

TURN of the CARD

a Role-Playing Game



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Corebook

v3.0

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O | THE BASICS

No idea? Start here.

At the heart of every role-playing game is a cardboard box. Flip it on its top and put on some tea for the polite Mr. Behr and talkative Mr. Lyon, who are always so happy to share the most salacious gossip with you and your friends. Later, wrap the walls in tin foil and strap in for re-entry, riding out the hard turbulence of an angry Martian atmosphere with your fellow brave Cosmonauts. After an afternoon snack, roll it upside down and make some gun ports for your brothers and (little) sisters in arms. And just before dark, cut it to pieces and soar on wings of corrugated paper, swirling through the fading day as a flock of cardboard starlings.

When you take away all the structures and boundaries of the rules, and strip away all the parts that make it look like a game, role-playing is just *make-believe for grown ups*; a cardboard box with infinite possibilities and plenty of room for all of your friends.

The Story.

What makes this cardboard box special is the *story*. Without the story, there's no reason for a cardboard box to be at a tea party, landing on Mars, protecting soldiers in a battlefield, or flying into the sunset. The story gives the players a reason to play the game and it makes them believe a talking bear, a jagged alien landscape, or a burning firefight. It gives them a reason to think about flying.

Collaborative storytelling.

That's how to explain role-playing in two words. Everything about this game revolves around telling stories, but instead of one voice, everyone at the table gets to contribute. Each player has her own

role and influence on the game, and it's up to the players to shape the course of the story. That's what makes role-playing so exciting: the surprise twists, climatic revelations, or frustrating cliffhangers all grow from the choices and actions you've made during the course of a game; you aren't just watching it happen, you're *making* it happen.

There are two basic roles in this game: *the Player* and *the Narrator*. Most of the people in the game will be filling the role of the Players, while one person gets to be the Narrator. Both roles are important, but they have their differences.

The Players.

The people sitting inside the box get to be the clever party guests, the heroic Cosmonauts, or the world-weary soldiers. They get to be the main characters -- the ones at the center of all the action. They play the game from the perspective of their chosen characters, experiencing all the joys, quirks, and tragedies of their unique role.

The Players are tied to these roles from the very beginning: they get to create the part that they will be playing. The kind of choices that the Player makes while building her character will help her decide how she should approach a story. The Player that chooses the role of a diplomat will probably want to reason with Mr. Behr, playing to her strengths as a speaker. Meanwhile, the Player who wants to be a witless thug tries a different approach with Mr. Lyons, playing to the strengths of her left jab and hard right hook.

The Narrator.

The Narrator is the one that turns the players' cardboard box into a Victorian garden, a wind-blown Martian desert, or a burning warzone. She's the one narrating the story. While the Players are focused on the lives of their characters,

the Narrator fills in the *details*: the dialogue of supporting characters, the furnishings of a scene, and all the obstacles that stand in the way of the starring cast.

Even more importantly, the job of the Narrator is to act as the *consequence* to the Players' actions. When the Players viciously beat Mr. Lyons and toss him into a bag, it's up to the Narrator to illustrate the fury of Mr. Behr, the frantic search by a hired detective agency, and the long daggers that are slowly turning towards the Player's characters. The Narrator makes sure that every action the Players make is rewarded with something exciting and (*usually*) dangerous.

Of course the Narrator is free to interject with her own plot devices whenever she needs to keep the plot moving: a sudden sandstorm that cuts off the Players from Mars-Mir 233, a mysterious spy that shows up after a long battle, or a kindly old watchmaker that stumbles upon a burlap sack that's yelling for help. When the Players run out of mischief, it's up to the Narrator to keep the game *interesting*.

The Balance.

The box needs both the Players and the Narrator. The Narrator can create any number of elaborate balls and parties, infinite variations of a Martian desert, or destroy an endless horizon of war-torn cities, but these worlds are empty without the Players. The Narrator helps to keep the shape of a story, but she needs the Players to drive the action.

On the other side of the coin, the Players are free to make any decisions they want, choosing to follow any or every path as they wish, but without the Narrator there's no conflict to challenge their actions, or give weight to their accomplishments. The Narrator gives the Players a reason to think about their choices and to celebrate their victories.

When you put these two roles together, you get a storytelling experience where no one is quite sure how things will end. The Players know what their characters are going to do, but the rest of their world is filled with ominous secrets, unknowable disasters, and villains that strike out from the darkness. And while the Narrator is the one keeping those secrets, brewing the storm, or putting the knife to the characters' backs, it is the unexpected reactions of the Players, tragic, heroic, or otherwise, that makes the story truly memorable. No one in this game gets to see all of the pieces, so even as the story barrels down to its white-knuckled climax, nobody is prepared for the shock of that final scene.

And that's why we play role-playing games.

1 | BASIC CONCEPTS

The Big Three.

What follows are the three *most* important rules in the game. They're so important that we put them in front of all the other rules so you'd always know where to look, *and* in the back to make sure. Yes, they're *that* important.

Rule 1: HAVE FUN

This is the point of everything that happens next - if you don't have fun, then why bother playing the game?

Rule 2: STORY FIRST

The story takes precedence over the rules, so the Narrator is free to break any of these rules to keep the story interesting; it's fun because of the *story*, not because of the rules.

Rule 3: LAST WORD

If there are any disputes with the game, it's up to the Narrator to settle the issue. She always has the *final* word, so respect her decision and move on. There's nothing here that's worth holding a grudge or getting angry.

What do you need to play?

Not much. The hardest part is producing the bodies, because role-playing games are social events. Two people is a good start, but it's best to get a group of about three to six players. More than six starts to get too loud, and more than ten might require a second Narrator (which is another chapter entirely).

Once the seats are filled, you'll need to get your hands on a regulation Tarot deck: 78 cards with four 14-card suits and 22 Major Arcana. You'll also want some pens and paper, since diagrams are sometimes handy; not everyone can visualize the layout of a Martian crash site.

Now you're ready to start.

Traits and Aptitudes: The Heart of the Matter.

Traits tell you what your character can do, but in really broad terms; they'll point you to the obvious, but you've got some room for interpretation. We'll use the *Driving* Trait as an example: this Trait is mainly centered on a character's ability to drive, but she could use it to plan a getaway route, pick the right car for a job, or spot a fantastic deal at the county police auction. You don't have to stick with just the pedal and wheel -- feel free to get creative with how you use your character's Traits.

Aptitudes, on the other hand, are very *specific*. They'll tell you *exactly* how well a character performs in any given Trait, so a character that's *Great* at *Driving* is *great* at *driving*, while a character who's *Poor* at *Driving* should stick with riding the bus.

And while there are *hundreds* of possible *Traits*, there are just **eight** Aptitudes:

fig. a: THE APTITUDE LADDDER

TERRIBLE

Tragically bad.



The character has *zero* talent in this Trait and all of her attempts generally result in total disaster, possible brain damage, or *worse*.

POOR

Almost average.



She struggles with almost every aspect of this Trait, and while success is possible, she tends to look for solutions that will cause far less embarrassment.

ORDINARY

Competent, but underwhelming.



Any ability in this Trait is built on an awkward mix of public education, cable television, and the internets. It's not pretty, but sometimes it's *just* enough.

FAIR

Trained, but lacking in experience.



She knows how this is *supposed* to work and what to do in the worst case scenario. What she is missing is the *terrifying* education that comes from being engulfed by that worst case scenario.

GOOD

A seasoned professional.



She knows *exactly* what she's doing and has the talent *and* experience to be considered an *expert*. She can stay in control while under fire, and if she's stuck in a corner, she has the chops to *improvise*.

GREAT

The grizzled veteran.



She has the *scars* that prove the weight of her passion, and the insights of an expert that has overcome "*impossible*" challenges. She's not perfect, but mistakes are *rare* and she has the talent to stay focused even as the world flies apart.

INCREDIBLE

Just like it says.



Her talents and ingenuity are deeply coveted and wildly *infamous*. This Trait has grown into her second nature, and most challenges are overcome as a matter of *reflex*. It takes a very special kind of terrifying to make her blink.

PEERLESS

A very special kind of terrifying.



She's one of the handful of people that can claim to be *the* best. Only a tiny sliver of a percent of people can look her in the eye; the rest have been humiliated, defeated, or killed. This is the apex of human capability and damn near perfect.

Now we get to the cards.

The cards are a big part of the game, but before we get to the complicated parts, here are the basics:

▪ **First hand**

At the start of every game, the narrator shuffles the deck and passes out **five** cards to each player, *including* herself.

▪ **Five Card Limit**

You can *never* have more than **five** cards in your hand.

▪ **Play to discard**

You *can't* discard anything without playing it first.

▪ **Recycling**

If the deck runs out of cards, shuffle up the discards to make a new deck.

On Your Turn...

When it's your character's turn in the spotlight, three things happen: **The Narrative**, **The Play**, and **The Reveal**.

1. The **NARRATIVE**

The most important part of your turn is to narrate your character's next move. You won't know if she actually succeeds until The Reveal, but everyone needs to know how she intends to act. It's probably the least complicated part of your turn, but there are some caveats:



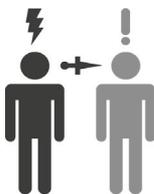
You can't do anything that is *impossible* for your character; she has her limits.



You can't narrate the actions of other characters; please stick to *your* character's story.



You normally only get one action per turn, but it's up to the Narrator to set the pace. Just remember that you are sharing the stage.



If your character comes into conflict with another character, your victim might get the chance to *interrupt* your actions, *if* she can catch you in the act; that's up to the Narrator.

The most important part of The Narrative is to be dramatic and descriptive. Not only is that just more *fun*, it gives you a better chance to succeed since the Narrator will set the bar based on what she hears during The Narrative.

2. The PLAY

If you use one of your Traits during the Narrative, you have the option of either *Standing* or *Pushing*.

Standing

If you Stand, you don't play any cards and you are relying solely on your character's natural Aptitudes to carry her through The Reveal. Most of the time, that is all you need. If you Stand, move right on to The Reveal.

Pushing

If you Push, the Narrator will secretly think of the minimum Aptitude that is required to pull off your narration. The Narrator will then take this number to the grave, since you should never know how close you came to failing or succeeding. Pushing is a gamble, and the house always keeps its secrets.

Based on the *actions* of your character (*not* by the Trait being used), the Narrator will tell you the suit of the Push:



Swords wield *physical* actions, taxing your body's *literal* presence in the world.



Wands hold *mental* actions, requiring the use of your intellect, wisdom, and knowledge.



Cups carry *emotional* actions, which put your heart, resolve, and courage on the line.



Pentacles are *wild cards*, and can be used in the place of any other suit.

You can play any and as many cards as you want from your hand. Place them *face down* in front of you to show that you are committed to playing these cards before moving on to The Reveal. You *cannot* play anymore cards during The Reveal.

3. The REVEAL

Now we find out if your character succeeds or fails. If you played any cards, we take a tally:



You get **one rank** for each **Court card** that matches the suit of the Push.



You get **two ranks** for each **Royal card** (*Knave, Knight, Queen, or King*) that matches the suit of the Push.



Cards that **do not match** the suit of the Push are **Burned**.



Major Arcana go rogue and play by their *own* set of rules.

The Narrator then adds these bonus ranks to your character's Trait and either describes the outcome of your character's success, or the blowback from a *botched Play*.

After The Reveal, all of the cards in play are *discarded* and all of the bonus ranks are *cleared* from your character.

Burned Cards

Draw a card from the deck for each card that you are Burning, and play it face up on the table. If the card matches the suit, you get the bonus; everything else just burns away. If you draw a Major Arcana, the Burn ends immediately and now you have to deal with a new complication.

The Major Arcana

If it doesn't have a suit, it's part of the Major Arcana, which makes them the most powerful cards in the deck. When a Major Arcana shows up in The Reveal, you automatically succeed -- period*.

*The catch:

When a Major Arcana shows up, you have a choice. You can turn the card towards yourself or towards the Narrator (thusly, "Turn of the Card").

If you point the card in your direction, you get to narrate the scene based on the themes or elements presented in the card. Your narration doesn't have to be literal or based on the actual interpretations of the Tarot, but the card needs to show up in some significant way.

An example:

A Player uses The Death card to end a high-speed pursuit, turning the card in her direction:

The flash and the thunder of the police cars beat across the windshield, and I try to save myself by thinking about the beach, the feel of the sand, and the three million Franklins in my backseat. Paradise is just a hundred miles away and I am about to go back to jail.

I'd rather die than go back...

I hit the brakes and spin the car towards my pursuers. Brake turns into gas and I ride towards my end with Death galloping beside me. Sirens blare, lights flash away, and I just grin through the chaos. By the time Death has released me from my trance, I am fifty miles away and those red and blue lights are just the faintest of memories.

Your narration doesn't have to be as detailed or dramatic, but it's a lot more fun. This is your

character's big moment in the story, so enjoy the attention, and don't be shy!

Of course, it's not easy to come up with a narration, and if your mind goes blank you can always turn the card toward the narrator. You still get your automatic success, but it's up to the narrator to pitch the scene, and things might not go as well as you had imagined.

A Player turns the Death card toward the Narrator to end a car chase:

You know how this is all going to end. The cops are just too persistent, and you've run out of clever ideas. All that's left is a few more minutes to enjoy the sun, before those pigs run you over the railing, or wrap you around the concrete dividers. It was a nice start, but you're tired, and you're starting to think that it's time to finish tying up all your loose ends.

You spin the car around and drive straight into the finale. Death hangs over you and stares deep into your eyes. You blink first, and suddenly it is all over. Steel wrenches against asphalt and glass spills across the road. You open your eyes in time to realize that Death has carried you through, but not without a price.

In the rear view mirror you see your pursuers in a tangled mass, but amidst the jagged edges of metal and flame, you see a minivan, torn asunder and ragged, and from that plastic wound the blood of something innocent weeping into gas and oil. Robbery is one thing, but now you are an accessory to a slaughter.

The consequences of a Major Arcana won't always be that immediate or drastic, but you never get anything that important for free and the Narrator will find the time to call in your dues, even if it comes at you from out of the darkness.

Getting New Cards

At the end of your turn, you get the opportunity to draw new cards. If you are completely out of cards you can draw a new hand, but you must have zero cards.

Wear and Tear

Each time you get a new hand, you draw *one fewer cards*. If you get through your first hand, your next hand will only have *four* cards, then three, two, one, then *nothing*. For those readers that are keeping track, that's *fifteen* cards across *five* hands.

The Narrator's Hand

Like the Players, the Narrator can only draw a new hand if she has *zero* cards left. However, the Narrator *always* draws back up to *five* cards. An infinite cast means that she has infinite hands.

One Card Push

Even if you have zero cards in your hand, you can still Push during The Play. Skip right to The Reveal and draw one card from the deck and play it straight to the table.

You can only take this option if you *cannot* draw a new hand.

Contests: You vs. Everyone

Unless you are being very sneaky, or playing it very safe, your character will probably come into conflict with another character. This won't always involve violence, but there will always be someone acting against your character's best interests. When that occasion arrives, it's a Contest.

A Contest is broken up into three very familiar parts: The Narrative, The Play, and The Reveal. There are just a few small differences:

1. The Narrative

During The Narrative, *everyone* involved gets to say what they are trying to do to the other characters. The player that started the Contest usually gets to go first, but that's not always the case.

2. The Play

Each player gets a chance to Stand or Push as normal, but the Narrator does not set a minimum for success. The Narrator still decides the suit of the Push, but the victor is going to be the character with the highest Aptitude after the Reveal. Once everyone has committed to their cards, we move on to The Reveal.

3. The Reveal

The cards are tallied up or Burned as usual, and whoever has the highest final Aptitude is the winner. If there is a tie, then the Contest is a draw, and no one gets anything; they are stuck, eyes locked on the prize. If it's appropriate, the characters can jump into another Contest until someone wins.

Aptitude Cap

No one can Push past Peerless; that's the limit for all characters. If two Peerless characters clash, then they will forever be stuck in a stalemate, and will have to rely on their other talents to overcome their archnemesis.

The Major Arcana

The only thing that can beat a Peerless character is a Major Arcana; just remember that there is a catch that comes with playing the Major Arcana.

If more than one player reveals a Major Arcana, the Contest ends in a draw. This is the *only* time when a Major Arcana does not guarantee success, and whether you choose to turn the card towards the Narrator or towards yourself, the best you can hope for is a *stalemate*.

2 | THE FIGHT

How we Solve Problems in Civilized Societies.

Despite the thousands of years that our species has spent on developing the ability to speak, honing the delicate arts of language and diplomacy, and creating meaningful avenues for intra personal communication, we still prefer to resolve our differences by killing the hell out of each other.

No matter how hard your character tries, there's still the chance that someone will want to start the conversation with bullets. The rest of this section shows you how your character might respond.

Just Like Any Other Contest.

The rules of the game don't change just because your character pulls out a piece. Combat, like any other conflict involving two characters, is resolved with a Contest; the attacker's "X" Trait versus the defender's "Y" Trait, filling in the blanks as appropriate.

Some suggested recipes:



Gun fight: an attacker's *Firearm* Trait versus the defender's *Reaction* Trait (to get to cover, or to haul ass).



Sword fight: an attacker's *Hand Weapons* Trait versus the Defender's *Hand Weapon* or *Melee* Trait (whichever is better).



Fist fight: an Attacker's *Brawn* or *Melee* Trait (his choice) versus the Defender's *Brawn* or *Melee Trait* (by preference).

Who gets to go first?

Sometimes the last one standing is the one who managed to get the first shot, so if it's ever important to figure out who gets to act first, use a *Reaction* Contest.

And that's a wrap.

The secret to combat is that it isn't special. In this game, the rules you'd use to resolve a spirited philosophical debate are the same ones you'd use to bury an ashtray into someone's face. Contests are Contests, and the only thing that complicates combat is the *aftermath*.

3 | THE AFTERMATH

People aren't afraid of the fight, they're afraid of the results. When a bullet is made out of foam, people don't have any problem talking about your fat mother. Make those bullets out of lead, however, and people suddenly have a lot less to say about your mother's glandular issues.

Trauma: The Consequence.

Trauma is just another part of the story. When foreign objects wreck through your character's fragile anatomy, the result is *exactly* what you expect: crippled limbs become useless, pain and shock make it harder to concentrate, and all that blood loss is *super* inconvenient.

There are ways to help the narrator with the bookkeeping, but what really matters are the consequences. To your character, trauma isn't a score or number counting down to zero, it's physical *terror*, and how that terror affects your character's *story* is what really matters in this game.

The Bookkeeping

It's not always easy to deal with a character's trauma in purely human terms. Bullet wounds, massive blunt force trauma, and internal bleeding are *probably* experiences that you can't easily relate to your character.

To make things easier, we'll use your character's *Brawn* and *Health* Traits to gauge the amount of suffering your character is currently enduring.

Her Brawn

Anytime you take damage, you lose ranks in *Brawn* first. If your character's *Brawn* is reduced to *Terrible*, then she starts losing ranks from

Health. For an *Ordinary* person that starts after just *two* points of damage.

Losing *Brawn hurts*, but it's not enough to stop your character. Your character might come away with some really deep bruises or bad lacerations, but she's still throwing punches at full force.

Her Health

When your character's *Brawn* is reduced to *Terrible*, any further trauma affects her *Health*. If your character takes on more damage while her *Health* is *Terrible*, she'll either be *dead* or in a *coma*; we'll leave that choice to the Narrator.

Losing *Health* is *dangerous*. For an *Ordinary* character, losing just *two* points of *Health* puts her on the *verge* of death, and *one* point can cause internal bleeding, broken stuff, and miscellaneous *long, deep scars*. The Narrator will give you the exact details, but it's always bad news. *This* is why people avoid fights.

Recap in Diagram Form:



The Narrator will tell you how many points of damage your character endures. She'll lose ranks from *Brawn* first, then *Health*.



If your character only loses ranks in *Brawn*, then she's just badly bruised or bloodied, but she's still fighting!



If your character loses any *Health*, then the Narrator gets to describes the probably *debilitating* injury that is now *crippling* your character.



If your character takes a hit while her *Health* is *Terrible*, she is either *dead* or in a *coma*.

Oh no! Coma!

If the hit doesn't simply *kill* the character, she needs to be *rushed* to the hospital. If she makes it within half an hour, then she has about a *ten* percent chance of making a *partial* recovery; *three percent* for a full recovery.

Comas are *extremely* dangerous, so do your best to keep your character from drowning.

Cards for Trauma.

If your character suffers trauma you can play either *Wands* or a *Pentacles* to reduce the incoming damage by *one* or *two* if you play a *Royal* card (Knave, Knight, Queen, or King). If you reduce the damage to *zero*, then your character suffers *no* trauma!

You can *Burn* cards to for this purpose also, but that's riskier.

If something truly *terrible* happens you can play a *Major Arcana* to negate *all* damage. Nothing like a lucky flask to stop a bullet.

If you don't have any cards in you hand, you can draw *one* card from the deck and hope that it's something you can use.

This option *only* applies when your character is *hit*; you *can't* play cards *later* to retroactively "heal" damage.

The Magic of Armor.

Any plan that ends with shooting should probably start with protection. Armor is easy: each point of armor keeps you from losing one rank in Health. So if you were about take *three* points of damage, but you had *two* points of armor, the bill would just be *one*.

Armor does *degrade*, so each time your character's armor soaks up a hit, it loses *one* point of protection. In the example above, her armor can survive *two* hits before it becomes useless.

Bleeding and shock.

The worst part about trauma is that it doesn't stop when the bullet makes it's exit. Pain and blood loss cause shock, and shock causes more trauma, etc. until your character dies.

If your character takes on enough trauma to lose *Health*, the Narrator might periodically check on your character to see if her condition *worsens*. If your Narrator is nice, she might let you *Push* to keep things together, but until your character's wounds are treated and stabilized, there's always the chance that her condition will continue to *decline*.

The Big Comeback Tour.

If your character manages to survive the night, she'll have a whole new problem to face: healing.

Healing damage is *way* more complex that taking damage. The *very* basic rule is that it takes about **one day** to heal **one rank** of *Brawn* and **one week** to heal **one rank** of *Health*. In reality, this might be way too *long*, or way too *short*, and even if your character can recover, there's always the chance of *permanent* damage; spinal cords do not heal, and limbs do not regrow.

Ultimately, your character's path to recovery depends on the choices that she has made, and what the Narrator has in mind for her future. Trauma is a terrible experience, so do your best to keep your character's nose clean.

4 | CHARACTER CREATION

The best part about playing this game.

Is getting to play your own damn character.

And it really is your own damn character - from start to finish. You're the one that gives her a name, a history, and a future.

And *if* the time comes, you'll be the one writing the obituary.

The First Step.

Talk to the narrator. It's a rare occurrence, but it happens: a player jumps into a game with a character that doesn't fit into the story, and she spends most of the night awkwardly floundering through the plot. Just imagine a pair of clown shoes at a formal ball and you'll understand. Not every character will fit into every story, so it's best to find out what will work before you start filling in the spaces.

The Concept.

This is the hard part: what kind of character are you creating? It's the hardest because it's meant to set you up for everything else. Once the concept is established, all the other aspects fall right into place. If a Trait makes sense for the concept, add it to the character.

The Back Story.

Every character had a life before she decided to do something crazy. The life she led before all this chaos is something you need to consider, but it doesn't require a biography. All you need to start are three to five significant details; the rest you can make up as you go.

That's an important thing to remember while creating your character: everything that happens during the game is what makes her special; her past is mostly irrelevant. When she's negotiating a car deal with a 12-gauge shotgun, the five years of piano lessons don't really matter. She leads a life of ridiculous danger and perilous intrigue, and only the most important details of her past will have any impact at all.

Picking your Traits.

This is the easiest part of character creation:

Your Character Gets:

- **One Fair** Trait
- **Three Good** Traits
- **One Great** Trait
- The **rest** of your Traits start at **Ordinary**.

Complicated Trait picking.

If you don't like how the Traits break down, you can opt to buy your *own* Traits. Here's how it breaks down:

- You get **ten points** to spend on your character.
- Each rank above *Ordinary* costs **one point**, so a *Great* Trait costs *three points*.
- You **can't** buy any Traits **above Great**.
- You **can't "sell"** ranks from *Ordinary* Traits to get more points.

The Narrator is free to give you *more* points, but that depends on the type of game that she will be running.

Traits: the biggest list in the Game.

We've put together a big list of Traits, but it could probably be bigger. Chalk that up to laziness or succinctness -- your choice. In either case, feel free to add your own Traits if something

is missing. Talk to the Narrator first; she'll help you make accommodations with an existing Trait, or just pull a new Trait from out of the aether. Don't feel like you have to be confined to our list.

Traits, in alphabetical order:

■ **Academics**

General book learnin', like philosophy, history, art, science, even *geography*.

■ **Allure**

Your ability to make the knees weak and random strangers *swoon*.

■ **Athletics**

General physical capabilities: runnin', jumpin', and swimmin'.

■ **Brawn**

Your ability to soak up trauma and endure through exhaustion and pain.

■ **Connections**

The size of your social network and the ability to make it bigger.

■ **Driving**

Your ability to avoid public transportation.

■ **Electronics**

Computers and software -- hacking and fixing.

■ **Firearms**

Mastery and knowledge with guns; big *and* little.

■ **Grit**

The size of your Chutzpah gland and the ability to stay *cool* while it all comes apart.

■ **Hand Weapons**

Blades and clubs *bigger* than a machete, also including the machete.

■ **Health**

Body versus disease and poison. Also how much damage you can take before *dying*.

■ **Interrogation**

Gettin' the truth out with mind games or fists.

■ **Intuition**

Just knowing.

■ **Intimidation**

Your ability to be absolutely fucking *scary*.

■ **Investigation**

Findin' clues and assembling all those pieces.

■ **Mechanical**

Assembling and jury-rigging engines for fun and/or profit (probably profit).

■ **Medical**

Keeping the blood *inside* the body and organs in one piece. Also, the *drugs*.

■ **Melee**

Fists and anything *smaller* than a machete.

■ **Psychology**

Spotting the liar.

■ **Reaction**

How fast you can draw a gun, or dodge a bullet.

■ **Security**

Getting around alarms and locks, digital, analog, or otherwise.

■ Senses

Eyes, ears, nose, touch, and *sometimes* taste.

■ Sneaking

Avoiding senses.

■ Spin Doctor

Telling lies.

■ Underground

Your guide to the seedy side of town and tips for making new friends while you visit.

Career Advancement.

Traits improve like anything else -- with practice and experience. Another tour through college is probably unrealistic for your character, so any extra education will have to come from doing the job and *surviving*.

Experience Points

If your Narrator is feeling frisky, she can award your character *Experience Points* as you play through the game. You can use these points to get new Traits, or upgrade existing Traits, *one* rank at a time. So while a *Fair Trait* only costs *one* point, an *Incredible Trait* costs *ten points* (one plus two plus three plus four). That's starting from *Ordinary*; so jumping from *Great* to *Incredible* is just *four* points. You can save these points from game to game, since you will only usually get *one* or *two* points per game.

The Fine Details.

The only details you need to know are the immediate ones: name, age, appearance, gender, occupation, and relationships. The rest? Make it up as you go. If a question pops up, improvise, but try to be realistic and write it down for the sake of continuity. You don't have to worry about the fine details until someone actually needs to know.

5 | THE GEAR

What's listed here is a reference, so at least you know where start if you have to fill in the blanks when the gear meets the game. If you need specific details, the internet is a good place to start.

Stocked up.

How well equipped your character begins the game depends entirely on the Narrator and the character you've created; we'll let you two sort that out for the game.

Guns, Knives, and Sticks

Fists are a pretty good start, but sometimes you just need something *shoot-ier*. We'll list the *damage* and the *effective range*. When you *double the range*, split the *damage in half*, unless it's a *close range* weapon.

■ M16-A1 Battle Rifle.....	6@250m.
■ M24 Sniper Rifle.....	7@400m.
■ H&K MP5 Submachine Gun.....	3@100m.
■ Glock 19 Pistol.....	3@25m.
■ Remington Model 870 Shotgun.....	6@35m..
■ A Katana.....	6@close.
■ Machete.....	3@close.
■ Combat Knife.....	2@close..
■ Fist or Feet.....	1@close..

Protection

The *start* of any good plan. Like the guns, we just have the essentials: a *rating* and a *weight*.

■ Class IV Kevlar Armor System.....	6/8kg.
■ Class IIIa Kevlar Vest.....	5/4kg.
■ Class II Kevlar Vest.....	3/2kg.
■ Full Plate Armor.....	8/34kg.
■ Chainmail Armor.....	4/11kg.
■ Leather Armor.....	2/6kg.

6 | ONE LAST THING.

(They're THAT important):

Rule 1: HAVE FUN

This is the point of playing this game, and it's more important than all of the rules we've just painstakingly reviewed. If you don't think you're going to have fun, turn on the television and fire up the air conditioning.

Rule 2: STORY FIRST

The story takes precedence over the rules and the Narrator is free to bend, append, or break any of the rules above to keep the story vibrant. We've just spent a lot of time dealing with the rules, but in the end, the only thing that really matters is having fun telling a good story.

Rule 3: LAST WORD

The Narrator gets the last word. If there are any disputes with the rules or the storyline, it's up to the Narrator to settle the issue. There aren't that many rules for this game, but there will be conflicts. Just listen to the narrator and move on with the game. There is nothing here worth holding a grudge.

Thanks for Playing!

We hope you had some fun playing this game, because we have had a lot of fun putting this all together. It's a growing project, and we would love to hear your input! Feel free to visit us at <http://www.NobleVenturesGaming.com/>

presented by



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And hey,

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