take their turf.

GANGS

■ The Red Gang

■ Razr Girls

■ The Crows

■ Gunter's Crew

■ Osiris Irregulars

■ Street Devils

PERSONALITIES

A few names consistently rise to the top of conversations in the city, no matter what circles you move in.

■ **OCTAVIUS KRUMP:** Socialite, playboy and heir to Krump Industries.

■ **KEIKO GOLD:** VR star and pop sensation, owned by Kitsune Media.

■ **CERCI CHAN:** Fixer, smuggler, info broker and philanthropist.

■ **ARACHNE:** Hacker, digital activist and the grid's most wanted person.

■ **THE REIVER:** Legendary paladin and self-appointed street sheriff.

■ **CASTOR & POLLUX:** Rumored to be a single assassin in twin skins.

OTHER PERSONALITIES: Artemis Proctor, Blaze, Weaver, Titania Kichenko, Justin Cobalt, The Young Sisters, Phillippe Berger, Sabre, Fowl Jane, No Dice Jack

LOCATIONS

THE METROPLEX

The overpopulated urban complexes that most city-folk call home.

- | | | |
|-----------------------|----------------|------------------------|
| ■ Crowded tenement | ■ Boiler room | ■ The Red Gang's block |
| ■ Judd's VR Pleasures | ■ Filthy plaza | ■ Hidden gambling den |

MORE: Communal bathroom, Unlicensed hydroponic farm, Drug den, Creche, Steaming laundry room, Illegal distillery, Caved-in apartment, Sweatshop

GRINDERS

Factories, manufacturing plants and vertical farms.

- | | | |
|-------------------|-----------------|----------------|
| ■ Machine room | ■ Furnace | ■ Slag heaps |
| ■ Recycling plant | ■ Assembly line | ■ Control room |

MORE: Loading dock, Warehouse, Zaibatsu employee dorm, Food truck circus, Shower rooms, Dining hall, Giant crane, Shipping container yard, Greenhouse

THE STREETS

The bustling veins of the city, constantly on the move.

- | | | |
|----------------------|-----------------------|-------------------------|
| ■ Kowloon Noodle Hut | ■ The Umbrella Market | ■ Silver Edge nightclub |
| ■ Black-books doc | ■ Abandoned scaffolds | ■ Viv's Tattoos |

MORE: Soup kitchen, Huge neon billboard, Batty's Electronic Repairs, Coffin hotel, Rusting fire escape, Alley hung with laundry, Crowded nightclub

THE ARCOLOGIES

A pleasant veneer of respectability in corp owned suburbia.

- | | | |
|-------------------|------------------|-------------------------|
| ■ A rooftop park | ■ The Verde Mall | ■ Hot desk office |
| ■ The holo arcade | ■ Real*Bean Cafe | ■ Corp Sec patrol house |

MORE: Playground, Suburban street, Mr Chatty's Family Restaurant, Corporate safe house, First City Bank, The museum of 20th Century Art, Gibson Charter School

UPTOWN

The bustling center of business and trade, where the city's elite work and play.

- | | | |
|-----------------------|-------------------------|---------------------|
| ■ Penthouse apartment | ■ Trans-Orbital Bank | ■ Filthy back alley |
| ■ The Opera House | ■ Security control room | ■ Highrise rooftop |

MORE: Luxurious foyer, Expensive restaurant, Osiris compound, Boardroom, Underground garage, Rooftop pool, Safe room, VTOL pad, Avalon testing facility

THE HOOK

Take your cool ideas and turn them into a brief, punchy pitch to grab the player's attention. It should give them an idea about what their characters are about to get involved in, which will help when they move on to grabbing their gear and making a plan.

LOCK AND LOAD

Before the characters launch into the action of a job they have an opportunity to grab some gear and make some plans. Players should have a clear idea of what they have been engaged to do before making gear rolls for special equipment.

BONUS GEAR

On some jobs, characters might be granted bonus special gear before they begin. This might be appropriate if the characters need a specific item to complete the job, or if an employer or ally want to provide some advantage or incentive.

THE FIRST SCENE

Spend a little extra time planning the first scene or inciting incident. Think of it as the opening to a movie - you want to grab everyone immediately and have them immersed in the story. It's totally okay, advisable even, to begin with the job already underway and the characters in the thick of the action. What cool moment might the characters be involved in as the curtain rises?

Carefully planning your first scene will get your job off to a great start.

PLANNING SCENES

The easiest way to prep your jobs is to think about the people, places or situations that the characters will encounter while they pursue the objective. Break the scenario into a collection of rooms, locations, people or situations that might be interacted with.

There is no best way to decide on what encounters should be included. Sometimes you might work backwards from the final location of the objective, while at other times you might just lay out all the locations the characters can visit and work out who or what goes where.

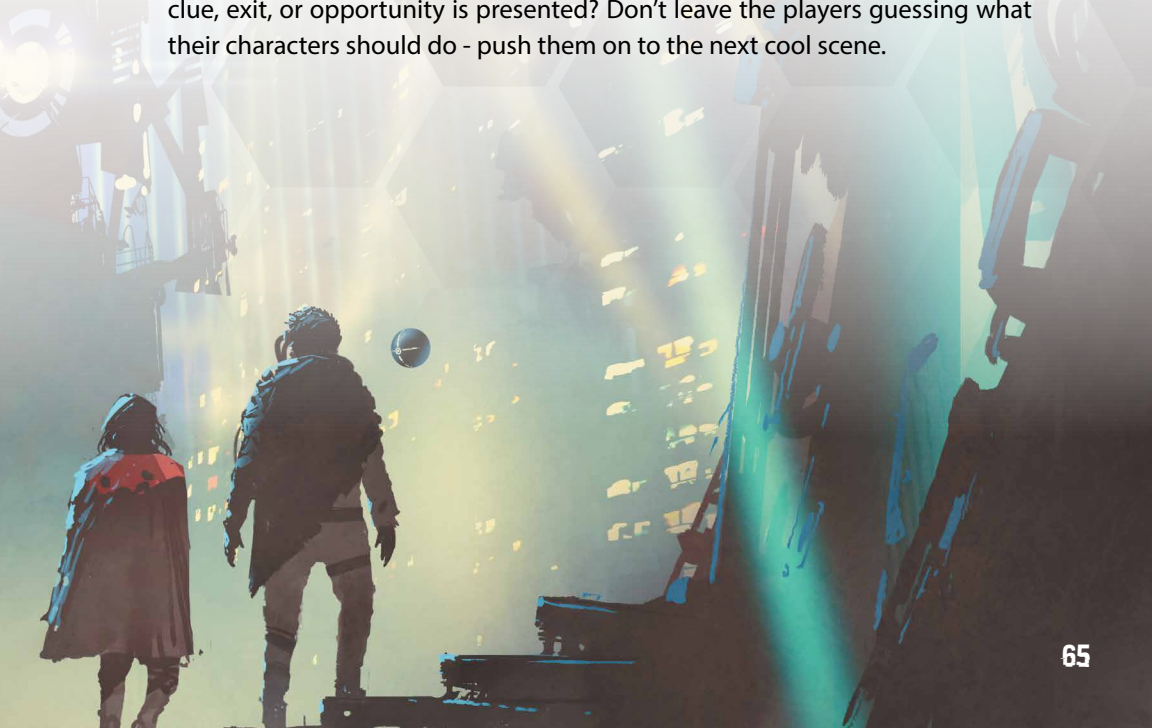
As you fill in the details of each encounter, you can use the rule of COOL again.

CREATIVITY: What makes this scene fun, different and exciting? Specifically, what are the cool features of the scene that characters can interact with? Furniture, bystanders, computer terminals, piles of boxes, vehicles, and anything a character might throw, leap, investigate or blow up!

OBJECTIVES: Every scene should have a clear objective or purpose. This can be anything but usually relates directly to the unfolding plot. Find the evidence, get past the guards, steal the valuable artefact, get out alive!

OBSTACLES: Anything that gets between the characters and their objective is an obstacle. Every scene should have at least one and some have many. They can be passive, like locked doors or high walls, or actively seeking to stop the characters, such as guards, thugs or cyber-drones.

LINK: How do the characters get out of this scene and into the next? What clue, exit, or opportunity is presented? Don't leave the players guessing what their characters should do - push them on to the next cool scene.



THE BLOCK 13 JOB

CONCEPT: Raid a metroplex filled with enemies and innocent residents.

OBJECTIVE: Capture Boris Oblonsky, a fugitive hacker.

OBSTACLES: Killer gangs, great heights, a labyrinth of rooms and levels.

LINKS: A history with the gangs. The gangs want vengeance.

THE HOOK

Janus, a fixer you've worked with before, has hired you to bring in fugitive hacker Boris Oblonsky. Boris attempted to go to ground after a failed raid on a Krump Industries datasite, but Janus has discovered he is hiding with his old gang in Metroplex 13.

THE LOW-DOWN

Characters might learn this information before the first scene of the job, or as the plot unfolds. Use these details to breath life into the adventure.

BORIS OBLONSKY: A small-time hacker in over his head. He tried to hack Krump Industries but got caught. He doesn't have a lot going for him, but he does have some cash stashed for a rainy day. He is hiding out with his old gang, The White Rabbits.

THE WHITE RABBITS: A gang that runs the eastern tower of Metroplex 13. Their leader is Bloody Alice, a particularly nasty soul. Many gang members wear distinctive rabbit ears or have rabbit tattoos or patches.

THE VULTURES: A rival gang, led by Craven. They control the northern tower of Metroplex 13 and have heard there is a bounty on Boris.

METROPLEX 13: Commonly called "block 13", it consists of four 100-story apartment towers and a broad atrium between them. The towers are connected by several bridges, scaffolds and skyways that hang above the atrium.

SCENES

Following are scenes the characters might engage in. Use them as inspiration.

THE GATEHOUSE: The bustling entrance to the block is a toothless maw painted with hazard stripes. Hawkers and beggars gather in clumps, while young toughs in gang colors watch you with suspicion.

- Stopped by a gang and charged a toll.
- Harrassed by a street vendor. Will buying a trinket open their lips?
- A spotter, no more than a child, attempts to flee and warn The White Rabbits.

THE ATRIUM: A filthy concrete plaza between the four apartment towers is divided into zones by steps, rubbish-filled planter boxes and banks of escalators. Unlike the gatehouse, there are few people here. Several bridges cross above you.

- An old timer sits on a bench throwing crumbs to rats. What does he know?
- Where do you go? Straight to the east tower, or choose another path?

THE BALCONIES: The apartments are accessed by narrow balconies that look down into the atrium. In several places they've been blocked off by makeshift barricades where gang members crouch, ready to shoot.

- Ambushed!
- Attacked from a bridge, or across the atrium.
- Can you get into an apartment?

APARTMENT: A tiny apartment, with paper-thin walls, filled with cluttered shelves and mouldy cushions strewn about the floor. An electric hotplate is balanced on the window sill.

- An angry or frightened resident.
- Bullets rip through the walls.
- Is that a fire escape?

THE WASHROOMS: A communal bathroom with grey tiles, black mold and the stench of rot. One room has been turned into a surgery with a gurney and operating equipment.

- The doctor is in, and he's armed.
- Hovering medical drones with drug dispensers and power-saws.

THE LAIR: Several apartments have been knocked through to create a large communal living area. Music pumps from massive speakers and sofas are scattered about the space.

- A room full of gang members.
- Bloody Alice is expecting you.
- Boris is here. Is he a prisoner?
- The Vultures arrive!

THE ROOF: A broad expanse of concrete for landing VTOLs. Antennas, satellite dishes, and generators are scattered about.

- 100 stories up!
- High winds.
- The potential for electrocution.

THREATS

BLOODY ALICE [BOSS]

HITS: □□□

DRIVE: Rule through terror

TAGS: Murderous killer, Nasty streak, Cleavers, Fast reflexes, Pain dampener

ACTIONS: Cut you deep, Threaten an ally, Sacrifice a gang member

THE BLOCK DOC

HITS: □□

DRIVE: Gather spare "parts"

TAGS: Precise, Scalpel, Clever

ACTIONS: Throw something, Cut

This is a straightforward job where the characters can enter from above or below, and move towards the objective. Place the scenes where they make most sense or will be fun for players.

THE GRIND CITY JOB

CONCEPT: Sneak into a factory complex and gather evidence.

OBJECTIVE: Get evidence to prove Zaibatsu are poisoning consumers.

OBSTACLES: Corp Sec, work crew heavies, a locked-up factory.

LINKS: Who hates Zaibatsu? Does the media find out? How does Zaibatsu react to this incursion?

THE HOOK

Members of Citizens Collective, a small-time activist group, want you to sneak into a Zaibatsu factory farm. They believe the food being produced there has been contaminated by unsafe manufacturing processes and want you to get proof.

THE LOW-DOWN

The *NuVeg Hydroponics* farm is situated in Mid City Industrial Zone, a grinder complex that it is home to warehouses, factories, power plants, shipping yards and apartment blocks. *NuVeg Hydroponics* is built next to an industrial filter plant and contaminated runoff is being used on the farm.

TOMMY KOJIRO: Farm manager of NuVeg. He knows the farm is contaminated, but he has targets to meet and turns a blind eye.

THE FILTER PLANT: Filtering the grinder's industrial waste, poisonous runoff actually spills into the reservoirs of the hydroponic farm.

NUVEG HYDROPONICS: While the farm's water reservoir is contaminated, NuVeg's real secret is that a new gene-modified fungus released highly toxic spores, killing a number of workers and contaminating several batches of product.

WORK GANGS: Groups of boisterous grinder employees can often be encountered heading to or from bars after their shift. They don't take kindly to discovering "outsiders" in their yards.

SCENES

Following are scenes the characters might engage in. Use them as inspiration.

THE FENCE: The factory city is surrounded by brick walls, chainlink fences and gated checkpoints that each worker must pass through. Getting into the grinder is going to require stealth, charm or luck.

- A guard demands to see employment permits.
- A fence is alarmed or electrified. Is it obvious, or a surprise?

REC STREET: A long strip of bars, pleasure houses and food vendors that employees frequent after their shift ends. It is noisy and crowded with workers making the most of their limited free time.

- A NuVeg employee giving stolen vegetables to another worker.
- A drunken street brawl.
- A work gang notices the strangers.

THE FILTER PLANT: Huge, rusting pipes weave their way across the grinder to this factory, where industrial waste is stored, processed and fed back into the city as useable grey water. Tall tanks, deep filtration ponds, and gangways make up the bulk of the facility.

- A fight above pools of industrial waste.
- Hazardous fumes.
- What evidence is here? Leaks, redirected pipes, paperwork?
- Can you get into NuVeg from here?

THE RESERVOIR: Pipes from the filter plant lead to a large water tank on the roof of NuVeg's building.

- A rusting fire escape.
- A well-lit billboard on the roof.
- Guards patrol the roof.

THE GREENHOUSES: Each floor of the NuVeg building is a maze of plastic sheets, long benches planted with genetically modified vegetables, and harsh fluorescent lighting.

- Security drones patrol the floors.
- Floor managers monitor employee efficiency.

THE DEAD FLOOR: This dimly lit level is filled with row after row of empty planters. The stench of stagnant water is overpowering.

- A locked door and biohazard warnings block entry.
- The bodies of dead employees piled in a corner.
- What were they actually growing here?

THREATS

TOMMY KOJIRA

HITS: □□

DRIVE: Keep my job

TAGS: Lie to your face, Make a deal, Secret account

ACTIONS: Bribe you, Beg you, Run

WORK GANG [MINIONS]

HITS: None

DRIVE: Let off some steam

TAGS: Tough, Improvised weapons

ACTIONS: Gang up on you, Hit you, Make a racket, Throw a bottle at you

The characters have two main challenges in this job. First, they need to get to the farm relatively unnoticed. Second, they must decide what constitutes evidence. Play up the stealth nature of this job, as the characters won't want the entire grinder looking for them.

Name:

NEON CITY OVERDRIVE

TRADEMARKS

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HITS

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CONDITIONS

- | | |
|-------------------------------------|-----------------------------------|
| ☐ Angry | ☐ Dazed |
| ☐ Exhausted | ☐ Scared |
| ☐ Restrained | ☐ Weakened |

☐	
--------------------------	--

TRAUMAS

-	
-	
-	
-	

FLAWS

-	
-	

STUNT POINTS

GEAR

STASH ☐☐☐☐☐☐

DRIVE

--	--	--	--	--	--	--	--	--	--

EXPERIENCE POINTS

☐☐☐☐☐ | ☐☐☐☐☐☐ | ☐☐☐☐☐☐

Job:

NEON CITY OVERDRIVE

CONCEPT:

OBJECTIVE:

OBSTACLES:

LINK:

SCENES

THREATS

☐☐☐☐☐☐

Drive:

Tags:

Actions:

☐☐☐☐☐☐

Drive:

Tags:

Actions:

☐☐☐☐☐☐

Drive:

Tags:

Actions:

NEON CITY OVERDRIVE

Portray cool cyberpunks, dressed in chrome and lit in neon. Create a gritty world of hard choices, high risks and limitless danger.

CHECKS

Create a dice pool: Start with one  and add further  and  based on the situation and action.

Add  for:

- A single relevant trademark
- Each relevant edge the trademark has
- Each tag that can be exploited
- Having a better position
- Each relevant tag on special gear

Add  for:

- Every trauma a character has
- Each hindering condition
- Each tag that increases the difficulty
- A poor position / being rushed
- Not having necessary gear
- Facing an obstacle of a greater scale

Roll the dice pool: Each  cancels out a matching . The highest remaining action die is your result

6: Success. Additional 6's are boons.

4 OR 5: Partial success.

3 OR LESS: Failure.

Botch: If all action dice are canceled, or the only remaining action dice are 1's, you have critically failed.

Boon: Each boon lets you to increase the effect of an action, grant a bonus to an ally, cause +1 hit or make a declaration.

Extended checks: Three successes are required to complete extended tasks.

Helping: Each helper makes a check. Success / partial successes and boons add  to the leader's roll.

STUNT POINTS

Spend a stunt point to:

- Use a second trademark in a check
- Soak all hits from a single source
- Change a die roll by +/- 1, or
- Add a detail / tag to the scene

Refresh: When a flaw causes significant trouble refresh all your spent stunt points.

COMBAT

Combat occurs in turns. Roll a D6 at the start of each turn. 1-3 the enemy go first, 4-6 the players go first.

Ranges: Close, Near, Far & Distant

Minions: defeated with a single hit. Boons deal harm to nearby minions.

Bosses: Require 3x their hits to defeat.

HARM

When injured you might mark a hit or suffer a condition. If you cannot mark a hit (all hit boxes are filled) write a trauma.

Traumas: A serious injury. When you suffer a trauma roll a D6 - on a 1 you are dying.

Dying: A character will die in D6 turns. A successful check will stabilise them.

HEALING

Clear one hit box when you rest in safety. Traumas can only be healed in downtime.

First aid: A successful check will clear one hit box, +1 for each boon rolled.



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