B7RPG (Super Heading)
Roleplay in the Blake's 7 universe
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Beta Version 1.5 (un-illustrated, unformatted fourth draft)
Based on an original idea by Simon Washbourne
From the BBC television series Blake's 7
Cover Art (first draft) by David Sharrock

This material is not recognised as an official Blake's 7 product.

This material is in no way related to the unofficial Blake's 7 roleplaying game as developed by Horizon and the Blake's 7 fan forum.

NOTES ON THE B7RPG SYSTEM

This is, for the most part, an independent game system that will be unique to the B7RPG. There are certain advantages in this. Firstly, there is no need to buy a separate rulebook in order to play B7RPG. Everything the gamer needs is right here in this one book. Secondly, a unique system can be licensed, allowing the developers (i.e., Forever People and B7 Media) to create spin-offs including spin-offs related purely to the setting and spin-offs related purely to the game system. B7RPG Telekinesis, for example, might be a set of rules governing the use of psychic characters in the game, or at least specific to players who like to enact the role of a psychic character. B7RPG Worlds might be a book exploring the many alien planets of the B7 universe.

CONTENTS (H2)

SECTION ONE (H1)
THE BASICS (H2)

"I plan to live forever, or die trying".

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"Welcome to the 'third century of the second calendar'. They call me a revolutionary. But you can call me Blake. These are my... for want of a better word... crew. They would probably like you to think of them as reluctant rebels, insurgents battling against the forces of a totalitarian government. In their own merry way, they are. The Federation are our mutual enemy. A government now in charge of the Earth and far too much of the galaxy. They call themselves 'The Federation', unifying the galaxy under one central rule, for the good of the galaxy.

The Federation control us using every means at their disposal. Mass surveillance, brainwashing techniques, pacification through drugs which they pump into our food, our water, our air... and we... my crew and I, strike back. We are the silent majority my friend. The wrath of the oppressed personified. Or something like that. I may sound bitter. The truth is, I may be. I have my reasons. They are none of your concern. What matters to me is whether or not you have what it takes to help me do what I need to do. If not, then you know where the teleporter is. I have no problem with putting you off my ship if you don't do as I say. Whether there's a planet nearby at the time, well that's your lookout friend..."

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"...He's not so bad. My name's Vila. You can call me... well, I suppose you can call me Vila. Heh. This is Blake's ship, the Liberator. Not bad eh? She's far in advance of anything the Federation has. You won't see one of their buckets outrun this little beauty. What's a teleporter? Heh. Are you in for a treat! The teleporter allows us to transport to the surface of a planet, without needing to land the ship. That's what makes Liberator so fantastic, y'see. She never docks. Built in space, she was. Gravity would crush her. She's light as a feather. And that's why she's so fast, of course. Did I mention the weaponry?"

INTRODUCTION (H2)

Blake's 7 was a popular science fiction series produced by the British Broadcasting Corporation as a flagship weekend program for BBC1. The show aired for four seasons between 1978 and 1981, and was an instant hit, acclaimed for its dark, brooding atmosphere, ambiguous morals, and strong characters, all uncommon for a show of its kind. Blake's 7 is still popular today, with many fanzines, websites and forums dedicated to discussing the show.

The series took place on Liberator, a spaceship from a future galaxy ruled by a tyrannical regime known as 'The Terran Federation', or more simply, 'The Federation'. Roj Blake, a Robin Hood figure, led his band of freedom fighters in strikes against the evil of the Federation. The show was pessimistic in tone, and addressed many issues few writers at that time were willing to consider approaching in a 'main stream' medium, including the concepts of death, torture, oppression and anti-heroism. Blake's diverse crew included a corrupt computer expert named Kerr Avon (played by Paul Darrow), a smuggler name Jenna Stanis (played by Sally Knyvette), the petty thief and comic relief, Vila Restal (played by Michael Keating), a convicted killer named Olag Gan (played by David Jackson) and a telepathic soldier named Cally (played by Jan Chappell). Other characters included Dayna, a weapons expert; Tarrant, a mercenary; and Soolin, a gunslinger. Artificial Intelligence also played a major role in the show with the initial presence of Zen, a monosyllabic manifestation of the Liberator's own computer mind, Slave the equivalent computer on the crew's later ship Scorpio and Orac, an independent computer which could be moved around and even taken off-ship.

Blake's 7 was widely influenced by a mixture of different genres and themes. There were elements of The Dirty Dozen in the origins of Blake's ragtag crew, the majority of whom were escaped convicts and reluctant heroes, just like the tumbledown cast of Robert Aldrich's 1967 film. The computer elements of the show, conceived during a time when computers were still little more than glorified calculators, owed a great deal to Ridley Scott's Alien and the concept of 'Mother', a computer brain locked intrinsically to the mechanics of a spaceship. There were also undeniable parallels between Blake and Robin Hood, though his own 'men' were far from merry.

While Blake wished to use the Liberator to strike against the heart of his enemy, the omnipotent Federation, his crew were more interested in surviving and escaping from the clutches of their former incarcerators, none more so than Avon who was more interested in chasing his own cynical dreams of wealth and using the Liberator to realise his dreams than seeking revenge on the Federation. Thus, Blake and Avon would often clash over leadership of the vessel and the crew, reflecting themes of ideology versus self-serving cynicism. But even Avon's near-nihilistic attitude could not compare with the very obvious manifestations of evil and corruption in the form of the psychotic Federation Commander, Travis and his superior, the visually spectacular but internally ruthless Supreme Commander Servalan. Beneath these main characters were a cast of protagonists in whom series writer Terry Nation revealed other controversial human aspects, including the outright cowardice of Vila, the cynicism and internal rebellion of Jenna and the unquestioning loyalty of Gan. Throughout the show, however, one theme remained prevalent, that of the ambiguity of good versus the unwholesome certainty of evil and the destruction wrought by corruption and disloyalty.

This role-playing game attempts to emulate not only the Blake's 7 universe, creating an environment in which to explore the Federation ruled galaxy, fly side by side with Blake and his crew and explore those themes raised in the original TV show and described above, but also to emulate the process of production itself. In this respect B7RPG attempts to imitate the feel of the television show in conceptual stage, with low budget special effects and script writing,

development of characterization and discussion of ideas as they emerge.

WHAT IS ROLE-PLAYING? (H3)

Roj Blake is the crass but determined captain of a space vessel called the Liberator. He purports to command a ragtag crew of rebels and with their help exacts a private war against the oppressive regime of the Federation.

Vila Restal is a cowardly ex-convict, escaped from the horrors of a Federation secure unit and now a member of Roj Blake's rebel crew. Vila projects an air of nervous humour and reluctant loyalty. Under pressure he usually aims to save his own neck before risking his own safety for the sake of his friends.

Kerr Avon is a tall, dark and brooding character, slightly villainous, but ultimately battling against a greater evil. He is also a member of Roj Blake's crew, though he is perhaps the least loyal and would sooner be commander himself.

These are no flesh and blood characters. They are merely imagined personalities in a TV show and exist only as personified by those actors who portray them on screen, and maybe as a collection of scribbled notes in the director's files.

In a roleplaying game, the same principles apply. The characters exist only as imagined personas in the minds of those players who portray them within the game, and as a collection of numbers and notes on a 'character sheet'. This latter is the equivalent of the director's notes, giving players something solid to which they can refer throughout the game, providing both consistency and an element of logic to the way the game is played.

A TV show relies on studio sets, expensive special effects, paid actors and prepared scripts in order to generate a story. The whole serves to entertain viewers, and is ultimately a visual form of media, enhanced by sound and, of course, the story itself.

A roleplaying game relies only on the imaginations of players. The 'show' takes place around a table, or around a comfortable room, the 'actors' being merely players of the game. There are no viewers - only the players themselves. The game serves to entertain those who participate, rather than those who watch; although observing a roleplaying game in progress can be a most enjoyable experience.

One player takes on the role of gamesmaster (a sort of referee) and effectively directs the action. The gamesmaster will describe a scene, situation or event and players, assuming the role of the imaginary character they have chosen to portray, will describe how their character reacts, what they think, what they intend to do and how they intend to do it. In this way, an entirely imagined show evolves, seen only in the mind's eye of the players and gamesmaster. The better the gamesmaster is at describing the imagined world and the better the players are at reacting in a believable way, the more lucid the game experience will be.

B7RPG provides a basic framework within which the imagination can turn lifeless numbers and notes into characters and gives them a world in which to live. Using the B7RPG ruleset, players will create imaginary characters within the Blake's 7 universe, defining them in terms of randomly generated physical and mental attributes. Other required details will include the name of the character, their sex, their age and other personal details. A background story may also be useful, giving substance to the otherwise two dimensional aspect of the newly created character idea. When all this is done the player should have a fairly good description of the character he or she intends to play. Yet the character remains lifeless. This is where the role-playing begins. The

player assumes the personality of the character in much the same way as an actor or actress assumes the persona of their character, and directs its actions. On his own, a character can do nothing. But with the direction of the player, the character can live and adventure in a world far removed from that of everyday life. Roleplay, then, allows a player to immerse themselves in another life, in another universe, surrounded by situations the player themselves would never encounter in the course of their own life.

The game itself can be regarded as a conversation between the gamesmaster and players, the former describing what is happening to the characters ('you have just teleported onto the planet surface. To your great astonishment, a huge tentacled creature is clambering toward you...'), while the latter describes their actions ('I draw my weapon and fire to stun. I want to debilitate the creature, but not kill it'). The gamesmaster - specifically referred to as the *Director* in B7RPG - needs to have a firm grasp of the Blake's 7 universe, as portrayed in this book, and a good imagination. The gamesmaster will also need the ability to think fast and, in some situations, may also need good referee skills, adjudicating between two arguing players, or fielding the arguments of a player questioning a gamesmaster decision. The gamesmaster is not the supreme commander of the game and cannot dictate to players how their characters should behave. The game setting is the sole responsibility of the gamesmaster. The characters are the sole responsibility of their players. In interaction, the two produce the very basis of a roleplaying game.

GAME OVERVIEW (H3)

Getting Started (H4)
Here will be an introduction to the basics of setting up a role-playing game, getting together with friends, etc. Dice and other stuff the players will need. Additional supplements they might want to consider before starting (a referee screen, for example), all sold on the B7 Media site?

Gender References (H4)
For the sake of expediency, we use the feminine when referring to the Director (Gamesmaster) and the masculine when referring to the Actors (Players).

Players and Actors (H4)
The players in this game are also emulating actors in a TV show, so these rules sometimes refer to 'players' and sometimes 'Actors'. For purposes of B7RPG both terms mean the same thing.

The Director (H4)
The moderator who oversees the game, enforces game rules where applicable, invents the game world and provides Actors with an arena in which to characterise their B7RPG personas. In traditional RPG this role is more commonly recognised as the Gamesmaster or referee.

Characters(H4)
The persona adopted by players during an *Episode* of B7RPG.

Non-Player Characters (H4)
These are all of the other characters in the story whose actions are controlled by the Director, rather than by the players themselves. Unlike traditional roleplaying systems B7RPG NPCs come in several different types, each generalised as a basic Non-Player Character. Extras are those relatively unimportant background characters who may add to the ambience of a scene, but who play little, if any, role in the action of that scene. In a space-bar, extras might populate the background as patrons of the bar, chatting amongst themselves but paying no heed to the player group. Speaking Parts, or SPs, are those characters who may not perform an especially important

role in the game, but who interact with the player group and therefore exemplify themselves as part and parcel of the game dynamic. In the space bar example, the bartender may serve as a minor speaking part when one of the player characters asks him if he has any information pertaining to local rumours. Major Speaking Parts, or MSPs, are those characters who play a vital role in the game. These Director controlled characters will serve as lead protagonists in the unfolding story and their actions will inevitably affect the player group. Statistics will differ for each style of NPC, with Extras and SPs being generally less durable than MSPs and player characters, reflecting the disposable nature of their part in the game.

Episodes, Scenes, Actions & Series (H4)

B7RPG is broken down into a variety of 'zones' within which the game plays out. These are explained in more depth below, but for purposes of introduction, an Episode refers to the basic adventure from start to end including the setting up of the story, the meat of the action and the restoration of equillibrium when the scenario concludes or winds to some semblance of closure while maintaining a sense of more story yet to be told, equal in fact to the structure of a television episode. Scenes divide the Episode into manageable 'chunks' within which the bulk of the action takes place, and each Scene is broken down into close-up Actions, traditionally referred to in most RPGs as rounds. The Series refers to the overall game, from the moment Actors first begin playing their characters to the moment the characters are retired, either because they have reached the natural fruition of their story, or because they have died in some collective disaster. The death or one player character does not necessarily denote the end of a Series, whereas the death of all almost certainly does.

At the Director's discretion, Seasons may also be utilised, bringing back characters from previous Series to undertake new adventures.

Bonus Points (H4)

Bonus Points (BP) are awarded to Actors during gameplay for various different reasons, usually pertaining to exemplary roleplay, characterisation or the use of in-game mechanics such as Secrets, Keywords and Morals.

At the end of every *Episode*, each Actor totals their Bonus Point Cache. These can then be used to improve Aptitudes or Skills (see the relevant topics for Bonus Point allocation limits). Alternatively, the Actor may save Bonus Points for spotlight time (see below).

THE FOLLOWING MAY BE AN OPTIONAL WAY TO PLAY A GAME OF B7RPG. OTHERWISE THIS TEXT WILL BE INCORPORATED INTO THE NEXT CHAPTER "THE ROLE OF THE DIRECTOR" AND FURTHER ELABORATED UPON IN "SECTION 3: THE DIRECTOR".

ACTORS, WRITERS and DIRECTORS (H2)

The Role of the Script Writer (H3)

Before play commences, you should decide who will write the script for the session. Once this has been decided the Scriptwriter may wish to take fifteen or twenty minutes to 'rough-out' notes for the opening scene. This should include an introduction to the scene, what is happening, major non-player characters involved, where the scene is set (i.e. on the bridge of the Liberator? On board a Federation ship? On an alien world?), what the general intention of the scene will be and any themes the writer would like players to attempt to address during the session (issues of loyalty vs self-preservation and self-interest, for example). The scene is then handed to the Director and the Scriptwriter becomes a player, enacting the role of a protagonist within the game.

[[Blake, an alpha-grade worker in one of the domed cities that house most of the population of Earth, is approached by a group of political dissidents led by one Bran Foster. Foster seems to think that Blake was once the leader of an anti-Federation insurgency but has been brain washed and coerced into denouncing his ideologies and succumbing to the rule of the Terran. Characters present include Blake, Bran Foster, Gan and a few non-player rebellion characters]]

Or...

[[Travis has been found guilty of war crimes at a Federation tribunal. Servalan has agreed to see Blake and his crew to put forward 'terms' of his release. Blake suspects it may be a trap. The scene opens on the bridge of Liberator as the crew discuss the meeting. Characters present are Blake, Vila, Avon, Jenna, Cally and Gan. Orac is present, but only speaks if addressed.]]

These may be ways to take a game session through the linear path of an actual Blake's 7 show, or the Scriptwriter may wish to invent new plots and plot hooks, drawing players out of the familiar story and into something new.

The game could take place long after the TV show, with an altogether different set of dramatic plot lines based on information provided with this setting.

To begin with the Director (see below) should introduce the game session using the opening scene as set out by the Scriptwriter. Once the basic premise is outlined, the players can decide what they want to do. Depending on the detail of the script, there may be a period of dialogue or action during which time players should interject and react as they think their characters would. Once the initial set-up is complete, the game can develop and evolve freely, with the Director providing settings, non-player character reactions, dialogue and events and players providing the reactions, actions and dialogue of their own characters.

The Role of the Director (H3)

The Director should be a volunteer from the group. If nobody volunteers, it may be wise to take turns playing the role of Director, maybe with each member of the group undertaking this duty in turn and during different sessions.The Director needs to have a sound grasp of the B7RPG rules, a knowledge of the Blake's 7 series might also be helpful, but is by no means essential as this book contains ample background information and more than enough reference material for the non-Blake's 7 fan to run a great game within the Blake's 7 universe.

As a rule, each session should have at least one Director. This makes the role of Director sound unfavourable. In fact, the Director has the enviable task of describing the action, playing the roles of non-player characters, driving the direction of the plot and essentially maintaining a degree of control over the game session. A game can have more than one Director, but initially you should play with the recommended one.

The Director must be prepared to inject the game with his own vision of the Blake's 7 universe, making non-player characters spring to life, introducing action for dramatic effect when the game threatens to slow down, or conversely slowing the action when character interaction or an exploration of themes would add depth to an otherwise one-dimensional game. Plot hooks and curves should be presented to players for them to take and run with as they see fit, but for the most part the game should be left to run its course, with each situation outcome depending on the choices characters make and the themes they explore. There is much more about this role and some very helpful guidance in *Section 3: The Director, The Director's Chair.*

The Role of the Actor (H3)

Actors, or players, take on the role of characters in the Blake's 7 universe. We suggest that, initially at least, the character sheets provided at the end of this book are shuffled and handed out, face down, to each player in turn. Later, players may feel confident enough with the system and the setting to develop their own unique characters, ships and story backgrounds. To begin with, each Actor should take on just one role. Again, this may be changed later on. Actors may react to the world as imagined by the Director. They may voice the actions and dialogue of their characters and explain what their characters are doing. There is no obligation to speak the thoughts or intentions of the character, indeed in most cases this will add little to the game; robbing other players and the Director of the chance to find out for themselves what the character intends to do. Each given situation should present the Actor, therefore, with the chance to explore his or her character.

The Director describes what the Actors see, the scenery, the special effects, the reactions of non-player characters ('Speaking Parts' and other protagonists played by the Director herself) and the events as they unfold. The Director provides the universe in which the Actors play. Conversely, an Actor may not invent his surroundings. This is the sole domain of the Director who has absolute control over everything the Actors see and experience. On the other hand, the Director may not control the actions, thoughts, speech or intentions of player characters. Actors inhabit their characters completely and the Director should make no attempt, even of a subtle nature, to alter this. If an Actor decides his character wishes to sit on the bridge of Liberator and talk with Orac at a point in the game when the Director would really rather they teleport to the planet surface with the rest of the crew, the Director cannot influence the Actor's decision and should not persuade them to do otherwise. Even if the Director and other Actors have set their heart upon some outcome or another, the Actor's own choice in controlling his character is absolute and unequivocal.

CHARACTERS IN THE B7 UNIVERSE (H2)

When you play B7RPG you are creating a story containing all the elements of the show upon which the game is based. The characters should be allowed to develop and grow as they face difficult choices made all the more troublesome by their own weaknesses. Characters are the most important factor in any roleplaying game and B7RPG is no exception. The Federation, the technology, the spaceships and the alien planets are merely background interest designed to highlight the characters' exciting adventures.

Character Concepts (H3)
These concepts are largely intended for players who want to play something like the Blake's 7 TV series. They should be treated simply as a guide and a source of inspiration and not as any sort of mandatory restriction on your character's actions.

Avenger (H5) - Someone has wronged you. He must be destroyed. You will stop at nothing to exact your personal brand of justice and wreak your vengeance. The object of your hate could be anyone but it works well if he is a high ranking Federation official.

Altruist (H5) - The Federation is an affront to your fundamental sense of right and wrong. But they're not the only ones. There is a lot wrong with the universe. Whenever you find injustice, oppression and corruption, you must do your best to put these things right. You know deep down what is right and what is wrong and you do your very best to follow this.

Fanatic (H5) - The Federation must pay for what they have done. You will not rest until you see the whole system utterly destroyed. You don't care what it takes and you don't care what damage you cause on the way. If innocents are caught up in your private crusade then so be it; the greater purpose must be served.

Idealist (H5) - You have a vision of what the universe can be. The Federation needs to be changed, perhaps violently. The universe can be a much better place if your ideals can be spread. You are in an armed struggle and so violence is acceptable, but your attitude is informed by your fundamental belief in the essential goodness of human nature.

Forsaken (H5) - You have lost everything. Now you are alone. You have nothing better to do than what you do now. You can tag along with these people because you have nowhere else to go. Perhaps they can give meaning to your empty life. Perhaps their cause can become your cause and give you something to believe in again.

Fugitive (H5) - You are wanted by the Federation (or other body), an outlaw and an outcast. You have nowhere to hide but you must keep running. You have no political quarrel with the Federation. They are out to (rightly, perhaps) get you. It is simply your duty to yourself to avoid them. If getting in with a bunch of idealistic freedom fighters keeps you safe, then it keeps you safe.

Reluctant Hero (H5) - Well, it is a fine mess you're in now. You didn't want this to happen. You never asked to be mankind's best hope for liberation. Life under the Federation may not have been that bad. Most people got by reasonably well. If you could turn back the clock, you would have it just the way it was. Meanwhile, you're just trying to do the best you can in difficult circumstances.

Scoundrel (H5) - You are one of life's duckers and divers. An honest day's work was always too

much to expect for an honest day's pay. You prefer getting your money the easy way. You might not be opposed to the Federation, as much as opposed to any sort of authority, but if your talents are useful to those who fight the Federation, who cares, as long as you are adequately rewarded and protected.

Survivor (H5) - It is a dangerous universe out there and you need to look after number one. Taking sides with deadly enemies of the Federation might not sound like a sensible career move, but consider the alternative was certain death. Your own survival is all that matters now; just keep going as long as you can. This is not to say that keeping your allies alive is not a good idea, too.

Wanderer (H5) - Life is a journey. Your life has been interesting but it seems to have just got more interesting. You will stick with your current companions until something tells you it is time to leave. At the moment their struggle with the Federation is most edifying but who can tell what the future might bring.

Warrior (H5) - You were born to fight. It is all you know. You are good at what you know and intend to become better. The sound of a gun is the only language some people understand. It does not really matter which side you fight for but it helps to have those around you that you can trust. Just because you are a fighter, does not mean you want to take orders. You can think for yourself, too. This way, you get to stay alive longer.

Weird One (H5) - You are a bit strange. You can probably get away with anything because you are a bit strange. During conversations, stare enigmatically into the distance and make some cryptic remark. In the midst of battle, stare enigmatically into the distance and make some cryptic remark. In your moment of triumph, stare enigmatically into the distance and make some cryptic remark.

Character Groups (H3)

There are plenty of options available; the Director may have an idea about the type of game she wants to run, in which case she will tell the players which careers are available to them, which skills are beneficial and so on. Alternatively, the Director may have no set ideas and the choices open to players will be more flexible. Players may wish to have ultimate freedom of choice over which characters they choose to portray. Or players may wish to collaborate and produce a group with a common and mutual bond. Some basic ideas for set groups of this kind include:

Guns-For-Hire (H5) - The characters comprise a team of mercenaries and bounty hunters, maybe with a ship of their own, ready and willing to do anything required of them by whomsoever is willing to pay their fee. This could involve working for the Federation or the rebellion. As mercenaries, the characters will harbour no particular affiliation with any single entity. They may be superficial, lacking political motives, or the group may be an uncomfortable mixture of outright mercenary and political freelancer, the former working for any client willing to pay the right price, the latter reluctant to work for clients who oppose their own ideologies or whose proposed job is detrimental to some cause or another close to the mercenary's heart.

In this kind of set-up, the characters are likely to come from the Careers of Bounty Hunter, Combatant, Criminal, Drifter, Mercenary, Outcast and/or Smuggler. It is therefore improbable that altruistic ideals would dominate the idiom of such a group, while money and violence are likely to be primary motivators.

Themes explored here will revolve around greed, selfishness, distrust, treachery and violence.

Episodes will tend to involve a fair amount of personal conflict, space combat and in-group aggression, possibly focused on issues of leadership and shares of rewards or ill-gotten gains.

[[Episode Example here]]

Rebels (H5) - Characters are part of the rebellion, just like Blake and his crew (in some cases, only by default). They may already be veteran rebels with a spaceship of their own. Or their fight against the Federal regime may be newly started, in which case they should be given the opportunity to obtain a ship fairly early into the series, perhaps in the very first Episode.

Rebels will come from all types of Career background. They will tend to be characters that have been pushed too far by the Federation; victims of personal injustice or witnesses to Federation atrocities – an ex-trooper forced to commit war crimes; a high-flying entrepreneur closed down and besmirched by Federation spin doctors simply for one misplaced grumble about working conditions to the wrong person. Others have been dragged into rebellion, maybe just because they were in the wrong place at the wrong time. Whatever the reason, they now find themselves stuck on the wrong side of Federal law and, unless they can clear their names, will remain wanted outlaws with a price on their heads and the Federation on their backs for the rest of their lives.

[[Episode example here]]

Free Traders (H5) - The characters have combined to create a group of free traders (smugglers? pirates?) with a ship of their own. They may be largely neutral to the rebellion, simply skirting around the edges of Federation territories (occasionally into it, as the situation demands) trying to make a living buying, selling or stealing goods, while actively avoiding the political problems of those they trade with. Of course, this is likely to prove harder than they think. The Federation despises freeloaders as much as it hates the rebellion.

Wealth and greed will be contributing factors, though not necessarily the driving force behind all characters. Careers and scenario themes should reflect edacity as a general group trait, even if some of the group members are genuine merchants or business entrepreneurs running genuine, albeit Federally outlawed, trades. Criminals, Scavengers and Smugglers are all potential character options, all likely to put the earning of a quick buck before loyalty or relationships.

[[Episode Example Here]]

Federation (H5) **-** The characters could actually be part of the Federation. Maybe they have a job patrolling the lawless outer rim of Federation territory, trying to prevent smuggling and piracy. Perhaps they have been tasked to track down a particularly dangerous group of fugitives and criminals, who have somehow managed to get their hands on alien technology. This could be an interesting take on the game – perhaps in the Director's universe, the Federation is less tyrannical than the rebellion makes them out to be? Maybe the rebels are simply troublemakers in a well-ordered and safe society, political insurgents following their own ruthless agendas? Or maybe the Federation as an entity is as evil as the rebellion depicts it to be, but individuals (i.e. the player characters) are not, and when they receive unethical orders they begin to question their loyalties.

There are several different possibilities here – characters could be members of Space Command, in which case likely Careers include Federation Trooper, Security, Pilot and so on. Episodes will be mainly military based; there will be less freedom for the characters (as far as any B7RPG character is free given the ever present dictatorship of the Federation) and there will be a clearly

defined command structure. One of the characters should be allocated team leader, reporting in from time to time to receive orders and pass them down to the rest of the team. A command structure must be adhered to at all times, even if certain team members find they have no desire to follow a given order. Discord between inferior troops and officers will be met with harsh discipline and probable court martial. The death penalty may be meted out in instances of outrageous insubordination. A Federation game will likely focus on tactical and battle elements. The group should have a well armed ship, capable of dealing with the beweaponed ships of free-traders, pirates and smugglers. Important themes will embrace loyalty, ethics, self-control and compassion.

[[Episode Example Here]]

Members of the Terra Nostra (H5) - The Terra Nostra is the biggest criminal organisation in the universe, operating primarily out of Space City, although sister organisations also exist more covertly on Earth and other Federation planets. They are involved in just about any organized criminal activity, from drugs (primarily Shadow) to smuggling, gunrunning, gambling and prostitution. Characters as members of this organisation would have no particular loyalty, either to the rebellion or the Federation, though their lawless nature would suggest they have a greater need to avoid the Federation. In certain cases they may feign loyalty to one or the other side if it suits their purpose. Some people holding respectable positions within the Federation are also secret members of the Terra Nostra.

Career choices within this scenario may be unsubtle and involve those of a more seedy nature; Criminals, Mercenaries and Smugglers figuring highly with general corruption being an encompassing driving force rather than a contributory part of the general group characteristic, as is likely to be the case with a group of Free Traders, for example. The Terra Nostra operates at every level of society and therefore just about any Career is acceptable if the players wish to embrace a more subtle approach. Appropriate secrets and loyalties will need to match the hidden corruption behind the false façade of the character's chosen Career.

[[Episode Example Here]]

Citizens of the Federation (H5) – The player group might choose to explore the universe of Blake's 7 from the perspective of those who are directly subjugated to the tyrannical rule of the Federation. Characters would likely come from some of the more mundane career backgrounds, like Dilettante, Entrepreneur, Worker and maybe low-level Federation Administrator. This might be a great way for new players to start a series, with characters slowly waking to the tyranny of the ruling caste.

This is the least combat-oriented option, but one with the greatest potential for interplay between characters and the development of realistic personality. Themes present in this scenario would be those of fear, paranoia, suspicion, and mistrust as characters experience repression, and the constant scrutiny of Federal dictats constantly seeking signs of anti-Federation thoughts and seditious activity using any means at their disposal. Character Secrets become extremely important within this context and should offer excellent scope for role-play.

 [[Episode Example Here]]

Exploring Character (H3)

[[Vila and Gan are crawling along a service duct, attempting to escape from Servalan's torture

cells where they were taken following Blake's arrest. Gan kicks out a nearby air vent and jumps through. Vila follows. They both find themselves in a room, surrounded by Federation soldiers. The soldiers are unarmed, but look mean]].

How would Vila react in this situation? Fight the nearest soldier, wrestle him to the ground then leap to his feet and launch a series of impressive flying kicks at other enemies? Or would he gibber pathetically and try his best to scramble back up to the service duct? How would Gan react? Try to reason with the soldiers? Explain the futility of the government they work for and request a peaceful resolve? If you know either character from the show, then you know their reactions would be fairly predictable in a situation like this. Vila would run, Gan would wade in with his fists. There may be little characterization to explore, but plenty of fun to be had enacting the characters as we know and love them to be. But consider this:

[[Avon has revealed to Vila that he is taking over the Liberator. During the last excursion to Serberon 4, he procured a Gevan gemstone worth millions to the right buyer. He happens to know that such a buyer lives on a nearby world and he intends to get there, whether Blake agrees or not. Avon wants to know if Vila is with him, or whether the cowardly thief intends to side with Blake. There's a share of the profits in it for Vila if he agrees to join Avon's mutiny.]]

How would Vila react in this instance? For each individual actor, the reaction will be different. This is an ambiguous situation, difficult to predict, and harder to react to with any definite degree of resolve, but great fun to explore. Would Vila side with Avon for the sake of saving his own skin at that precise moment? Or would he remain loyal to Blake? He may be cowardly, but is he an outright traitor?

Themes of this nature will provide actors with the opportunity to dissect the characters they are playing and learn more about them. In doing so, they may find themselves exploring the core themes of Blake's 7 and developing a game session to rival a real episode.

This area of the game falls into categories of both role-play and game system mechanics. There are rules governing moral choices, but where a player wishes to explore characterization without the use of dice rolls or rules, they should be encouraged to do so.

Exploring Themes (H3)

Blake's 7 creator Terry Nation originally pitched the show to the BBC as an exploration of the anti-hero, basing his first introduction to the B7 universe on the 1967 war movie, Dirty Dozen, in which twelve convicted felons, each sentenced to death, are given a chance for freedom if they agree to execute a near-suicidal mission against a Nazi stronghold. As the film progresses, the twelve individuals, initially unlovable, corrupt and lazy, reveal admirable qualities and display true courage in the face of a mutual adversary. The core themes explored were loyalty, the equivocacy of good and evil and the root belief that the facility to show courage, self-sacrifice and camaraderie exists in all human beings, irrespective of their apparent faults.

Unsurprisingly, these are also the root themes of Blake's 7. Kerr Avon is a wicked character, but one with genuine charisma and wavering loyalties to those he would rather not follow. He is drawn to a cause in the manifestation of Roj Blake, despite his own self-serving personality and misgivings. Here we see the diffuse nature of good and evil, the inner struggle between doing the right thing and doing the thing we most want to do; a familiar disclosure of the average human condition and one we can all identify with. On the other hand, Blake himself is apparently good, railing against a totalitarian government and the iniquity of their rule. Yet Blake lacks the

charisma of Avon and displays an inner darkness at odds with his Robin Hood persona. In driving his rebellion, his ship and his crew to ever-greater danger is he forcing the reluctant to sacrifice more than they should?

Witness Lee Marvin's malevolent Major John Reisman in The Dirty Dozen, watching with dawning realisation -as his 'dozen' suffer terrible injuries and death - that he is the instigator of their doom and not the blameless benefactor he originally believed himself to be. A messy job must be executed, and in recruiting convicts he feels he has saved greater men from certain doom. But as the film reaches its climax we, and Reisman, realise that these dozen are just as worthy of so-called 'greater men', that even villains can be heroes; that every life is worthy, even those tarnished with the mistakes of a regrettable past.

In your game you may wish to explore these themes. Some player characters may be born rebels, hateful of the Federation and its merciless power-mongers. Others may simply find themselves adrift on the Liberator, with no other choice but to join Blake's cause and fight his war against the Federation.

Don't be afraid to introduce risky concepts in order to highlight the themes discussed. A Federation soldier, for example, stripped of his rank for insubordination may find himself onboard Liberator. He may be suspected of treachery, considered by the rest of the crew as a lower form of life, but in action he may prove himself to be more courageous, caring and 'human' than any of his detractors, particularly the pious Blake.

Alternatively, a rebel crusader may come into contact with the group and impress Blake with his talk of past campaigns, attacks on Federal positions and propensity for giving the spoils of his assaults to victims of the Federation's evil. This may all be true, but he may also be a cruel man, thirsty for the blood of Federal enemies and uncaring for the lives of those who fight beside him. He may enjoy torturing prisoners or decorating the bridge of his ship with the skulls of his victims. Which is the more evil of two such characters? Which can be said to be wrong and which can be said to be right? Does membership to the greater idiom (the Federation or the Rebellion) automatically decide the righteous alignment of the individual?

EPISODES, SCENES, ACTIONS AND SERIES (H2)

Episodes (H3)

Each adventure in B7RPG is an *episode*, just like an episode of the Blake's 7 show. Each episode is made up of a number of *scenes*, in which the bulk of the action takes place. Likewise, each scene can be broken down into a number of *actions*, during which each character has the chance to act.

The episode starts with the opening scene. When the opening scene is concluded, a new scene begins. When that scene ends, another scene begins and so on until the final scene, in which the characters finish their mission or complete what they had set out to do. In this instance, the episode ends.

How many scenes per Episode? (H4)

There is no set number of scenes to every episode. Sometimes there will be only one scene (although this would be very rare!) other times there may be several or more scenes before the end of an episode.

When a new episode begins, the opening scene will probably be different to the opening scene of the previous episode (it would be boring if all episodes began in the same way) and the course that the scenes take through the episode will differ, just like the TV show.

Dividing Episodes Between Game Sessions (H4)

Sometimes, you will not be able to conclude an episode in just one game session. In that case, the Director should bring the unfinished episode to a close at an appropriate time (this could be on a "cliff-hanger" or just at a convenient moment, like at the end of a scene). You will return to the point at which you broke off next time you play.

You can play a whole campaign (*series*) of linked episodes, where the conclusion to one episode leads directly into the next episode. Or you can play in a series of totally unrelated episodes all linked by the common theme of the player group themselves. Or you could use a combination of these two styles.

Scenes and Sets (H3)

Scenes are normally enacted in different locations known as *sets*, which is typically how you will delineate between the end of one scene and the start of another (though not always, as this is strictly the decision of the Director). The opening scene might be on the bridge set of the Liberator, for example. The next scene could be in the teleporter set, a natural progression decided by the choice of the majority who move their characters to that location. The third scene might be a set based on the surface of a hostile planet - another natural progression from the teleporter room - and so on.

Scenes are opened and closed as described by the Director. The Director has control over the overall flow of the game, through the scenes and to the climax of the episode. Scenes are generally only opened when there is something that needs to happen in the scene and then ended when the Director thinks that the time is right to move on. The Director usually only starts and ends scenes in response to what the characters do. If the characters seem ready to move on, they

have normally stated where they want to go and how they are going to get there, so this then is simply a matter of ending the current Scene and starting the new scene on the new set.

Overview of Definitions (H5)

B7RPG Term - Common RPG Term - Definition

Episodes - Adventures - a close ended adventure within a campaign with a definitive opening gambit or plot hook and a closing resolution. Akin to a book within a series of books, or a TV show within a series of TV shows.

Scenes - Scenarios - an event within an adventure, like a chapter within a book or a scene within a TV show. Scenes may begin or end depending on the simple movement of characters from one set to another, or a story may be ongoing between more than one set.

Actions - Rounds - the breaking down of a situation into manageable chunks of time, allowing players to define the actions of their characters piece by piece. Particularly useful during combat, or where the outcome of an action could have crucial repercussions, thus careful execution is essential.

Sets - Locations - the setting for a scene, such as a spaceship bridge, or the wind-swept plains of an alien world.

Series - Campaign - the game as a whole, charting the ongoing lives of the player characters. When all player characters have reached the extent of their imaginary lives, the campaign is deemed to be over. This time span can mark anything from a few game sessions (whereby all player characters are inadvertently killed) to years of gameplay (where players enjoy developing their characters over a long period of time, increasing skills and experience).

Editing Scenes (H4)

As with most TV shows, editing a scene is vitally important. The Director can choose to stretch and condense time between Scenes if she wishes. Rather than play out every tedious part of a scene where little or nothing is likely to happen, or every second of an uneventful transition between sets, she could simply say: "After several days uneventful travel, you reach the planet. The Liberator is now orbiting the planet and you find yourselves on the planet surface, looking at the Federation facility." (Note: this announcement would mark the start of the scene).

Another scene editing option for the Director is to add 'unexpected' Scenes. So, when the characters decide to go to the planet Aldos III, to investigate goings on in a secret Federation facility there, the Director may ask for a pilot (or systems) skill roll. If the roll fails the characters could stray completely off course and the scene could be described: "You find yourself orbiting an unknown planet, your energy cells are low and even more worryingly there is a Federation Spaceship of some sort heading straight toward you".

Concurrent Scenes (H4)

Sometimes two (or maybe more) sets will run concurrently in the same scene. This might happen when, for example, half of the characters are on board the Liberator and the rest of the crew is on the planet surface. In this case, the scene would be played as one, with each set gaining equal attention. At the most dramatic moments the Director would announce a cut and switch to the

other set where those players who have been waiting and watching the game unfold can now play their part. In many cases the actions of actors in alternate sets operating in the same scene will have a knock-on effect and it is the job of the Director to ensure these effects run in the correct order.

For example: Vila and Avon have remained onboard the Liberator with Orac to monitor the group as they explore the Federation facility. It is at this point that Avon entices Vila to join him in his intended mutiny. Vila's player rolls dice to see what his character's moral reaction is, but the Director tells the player to keep the number rolled a secret for now, as the scene is cutting to the secondary set.

Play passes over to the actors in control of Blake, Gan and Jenna who are currently creeping around the apparently empty facility on the planet surface. The game remains in the same scene, but observing a different set. Suddenly, a sniper (who had been hiding in one of the tall towers flanking the facility) shoots at Gan. Blake and Jenna panic and call for Vila to teleport them back to the ship. The Director cuts to the Liberator once more and asks Vila's player to reveal the number and roleplay Vila's reaction to Avon. Just then, a frantic message comes over the intercom...

Actions (H3)

When matters of initiative must be established, or where the sequence in which events unfold will have a differing (and possibly crucial) outcome, the scene is broken down into *actions*. Actions represent small blocks of time in which a character can perform a small task, for example fire a gun, punch a Federation Trooper, run up some stairs, jump over an obstacle and so on. In B7RPG these blocks of time are only fairly loosely defined and depend more upon the Director's sense of timing and what makes for a cool scene than on a specific set of rules for how far someone moves or how many things they can do during their 'action turn'.

Controlling the flow of Actions (H4)

B7RPG is more about the narrative and what 'feels' right than about taking account of every little detail of a combat situation. However, characters can do many different things during a scene and the Director must piece it all together into a coherent whole, so some level of control over the flow of actions is required. During a moment of sudden panic, for example, it is no good the actors all shouting out their intentions at the same time. It is up to the Director to ask each actor in turn how they wish their character to react, determine which actions are likely to take the longest to complete and which will be completed quickly and then put some narrative to the scene so that everyone understands what is happening and can picture it as if they were watching the scene unfold 'on-screen'.

Actors can, of course, seek further clarification on issues that would be apparent to their own characters and where conflict of interest arises, the Director should feel free to open the conflict to sensible discussion. Matters of initiative, for example, can usually be established using common sense. Larger, slower characters are less likely to throw the first punch in combat than smaller, more agile characters. Similarly, gun-toting rebels, used to sudden, intense bouts of combat, are more likely to quick-draw their weapon from a holster than a Federal Trooper whose many hours in the firing range may give him better accuracy but will not serve him well when it comes to squeezing off the first round. Where an argument cannot be decided using sensible discussion, the Director should resort to simple dice rolls or the use of attributes. See also, Combat.

Spotlight Time (H3)

Sometimes a single character will "hog" the action in a scene, for a specific reason or purpose. An actor can gamble some points from his bonus point cache and if the Director agrees she will set a *Target Number (TN)* for the proposed action. The TN is purely decided by the Director based on how cool she thinks the scene will be and how appropriate it is to the action of the episode. She might even decide to give a lower TN simply because the characters deserve a bit of luck. This, of course, is entirely up to the Director. The number of points gambled equals the number of dice rolled to achieve spotlight time. Only one success is required. The points are lost whether successful or not. Thus, in a desperate situation, a player may opt to gamble a few bonus points in an attempt to obtain the benefits of being in the spotlight.

If the actor achieves spotlight time they must give a brief summary or outline of what their character intends to do. If the Director agrees with the intended action, he allows the character to carry on as narrated by the actor. The action can be simply verbal or it can involve any activity the actor chooses, including combat. Spotlight time lasts for the entire scene. During spotlight time, things are somewhat easier for the character.

The character always has the advantage in taking their actions before anyone else or reacting to the actions of other individuals in the scene. In addition, he always begins any task with one automatic success; any successes achieved when rolling for skills are added to the one he gets automatically. In other words, during a character's spotlight time, he can never totally fail in any of his skill rolls.

Spotlight time does not make characters invincible, but it does give them a decided 'edge' so that in a time of real need, characters can be a bit cooler than they would otherwise be. If a Director disagrees with an actor's spotlight time action she has every right to block the action. The Director's decision is final.

CHARACTER CREATION OVERVIEW (H2)

Characters are the imagined persona you will create and immerse in the Blake's 7 universe. Like real people, these characters each have their own strengths and weaknesses, their own quirks and foibles and, the character creation process provides a way to define the facets of the character for purposes of logic and consistency.

If you want to get straight into the game you can use the characters provided in these rules (there are actually two sets of character sheets: one set detailing each member of the Blake's 7 TV show, along with the Liberator/Scorpio ship and, an alternative crew, with their ship 'Rebel Star').

If you are an experienced role-player you may prefer to create your own characters, or mix invented characters with those from the TV show, and these rules will allow you to do just that.

Name (H3)

An evocative name can sometimes inspire ideas and conjure an image in the mind's eye of the character in question. Aran Shard, for example, suggests a strong, heroic man. Conversely, Grub Stroff might suggest someone bullish and lacking in intelligence. Jenna Swarn is probably a lithe and beautiful female warrior while Gif Mankle is probably corrupt and weedy. Naming your character before you do anything else may give you ideas for the rest of the character creation process. Alternatively you can leave the provision of a name until later when the stats and background of your character have been determined and you have a better idea of a suitable moniker. Whenever you name your character, choose something in keeping with the B7RPG universe.

Planet of birth (H3)

Characters can be Terrans, like Blake and most of his crew. Terrans are essentially human beings. They may come from Earth, but are more likely to come from one of the many habitable planets colonized by the human race over the centuries. Terrans are adaptable and automatically begin with the skills of History: Terran 0 and Survival 0 or Fitness 0 (see below).

Alternatively, characters may be Aurons, like Cally. Aurons seem to be Terrans, but they may have evolved beyond the capabilities of humans as a result of genetic experimentation. Many (or most) Aurons are clones. They all have a limited Telepathic capability. Aurons automatically begin with History: Auronar 0 and one choice of Telepathy 0, Telekinesis 0 or Discipline 0.

Helots are from the planet Helotrix. They are doughty, but primitive, fighters and gain any two of Fitness 0, Survival 0, Combat; Brawl 0 or Combat; Ancient Weapons 0.

Amagons are a space-faring people, quite possibly of Arab descent or having a superficially comparable culture. Generally known for smuggling, but apparently open to any form of moneymaking scheme including piracy, bounty hunting and slave trading. They gain the following racial skills: History: Amagon-0 and either Commerce 0 or Bluff 0.

Some possible colony worlds you could choose from (there will be more in-depth details concerning the worlds of the B7 universe at a later point in the book)

ALBIAN

ARCOS
ATLAY
AURON
AUROS
CALIFERON
CASSIONA
CENTERO
CEPHLON
CYGNUS ALPHA
DISENTASTRA
DOMO
EARTH
ETC

*** THERE MAY BE OPTIONS HERE FOR CHARACTERS TO COME FROM ONE OF THE MANY PLANETS MENTIONED IN THE SHOW? IT IS POSSIBLE THAT THE CAREER CHOICES WILL BE MORE CLOSELY LINKED TO THE PLANET OF BIRTH, WITH CERTAIN CAREERS UNAVAILABLE IF BORN ON A PARTICULAR PLANET***

Grade (H3)

In the universe of B7RPG, Grade is everything. Only characters born on Federation worlds possess a Grade, which is a measure of the intelligence, education and social position of the character. Citizens are graded after or during their formative education by taking an examination. Generally, a citizen will have tremendous difficulty improving his Grade after the initial assessment, although this does not prevent a Citizen applying to be re-graded. Doing so incurs the risk of a downgrade, of course, which may be applied as punishment for citizens of a low station attempting to attain higher grades to the detriment of the Federation. Grades are not always accurate – Vila for example is Delta, but admits this to be a deliberate mistake on his part. The character's initial Grade determines which of the possible Careers are available. Grade also helps to determine where a character's contacts and influences lie (see Skills).

Actors may choose the Grade of their characters. However, with each selected Grade comes certain drawbacks, usually in the form of limitations on Aptitude Ratings and Career choice, but also in terms of the way the character fits into the game universe. Characters of very low grade (Delta or Un-graded), for example, may find themselves subject to prejudice among the higher grade elite, while highly graded individuals, prized by the Federation for their quick wits and aptitude, may come under greater suspicion for being spies or Federation employees traveling under cover.

Initial Grade Table (H6)

Grade – Aptitude Limitations
Alpha – Minimum Social Aptitude 4, Minimum Intellectual Aptitude 3
Beta – Minimum Social Aptitude 3, Minimum Intellectual Aptitude 3
Gamma – Maximum Social Aptitude 4
Delta – Maximum Social Aptitude 3
Ungraded – No limitations (but cannot come from a Federation planet)

Grades and Related Careers Table (H6)

Grade - Career - Existing Characters of This Grade

Alpha - Academic
- Activist - *Blake*
- Administrator - *Servalan*
- Advocate
- Dilettante
- Doctor
- Diplomat
- Entrepreneur
- Federation Investigator
- Pilot - *Tarrant*
- Telepath
- Technician - *Avon*

Beta - Academic
- Activist
- Administrator
- Advocate
- Doctor
- Entrepreneur
- Federation Investigator
- Federation Security - *Travis*
- Federation Trooper
- Mercenary - *Jenna*
- Pilot
- Technician - *Soo-Lin*
- Telepath

Gamma - Activist
- Administrator
- Criminal
- Doctor
- Federation Security
- Federation Trooper
- Mercenary
- Pilot
- Scavenger
- Smuggler
- Technician
- Telepath
- Worker - *Gan*

Delta - Activist
- Criminal - *Vila*
- Drifter
- Hunter
- Outcast
- Scavenger

- Smuggler
- Telepath
- Combatant
- Worker

Ungraded – Any (Except Federation) - *Cally & Dayna*

Current Status (H3)
This represents the characters current standing from the viewpoint of The Terran Federation.

Citizen
Slave
Outlaw
Outsider

Aptitude (H3)

Your character has five basic aptitudes. These are inborn abilities, and form part of the make-up of each individual. They are as follows:

(H4) Social Aptitude
Represents the ability of the character to interact with other people. Combines innate charm, grace, personality as well as things like body language and dress sense. Avon and Servalan both exhibit large quantities of charisma, so their social aptitude will be high. Blake is a natural leader, so he has a higher than average social aptitude too. Vila and Gan are a little socially inept, so their social aptitudes will be lower. A high Social Aptitude is generally needed for careers involving a high degree of personal interaction, such as entertainers, politicians, merchants and so forth.

(H4) Intellectual Aptitude
This aptitude represents the intellectual capacity of the character, and covers such areas as knowledge, memory and understanding. Avon is supremely intelligent and therefore has one of the highest intellectual aptitudes of anyone. Gan is a bit slow; thus his intellectual aptitude will be lower than the rest. Vila pretends to be stupid, but is in fact fairly shrewd. A high Intellectual Aptitude is generally needed for careers where the ability to think clearly and retain information are important factors, like scientists, lawyers, doctors and investigators.

(H4) Technical Aptitude
Representing the character's natural affinity for fine manipulation, technical application and the use of mechanical objects; in the sense of constructing things, taking things apart and using technology. Technical Aptitude is also handy in a gunfight. Most of Blake's crew are technically aware. Vila in particular has great technical aptitude, but he is rather single-minded in application (taking things that don't belong to him). Dayna, as a weapons technician, also has a good technical aptitude. As usual, Avon being a computer genius, scores highly here too. In a universe of high technology, this is an important Aptitude for most characters. Careers where this Aptitude is of particular importance include engineers, pilots and weapons experts.

(H4) Physical Aptitude
This represents the characters overall physique, strength, constitution and general health. Gan is undoubtedly the strongest of Blake's 7, so his physical aptitude is among the highest. Blake himself is pretty tough so he has a higher-than-average physical aptitude and Dayna is used to fighting with all manner of ancient weaponry and is therefore fit and tough. Careers that require a

character to have a high Physical Aptitude would be those involving a great deal of physical exertion combined with good constitution, such as labourers, combatants and bodyguards.

(H4) Natural Aptitude
Less tangible than some of the other aptitudes, this is innate sentience; awareness of the inner self and an affinity with one's surroundings. This is a key aptitude in determining a character's capacity for psychic manipulation and mental telepathy. A high natural aptitude is generally needed for careers where the character spends a lot of time outdoors, like hunters and outcasts. Cally, as a Telepath exhibits the greatest natural aptitude of the Blake's 7 crew. A natural aptitude of 5 or 6 is required to take the Telepath career. If a player character has a natural aptitude of 5 or higher, but is not a Telepath, they can take one psychic skill as a latent Telepath, but this is always limited to a maximum rating of 2.

Assigning Aptitude Scores Table (H6)

Aptitudes are rated on a scale from 1 to 6, as follows:

Value	What this value means
1	Poor
2	Fair
3	Good
4	Very Good
5	Outstanding
6	Exceptional

When talking 'in game' about how good your character is in an Aptitude, you should try to use the description rather than the value number.

You have 36 *Bonus Points* to assign to Aptitude values for your character.

- Each Aptitude must have a value of at least 1 (poor)
- It is recommended that you start with values of at least 2 (fair)
- The maximum value for an Aptitude is 6 (exceptional)
- To increase from one value to the next costs the difference in points between your current value and the new value (so to go up from value 3 to 4 costs four points)

Cost of Aptitude Table (H6)

Value	Bonus Point cost
1	1
2	3
3	6
4	10
5	15
6	21

If you have points left over, these are added to your *Bonus Point cache*, to be used to add to the points that you receive to gain skills, or to be saved for Spotlight Time

Non-Player Characters & Aptitudes (H4)

Non-Player Characters (NPCs) are in-game personalities controlled by the Director. Certain important NPCs (Major Speaking Parts, or MSPs) will have Aptitudes at the same or similar values to those of player characters. Others, such as Speaking Parts (SPs) or Extras will have significantly lower values, reflecting the disposable nature of their on-screen presence.

Extras (H5)

Extras are the faceless Federation Troopers, Space Rats and other un-named bit-parts who populate the background of the game while playing no significant role in the on-going story. Extras are not as capable as player characters or MSPs, and their aptitude values reflect this. Generally, the Aptitude values of an Extra will be no higher than 2 (fair).

Speaking Parts (H5)

Speaking parts range from those relatively unimportant characters (speaking parts, or SPs) who are often named and/or who get to interact with player characters along the way, to more crucial protagonists (Major Speaking Parts or MSPs), who are on a level similar to that of the characters themselves. In the case of SP's, their Aptitude values are likely to be around 2-3 (fair to good). MSP Aptitude values will rank at least as highly as player characters. The Director is encouraged to generate several of these MSPs for her games and introduce the same MSPs several or more times throughout the course of a series.

POSSIBLY INCLUDE A LIST OF EXAMPLE MSPs (MAJOR VILLAINS, HEROES TO BOOST THE RANKS OF PLAYER GROUPS ETC) AT THE END OF THE BOOK WITH A REFERRAL TO THE RELEVANT CHAPTER HERE?

Skills (H3)

Skills represent knowledge and techniques that may not come naturally, but are instead the product of training and experience. To become very good with a skill, a degree of natural aptitude is also useful. Every skill can be tied to a single Aptitude.

The Skill Ratings Table (H6)
Skills are rated according to the proficiency level of the character.

Skill Rating	Description
0	Basic
1	Practiced
2	Competent
3	Proficient
4	Skilled
5	Expert
6	Master

When talking 'in game' about how good your character is in a skill, it is recommended that you try to use the description rather than the rating number.

Acquiring Skills (H4)

[["I'm just wondering how long we're going to live to enjoy our new found skills". [Avon – Time Squad]]]

A player starts with 30 Bonus Points (plus any saved or left over from acquiring Aptitude values) with which to "buy" skills and skill ratings for his or her character. Alternatively, the character can have a previous Career, giving him ten skills, which start at a rating of 0 and a further 22 points to buy skills and skill ratings. The Actor can spend all or some of these points, deferring any remainder points to his Bonus Point cache.

- A player needn't assign a value for a skill if they do not want to
- The maximum rating for a skill is 6 (master)
- To increase from one rating to the next costs the difference in points between your current rating and the new rating (so to go up from rating 3 to 4 costs two points)

Cost of Assigning Skills Table (H6)

Skill Rating	Bonus Point cost
0	1
1	2
2	3
3	4
4	6
5	8
6	10

Upgrading Skills & Aptitudes With Bonus Points (H4)

A pilot becomes more proficient with the operation of a spaceship the more time he spends at the controls. Practical combat experience will improve a mercenary's weapon skills. Experience teaches a diplomat how best to negotiate with dignitaries from other worlds. Over time, a merchant becomes more skilled in purchasing goods at the lowest prices. As the player characters take part in their adventures, they will gain practical knowledge and experience, represented in B7RPG by the awarding of bonus points at the end of each episode.

The player can spend bonus points on improving Aptitude values and Skill ratings, but only at the end of episodes. The cost of improving a skill rating is the same as the cost of buying a skill during the character creation process, but the player may only upgrade by a maximum of two ratings per skill for every end-of-episode upgrade.

At the end of each episode the player character will be awarded further Bonus Points. These may be used to improve the ratings of Skills or Aptitudes a character already has, or to obtain new Skills. Bonus points may also be stored for other uses (see Bonus Points below).

- When purchasing a new Skill the player may not increase the rating any higher than 2 (competent).
- No Skill may rise above a rating of 4 (skilled). Exceptions noted below.
- If the Skill is part of a set career list of Skills, the figure may rise to a maximum rating of 6 (master), but only as a result of using Bonus Points.
- During the initial character creation process even career list Skills must not rise above 4 (skilled).

- Aptitudes can be increased only by one value at a time; for example, an Aptitude cannot go up from a value of 4 to 6 in one go it would need to attain 5 at the end of the first episode and then rise to 6 at the end of the next (assuming enough Bonus Points are available).

Using Skills (H4)

To make a Skill check, roll:

Number of dice (d6) equal to (Aptitude value +Skill rating) - wounds received

Each die that comes up with a number equal to or higher than the *Target Number* (TN) is counted as a success. Generally, only one success is needed to narrowly complete an action, but there may be complications with such a marginal result. Two successes represent a reasonable level of success, with no resulting complications and more successes representing correspondingly greater levels of achievement. Outcomes are left to the discretion of the Director who should reward success accordingly.

Setting Target Numbers Table (H6)

The Director generally decides the difficulty of a task and sets the TN accordingly. Often, the Director will listen to a player when setting the TN because he might have a different view of the situation and a consensus of opinion between all players and the Director should be encouraged. However, if conflict of interest arises, the Director has the final say.

TN - Difficulty Level - Roll or Not? - Example
1 - Easy - Never - Scrambling over a low wall or a higher wall with assistance.
2 - Routine - Rarely - Scrambling up an incline, with plenty of ledges and handholds or a steeper cliff-face but with all the necessary rope, crampons and climbing gear.
3 - Challenging - Mostly - Climbing a sheer cliff with just a length of rope.
4 - Demanding - Always - Climbing a sheer cliff unaided.
5 - Daunting - Always - Climbing a sheer cliff unaided and at speed.
6 - Formidable - Always - Climbing a sheer cliff face with no equipment, at speed and in gale-force winds

[[Example of setting a TN for an unopposed roll here]]

Opposed rolls (H4)

Sometimes a player character may be attempting an action and another character is competing with them. The most common of these situations will arise in combat where one character is pitting their skills and wits against an opponent. In these circumstances, the Director decides the TN for each character involved. Players make their own Skill roll (with the Director rolling for any MSPs or SPs) and compare the number of successes. The character with the most successes is deemed the 'winner', with the number of successes achieved by the loser deducted from the winner's result in order to determine an overall level of success.

Setting the TN is easier with opposed rolls than it is with unopposed rolls, because the TN depends mainly upon the ability of the competing character. This is represented by whether the opposition is an Extra, a SP or an MSP. The TN's are as follows:

Extra or SP - 3
PC or MSP - 4

[[A Federation Trooper is brawling with Dorn. Dorn gets four dice (4d6) to roll (three from his Physical Aptitude and one from his Combat; Brawl Skill), needing 3's or higher (because he is fighting an Extra). He achieves four successes. The Trooper, with only 2d6 (Physical Aptitude = 2, Combat; Brawl = 0) and requiring 4's or higher (because Dorn is a PC), gets only one success. Dorn wins the combat, but his four successes are reduced to three. He still knocks out the Trooper.]]

Trying again (H4)

If a character fails on a Skill roll, there may be an opportunity to try again. The player should check the Skill description to find out if, and under what circumstances, a character can try again. Many Skills, however, have natural consequences for failing and these must be accounted for. Some Skills cannot be tried again once a check has failed for a particular task.

Unskilled rolls (H4)

Where a character attempts something for which he has no relevant Skill rating, he can generally do it at half his relevant Aptitude value (rounded down). So, if a character with a Technical Aptitude of 4 were trying to fire a laser cannon, but lacks the *Weapons; Support* Skill, he would roll just 2d6. A character with a Physical Aptitude of 3 attempting to use a sword without the relevant Skill would roll only 1d6. Some Skills cannot be used untrained at all. For specific instances, see the table below.

Skills Table (H6)
The skills are listed below and under the Aptitude that most commonly governs the use of the skill.

Social - Intellectual - Technical - Physical - Natural
Bluff - Bureaucracy - Alien Technology**1 - Strength - Animal Handling
Commerce - Chess/Gaming - Computers - Balance - Awareness
Contacts - Cultures - Combat, Guns - Climb - Coercion*1
Diplomacy - Drugs/Toxins - Combat, Support - Combat, Brawl - Discipline
Disguise - Forgery - Cybersurgery**1 - Combat, Ancient - Prediction*1
Influence1 - History - Demolitions - Fitness - Ride
Perform - Interrogate - Drive - Intimidate - Survival
Seduction - Law - Electronics - Jump - Telekinesis*1
Style - Linguist - Mechanics - Stealth - Telepathy*1
       - Observation - Medical - Swim - Teleportation*1
       - Politics - Pilot
       - Psychotherapy1 - Robotics**1
       - Religion - Sleight of Hand
       - Research – Security Systems
       - Science - Ships Sensors & Systems
       - Xeno Biology1 - Ships Weapons

Social	Intellectual	Technical	Physical	Natural
Bluff	Bureaucracy	Alien Technology**1	Balance	Animal Handling
Commerce	Chess/ Gaming	Computers	Climb	Awareness
Contacts	Cultures	Combat, Guns	Combat, Brawl	Coercion*1
Diplomacy	Drugs/Toxins	Combat, Support	Combat, Ancient	Discipline
Disguise	Forgery	Cybersurgery**1	Fitness	Prediction*1
Influence1	History	Demolitions	Intimidate	Ride
Perform	Interrogate	Drive	Jump	Survival
Seduction	Law	Electronics	Strength	Telekinesis*1
Style	Linguist	Mechanics	Stealth	Telepathy*1
	Observation	Medical	Swim	Teleportation*1
	Politics	Pilot		
	Psychotherapy1	Robotics**1		
	Religion	Sleight of Hand		
	Research	Security Systems		
	Science	Ships Sensors & Systems		
	Xeno-Biology1	Ships Weapons		

* These are psychic powers and require a Natural Aptitude value of 5 or 6.
** Cybersurgery requires the character to have both the Electronics and Medical Skills at the same rating
** Robotics requires a character to have Computers, Electronics and Mechanics at the same rating
** Alien Technology requires a character to have an Intellectual Aptitude and Technical Aptitude of 4 or higher and, if the technology enhances a person's psychic powers, then a Natural Aptitude of 5 is also needed.
1 The character cannot use this Skill at all, if he or she does not possess a Skill rating of at least 0

Skill Descriptions (H3)

Social Skills (H4)

Social Skills are those skills a character employs when interacting with other individuals. These Skills include those required to negotiate with bureaucrats, to use words and body language to captivate an audience and to browbeat folks of lesser status. Some of these Skills can be replaced or affected by the way the Actor plays their role. A balance should be aimed for, mixing the Actor's natural ability to roleplay and the character's Skill-set.

Bluff (H5)
[["Ah no. No, no, no, no. I was talking to my men. Communicator. My men are positioned all around here. I give them their orders through this and I can hear them answer." [Vila – Powerplay]]]

The art of making outrageous or untrue claims seem plausible. Bluff includes elements of acting, con-artistry, fast-talking and mis-leading body language. A player can use the Bluff skill to talk their way into or out of a situation, to lie to somebody and get away with it, to give the impression their character belongs somewhere they shouldn't be or are legally doing something they should not be doing.

Bluff is usually an opposed roll. Discipline would normally be the opposing skill.

INSERT TABLE OF OPPOSED ROLL EXAMPLES SOMEWHERE IN THIS CHAPTER

Commerce (H5)
[[“One hundred million? Are you sure whatever it is, is worth that much?” [Travis – Deliverance]]]

Commerce is the skill of the merchant, the trader and the entrepreneur; the skill of buying and selling goods for maximum profit and minimum outlay.

Commerce could be an opposed roll vs. the opposition’s own commerce skill when, for example, negotiating a price for goods.

Alternatively commerce could be used unopposed when, for example, appraising the value of goods.

Contacts (H5)
[[“Jenna, get on the communicator and see if you can contact your friend Largo”. [Blake – Shadow]]]

A character with proficiency in this Skill has a well-established and carefully nurtured network of friends and acquaintances scattered across the Galaxy. They could be business acquaintances, or they might owe the character a favour (or vice-versa). They needn’t be good friends, or even friends at all. This skill is often a useful tool for the Director when she wishes to introduce new NPCs who might have useful information for the Actors. Remember, some contacts will be lifelong friends of the character, others will be less well known. There is always the possibility that a less well-known acquaintance could turn informer and shop a rebellion crew to the Federation.

Contacts is an unopposed skill.

Diplomacy (H5)
[[“But of course. I understood -- perfectly. Discretion and delicacy are the very watchwords of my organization. Just tell me your requirements and I will see that you are provided with the most sophisticated -- and subtle -- forms of satisfaction”. [Krantor (to Servalan) - Gambit]]]

This skill covers negotiation, delicacy, tact, cunning and gentle persuasion, especially in formal situations. It is the skill used by mediators to encourage mutual agreement between opposing characters, or by strong willed characters attempting to cajole fellow crew members into accepting their way as the right way.

Diplomacy is normally an opposed roll vs. the opposition’s own diplomacy skill when, for example, negotiating or arguing a point.

Disguise (H5)
[[Oh, yes. I'll recognize him.” [Blake – Seek, Locate, Destroy]]]

The Skill of passing oneself off as somebody else, using many different techniques, such as applying make up, adopting a different body posture, wearing different clothes and so on. The

disguise can be either a "generic" individual (which can be relatively simple –maybe changing clothing style and a wig or hat), or mimicking somebody specific, which is far harder to achieve.

Disguise would be an opposed skill, vs. the viewer's observation skill (or possibly awareness, depending on circumstances).

Influence (H5)
[["I am Secretary Rontane, personal representative of the President". [Rontane – Trial]]]

Influence is used to get people to do as they are asked (or told) by use of threatening techniques rather than benign diplomacy. Characters who use their influence, use their position, who they know, threats, bribery and general browbeating in a mentally intimidating fashion.

Influence is normally an opposed roll vs. the opposition's own influence skill if the character's involved are each trying to gain an advantage over each other. If only one is trying to win over the other, discipline could be used in opposition, instead.

Perform (H5)
[[ ]]
Representing the artistic competency of the musician, singer, actor or dancer. A character skilled in "perform" can hold an audience's attention and earn money for providing entertainment. A good performance can alter the mood of a person or group of people, so that any later diplomacy or seduction attempts will be somewhat easier.

Seduction (H5)
[["Yes, of course. But why so formal, Rai? What can be so important that we can't discuss it in a more relaxed way? Oh, Rai, come here". [Servalan –Seek, Locate, Destroy]]]

This is the skill of seductive provocation, used to make another individual (usually of the opposite gender) pliant and obliging. Sexual connotations apply, of course, but Seduction could also be used as a more subtle form of Diplomacy or a less aggressive form of Influence where appropriate.

Discipline is normally an opposed roll vs. the victim's discipline, if he is trying to resist.

Style (H5)
[["Oh, very attractive. A little old fashioned, and not my colour, but it'll do very nicely." [Servalan –Aftermath]]]

The art of dressing fashionably, knowing what 'works' with what and possessing the ability to wear the most audacious outfits with grace and panache. Somebody who dresses with style is more likely to be able to succeed with his or her other social skills. Someone who, for example, attempts to use their Influence, may get a boost from Style if their appearance is as intimidating as their manner. Similarly, a well-dressed and well-presented diplomat may enjoy greater degrees of success than a dishevelled and scruffy looking individual.

Style is an unopposed skill. It is usually used to supplement another social skill.

Intellectual Skills (H4)

These are skills pertaining to the mind, the intellect and wisdom. Intellectual Skills are utilised

when seeking information, attempting to recollect some vital but forgotten pearl of wisdom or in dealing with other cultures, other characters and situations where a modicum of intelligence may be helpful.

Bureaucracy (H5)
[[“Have you approved my requisitions for personnel and equipment?” [Travis – Seek, Locate, Destroy]]]

Everything concerned with administration, red tape, paper shuffling and the general mechanics of officialdom. Characters with a high value in this skill will know which is the correct paperwork needed in order to requisition a delivery of explosives or to land a spaceship in port, etc. With this skill forms and questionnaires never bamboozle the character; they fill them in correctly and rarely have any trouble with Federation Administrators.

Chess/Gaming (H5)
[[“Speed chess. The only game of skill in this establishment”. [Croupier –Gambit]]]

Playing chess, board games, gambling and other games of chance or skill. Games of a wagering nature are often determined as a result of luck, rather than skill. A player can increase his chances by combining Chess & Gaming with Bluff, or by cheating (Sleight of Hand). It may be necessary to use a random dice roll to determine such outcomes, rather than using this Skill. Similarly, physical games such as athletic type sports are not covered by Chess & Gaming.

Cultures (H5)
[[ ]]

Representing general anthropological knowledge of the various different branches of humanity now spread across the many Terran planets of the Galaxy. At the Director's discretion, this Skill may also be used to boost understanding of Xeno (alien) based cultures.

Drugs/Toxins (H5)
[[“We've come to learn what we can about the new drug the Federation’s using” [Tarrant – Traitor]]]

This skill represents the knowledge and correct application of drugs, poisons and antidotes, including all pharmaceuticals and narcotics and covering both natural and synthetic toxins.

Forgery (H5)
[[“Well, if there is any evidence, it's been faked!” [Blake –The Way Back]]]

The ability to craft convincing fakes. Generally relating to documents such as ID papers or bureaucratic forms, this Skill could equally encompass the forging of money, works of art or even electronic fakes, such as computer software. In the latter case, the Forgery Skill would be aided by any skill the character has with Electronics or Computers.

History (H5)
[[“Mm, pre space age, planet Earth. He was the commander of a British garrison in America, having trouble with hostile natives, redskins. Ashley ordered blankets from smallpox victims to be baled up and sent to the hostile tribes.” [Blake - Killer]]]

[[“It is the legend of my people. They were cast out. Unfit to share the soul of Auronar”. [Cally –

The Web]]]

If the character is Terran, this Skill represents learned knowledge of Earth and Federation history. If the character hails from Auron or Helotrix, then this Skill covers the history of those planets, respectively. At the Director's discretion History could also cover Galactics and alien histories.

Interrogate (H5)
[["So when I refuse to answer his questions we'll get into the dreary process of subjecting me to extreme pain and suffering." [Avon –Powerplay]]]

A technique of questioning where other, more sociable (persuasion, influence, intimidation), techniques have failed. Interrogation normally involves some form of deprivation and/or physical pain and sometimes tools and drugs especially developed for the task. The TN should reflect the character of the victim, their loyalty, stubbornness and ability to withstand personal discomfort. A character subjected to interrogation may need to make a Morals Test. A character's Fitness Skill can be used to see how well the character can withstand the pain inflicted by torture.

[[Reference to Discipline & Stress required here]]

Law (H5)
[["The accused has been found guilty on all charges. His crimes have been accorded a Category Nine rating, and as such are adjudged most grave. In sentencing you, the judgment machine has taken into account your past record, your service to the state, and your loyalty to the Federation. None of these have mitigated in your favor. It is the sentence of this tribunal that you be taken from this place to an area of close confinement. From there you will be transported to the penal colony on the planet Cygnus Alpha, where you will remain for the rest of your natural life. This matter is ended." [Arbiter –The Way Back]]]

The knowledge and application of the labyrinthine laws of the Federation are covered by this skill. At the Director's discretion, this Skill may also cover the laws of alien worlds.

Linguist (H5)
[["The translator unit has identified your language as Terran, and is translating my words into a form which I hope you will understand." [Voice –The City at the Edge of the World]]]

The standard language of most worlds is Terran and most characters will speak it. There are a few backward planets where they speak an older form of Terran and some other planets whose language has evolved into something quite different. The Linguist can read or speak most versions of Terran, or at least work them out enough in order to communicate effectively. At the Director's discretion this skill may also encompass alien languages.

Observation (H5)
[["I've just been spotted. The alarms are ringing. I thought you ought to know". [Vila –Seek, Locate, Destroy]]]

This is the ability to spot the otherwise unremarkable, the hidden or the subtle. Observation might be used by a character looking for a hidden door in a dark corridor, or it could be used to read the body language of a suspected liar in an attempt to uncover their falsehood. Observation differs from Awareness, being an active skill, whereas Awareness is more passive.

Politics (H5)

[[“The Lindor Strategy. That's what they called it. It began with the rigged elections which removed you from power and will only end when you return to your planet as the puppet leader of a subjugated people..” [Blake – Bounty]]]

The power play of situations and personalities. Politics covers the character's ability to turn any given situation to their own advantage by catching out the opposition, debating or otherwise conniving to produce a result by any and all means possible. A character with high scores in Politics will have the innate ability to humiliate his/her foes with caustic wit and embarrassing revelations.

Psychotherapy (H5)
[[ ]]

This is the treatment of mental and emotional disorders through the use of psychological techniques. The method is designed to encourage communication of conflicts and reveal insights into problems, with the goal being relief of symptoms, changes in behaviour leading to improved social and vocational functioning, and personality growth. Psychotherapy is used to alleviate the effects of stress (see Stress rules on page XX).

Religion (H5)
[[A Church? [Gan – Pressure Point]]]

The Federation destroyed all churches and banned religion at the beginning of the New Calendar. Religion is the underground study, knowledge, and perhaps even practice of, all forms of religion. Religion also covers the character's intellectual understanding of theological matters in order to debate the subjects of faith and iconography.

Research (H5)
[[“Well, I doubt whether we'd understand the manuals, so go ahead and try one. Go on”. [Blake – Cygnus Alpha]]]

If you don't know something, look it up. This Skill represents the ability to find out information otherwise unknown to the character, using many means at the character's disposal including computer and AI reference libraries, interconnected to the Terran nexus.

Science (H5)
[[“If it is a collapsed white dwarf star, gravitational distortion will tear the Liberator apart. Our remains will spread out over the entire surface adding a thickness of a few atoms to its diameter.” [Avon –Dawn of The Gods]]]

Science is a catch-all skill representing knowledge of mathematics, physics and astrophysics. Much of the science in the Blake's 7 universe has only a modest basis in real science, so players should bear this in mind when coming up with their own pseudo-scientific explanations.

Xeno-Biology (H5)
[[“Confirmed. The species is alpha seven oblique five. Known as the moon disc, it was greatly prized for its partial telepathy and its aptitude to move short distances to avoid direct sunlight.” – [Zen –Shadow]]]

The knowledge of alien species, including physiognomy, anthropological cultures, ecosystems and biological makeup. A character with proficiency in this skill will know which aliens are

dangerous and which are benign, which may be useful and which should be avoided at all costs. In the case of intelligent alien lifeforms, the Xeno Biologist may also possess enough knowledge of customs and culture to interact with the alien on a meaningful level. Xeno-Biology does not cover alien linguistics, nor does it cover alien technology.

Technical Skills (H4)

Technical skills are those concerned with using, repairing and building technological items, gadgets and/or equipment. Technical skills generally require an understanding of how machines work and the manipulative skills required to operate or fix them correctly.

Generally speaking, technology has a sophistication or complexity level and the operator needs appropriate training or expertise in order to use technology of a higher complexity, as represented by the Target Number (TN) required. So, a "Ships Systems" feature on board a spaceship with a rating of 4 has a TN of 4 to operate correctly. See also Space Combat (XX).

Alien Technology (H5)
[["Well, I must say all this technology has an organic feel about it. It's not just advanced; it's .." [Avon –Cygnus Alpha]]]

With this skill, characters can attempt to figure out, use and even repair items and machinery constructed by alien civilizations. Some alien gadgets may have biological (biotech) components, others will operate almost magically, powered by weird crystals or unknown energy matrices, others still will enhance a Telepath's natural psychic abilities. Mechanics, computers, science and computer skills may all be helpful to characters trying to figure out how to use alien technology.

Working out how to operate or repair alien technology requires an unopposed roll.

Computers (H5)
[["Kerr Avon. When it comes to computers, he's the number two man in all the Federated world". [Vila –Spacefall].]]

Computers in the B7RPG come as two types. Using the standard box-type computers, operated with keyboards and viewing screens, simply requires technical know-how. The Computers roll will determine whether or not the character can access information stored in the computer's data banks. He can also use the skill to write programs, hack into mainframes or access the Galaxy's internet-style resource, called the Hypernet. All characters in the B7 universe possess a fundamental understanding of traditional computers, which are an integral part of their society and used not only for information and communication purposes but also in controlling spaceships and other large mechanical devices. Target Numbers are based upon the sophistication (rating) of the technology, which do not exceed 3 for a basic computer (in the main, this type of computer is comparatively easy to operate).

The second type of computer is an altogether different kind of animal; far more advanced and possessing of a highly complex Artificial Intelligence, often with its own unique personality traits and quirks. These devices usually have names and communicate verbally with their users, rather than through a keyboard. Slave, Orac and Zen are three examples of this type of computer. Dealing with an AI requires Social Skills as well as Technical Aptitude. When seeking information from an AI computer, an Actor uses their Technical Aptitude together with whichever Social Skill he or the Director deem appropriate. So, if the character were simply trying to ask his AI to tell him about a particular planet, he would use the formula: Technical

Aptitude + Diplomacy, in place of the standard one. If the AI was being awkward, the character might need to use Technical Aptitude + Influence or even Technical Aptitude + Interrogation. AI computers are generally considered to have genuine personality, rather than a synthesized representation of character. Some may be more cowardly than others if threatened with physical violence or if truth revealing virus software is installed. These types of computer have higher degree of sophistication and therefore Target Numbers are 4 or higher.

See also XX

Combat; Guns (H5)
[["If she fires, the chances are that I would still pull the trigger. Do you want to risk it?" [Servalan –Aftermath]]]

This skill encompasses the use and maintenance of all pistol and rifle weapons, like Federation laser carbines, laser rifles and Liberator handguns. The skill is also used to fire old Earth small arms, like revolvers and assault rifles, though these are rare in the B7 universe. Combat, Guns covers aiming and firing of ballistics weaponry, general combat awareness, the ability to take evasive action, the best stance to take in order to fire a gun effectively and so on. Combat; Guns is an opposed skill roll, unless target firing.

Combat; Support (Weapons) (H5)
[["Get two men down to the landing site. Get the laser cannon out of the ship, and set it up in here." [Bayban –The City at the Edge of the World]]]

Weapons bigger than handheld guns, like energy cannons (laser cannons and neutron cannons), usually wheeled and generally operated by a two-man team, are covered by this Skill. Combat Support also encompasses older Earth artillery, like mortars, grenade launchers and other museum pieces.

Cybersurgery (H5)
[["The surgical mechanics did a perfect refit. I had the Weaponry Division make a few ... adaptations. They built in a Lazeron Destroyer, more powerful than any sidearm. No, the hand is fine, better than the original". [Travis –Seek, Locate, Destroy]]]

This is the skill of surgically grafting electronic augments and implants onto living persons. For a character to take this Skill, they need both Electronics and Medical at a rating at least as high as the Cybersurgery skill.

Cybersurgery skills are carried out as unopposed rolls.

Demolitions (H5)
[["I want total destruction so nothing can be recognized. If they sort through the debris and find the cipher machine is missing all they'll do is change their code and we'll have wasted our time". [Blake –Seek. Locate, Destroy]]]

Placing bombs and explosives correctly and setting the charges so that they go off at the right time, recognizing and deactivating the same types of devices; these are all encompassed within the Demolitions skill.

Demolitions skills are carried out as unopposed rolls.

Drive (H5)
[[“Thank you, Tyce. You may put the automobile under cover now.”” [Sarkoff – Bounty]]]

Drive is the ability to operate all types of ground vehicle. Standard vehicles will be far easier to drive than more complex or exotic machines, particularly alien vehicles which may also require an Alien Technology roll.

Electronics (H5)
[[“That's better than normal. I've got the personal intercoms working again.” [Tarrant –Animals]]]

This is the skill of using, repairing and modifying general electrical tools, equipment and apparatus. This is a required Skill for both the Robotics and Cybersurgery skills.

Electronics skills are carried out as unopposed rolls.

Mechanics (H5)
[[“Listen fingers, computers are yours, doors are mine. Right? [Vila – Time Squad]]]

This is the skill of using, repairing and modifying general mechanical tools, equipment, vehicle engines and apparatus. Mechanics is the skill used for opening purely mechanical locks and safes and is also a required Skill for Robotics.

Mechanics skills are carried out as unopposed rolls.

Medical (H5)
[[“There's no point in hiding it, our condition will deteriorate rapidly. If we don’t get drug treatment very soon, we shall die.”[Avon –Orac]]]

Covering first aid for injured people, diagnosing illnesses, being aware of the correct medication to use and the proper use of medical equipment and technology. Medical is required in order to take the Cybersurgery skill.

Medical skills are carried out as unopposed rolls.

Pilot (H5)
[[“I'm on three-quarter boost as it is. She's not responding! I'm going to maximum. It's all right. It's all right. She's slowing. Compensators beginning to hold. Come on, come on, that's my beauty. That’s...come on. Pull us back, pull us back. All right, she’s coming back. We're all right..” [Ensor – Deliverance]]]

The learned ability to safely operate and handle a spaceship or an aircraft in flight. Those with higher proficiency in this skill may be naturally gifted in the pilot seat, or may simply possess more flight experience. The Target Number required to pilot a spaceship successfully is based upon the complexity of the technology and therefore directly depends on the rating of the Drives feature of the ship. This means the Pilot skill is used as an unopposed skill roll. For more information, see spaceship operations (page XX)

Robotics (H5)
[[ ]]

The science or study of the technology associated with the design, fabrication, theory, and

application of robots. For a character to take this skill, he needs to have mechanics, electronics and computer skills all at the same level or higher.

Robotics skills are carried out as unopposed rolls.

Security Systems (H5)
[["It's simple enough. All authorized personnel have their palm prints filed in the computer. The blue sensor plate reads the print. If it conforms, the computer opens the door". [Avon – Spacefall]]]

This represents the character's ability to recognize, operate and bypass systems designed to prevent or detect intrusion, including security cameras, pressure plates, electrified fences, laser detection, tracers & bugs and communications systems. The skill can be used to operate or carry out general servicing, bypass such systems, or to jamb them to prevent them from transmitting.

Security Systems skills are carried out as unopposed rolls.

Ships Sensors & Systems (H5)
[["Sensor readings for selected moment are as follows. The explosion registered one point three. Disturbance peaked at one one five. Spectral analysis of residual vapour confirms presence of geritan explosive." [Zen –Orac]]
]
Used to successfully operate a spaceship's sensors, detectors, navigation console, communications and energy shields. In some cases, these operations will be covered by the ship's onboard AI, though possession of the skill is useful if no such AI exists, or if the AI is out of commission.

The Target Number introduced to use this equipment successfully is based upon the sophistication of the technology and therefore directly depends on the rating of the Ships Systems feature and is an unopposed skill roll. See also XX

Ships Weapons (H5)
[["Blasters are ranged and ready to fire." [Vila – Bounty]]]

The knowledge and skill to successfully operate and understand spaceship weaponry. On ships with an artificial intelligence, the computer will generally handle the use of weaponry, guaranteeing a much higher rate of accuracy and efficiency. Nevertheless, this is a useful skill to possess when flying a non-computer operated ship or attempting to scupper the operational efficiency of an enemy ship's weapons systems.

The TN to use this equipment successfully is based upon the sophistication of the technology and therefore directly depends on the rating of the Ships Weapons feature and is an unopposed skill roll. See also XX

Sleight of Hand (H5)
[["Very delicate. You know, with hands like that and a decent upbringing, he might have made a respectable pick pocket."[Vila –Time Squad]]]

The Aptitude to pick pockets, make coins vanish, switch cards in a deck and so on. This skill is representative of those with particularly nimble fingers.

Sleight of hand will mainly be used in opposed situations and would normally be opposed by either the Observation or the Awareness of the person being tricked.

Physical Skills (H4)

Physical skills generally require a degree of exertion, muscular strength and control.

Strength (H5)
[["Gan, when I give the word, let go of the door." [Blake –Cygnus Alpha]]]

Applying focused muscle-strength to a task; for example, bending metal bars, breaking down doors, gripping onto a rope or lifting heavy objects. It can be used in place of Combat; Brawl to grasp somebody in a stranglehold or arm-lock and keep them pinned.

Strength is used unopposed, when simply putting muscle power into a task involving an inanimate object (forcing a door open, for example) or opposed when contesting a task (holding down a captive).

Balance (H5)
[["All right, I'm going across. Will you come with me, Avon? Cally? Vila..." [Blake – Mission to Destiny]]]

Balance is the ability to maintain your footing on narrow beams and ledges or when the floor is uneven or moving. This skill is also utilized for operating successfully in zero-g environments.

Balance would be an unopposed skill roll in most circumstances.

Climb (H5)
[["There's a door on the ground floor, it's the only entrance. There is an open window round the back but it's high up. We've got to get onto that roof." [Blake – Bounty]]]

Climb represents the character's ability to scale walls, rock faces, trees, the sides of buildings and so on, with or without ropes and other aids. The more sheer the climb, the more difficult the surrounding conditions and the less equipment available, the higher the TN should be.

Climb would be an unopposed skill roll in most circumstances.

Combat; Brawl (H5)
[["You fight well. But you're still a woman." [Jarvik –The Harvest of Kairos]]]

Unarmed combat of all types is covered under this Skill –wrestling, punching, kicking and so on. Combat, Brawl is an opposed Skill check.

Combat, Ancient Weapons (H5)
[["I like the ancient weapons -- the spear, the sword, the knife. They demand more skill. When you fight with them conflict becomes more personal. More exciting." [Dayna –Aftermath]]]

A character with this Skill is trained to use all types of ancient weaponry. Swords, axes, clubs, spears, bows and crossbows are all encompassed within this skill. Combat, Ancient Weapons is used as an opposed Skill check.

Fitness (H5)
[["These exercises of yours, Cally, do not appear to improve the temper". [Avon – Voice from the Past]]]

Fitness represents the health, stamina and overall physical fitness of the character. Characters with a high rating in this Skill generally look after themselves and keep in good physical shape. Fitness is used to determine how long a character can keep going or how badly illness, toxins, injuries, deprivation and physical torture affect their constitution. A high rating in this Skill is also condusive to higher rates of healing and recovery.

Fitness skill checks are often opposed skill rolls.

Intimidate (H5)
[["Look, we only need the hand. If you want to stay attached to it, do as you're told." [Gan – Spacefall]]]

The act of forcing others to comply, using physical size, and implications of violence in order to frighten the victim into submission. This opposed to the social considerations employed by characters skilled in Influence or the more subtle tortures of Interrogation.

Normally used as an opposed skill check versus the victim's Discipline if the victim is passively opposing, but if the target is also trying to force his will over another he would use his own Intimidate skill.

Jump (H5)
[["I'll never get across there without somebody throwing me" [Dorn Wexford]]]

A character with this skill is adept in jumping over high obstacles or across wide distances. The distance jumped can be improved with a run-up, but only if the terrain allows.

Jump is normally an unopposed skill roll.

Stealth (H5)
[["And where have you been hiding?" [Avon – The Web]]]

The ability to sneak around and move without being noticed, making the most of any natural cover available.

This Skill is usually opposed to another character's Awareness in passive situations, or Observation if the other character is actively searching.

Swim (H5)
[["In it? Listen, I'm not very keen on water sports even at the best of times." [Avon –Aftermath]]]

A character with this skill is able to move about in water and keep themselves from drowning. TNs should increase depending on various aspects of the water, including temperature, turbulence, currents etc. A character attempting to swim while laden down with equipment, or wearing heavy clothing should also be penalized with a higher TN. The Swim skill should only be used to decide the outcome of a near-drowning incident if the character can hold their breath for the time it takes them to swim upward and break the surface. A character's ability to hold his breath under water should depend on his Fitness Skill and maybe his Discipline (representing self

control).

Swim is generally an unopposed skill roll, unless two characters are engaged in contest (race).
Natural Skills (H4)

Representing abilities and skills specific to the elemental nature of the character, including affinity, empathy and telepathy.

Animal Handling (H5)
[["Og. I mean no harm, Og. I want to help. I am your friend, Og. I think Justin is also your friend. You're very hungry, aren't you? Very, very hungry." [Dayna – Animals]]]

On many low-tech planets, animals are the main mode used for transporting goods from one place to another. Accordingly, this is a common skill among farm workers and colonists. It can be used to calm a wild animal and to handle domesticated beasts. The skill can also be used to train animals; dogs can be taught to follow trails, horses can be broken in and so on.

Awareness (H5)
[["I do not need to read minds to know that you lie". [Cally– Time Squad]]].

This is one of the few Natural skills a non-Telepath character may choose. It represents general perception and intuition. Sensing a trap, feeling something, somewhere is out of place, feeling eyes watching you or detecting the scent of Servalan's perfume hours after she has left the room; all of these things are covered by Awareness. Awareness is similar to Observation, but tends to relate more to mental awareness as opposed to visual alertness and is therefore a much more passive skill.

Coercion (H5)
[["That is why we had to control her. She would not have accepted us freely. [Saymon – The Web]]]

Coercion is the psychic ability to influence the actions of another individual. Simply put, the Telepath puts a thought into the mind of another person. The more simple the thought or the closer the thought to something the target may do or think themselves, the more likely the telepath is to achieve a favourable outcome. For example, a cowardly character is more likely to run away if the telepath coerces them into feeling the urge to turn and flee than a stronger character who might consider running away to be an unusual first choice. Coercing someone beyond the limits of the telepath's sight is very difficult, but with several strong minds operating together, it is possible to employ the skill at interplanetary distances.
The Coercion Skill is generally opposed to the target character's Discipline. A failed roll may result in the target character using their Awareness to identify alien thoughts within their own mind and, subsequently, reveal the player character as a telepath.

A character using Coercion always suffers a point of stress, whether the attempt succeeds or not.

Discipline (H5)
[["I will tell you nothing. [Cally – Time Squad]]]

Where Fitness marks constitution and physical health, Discipline measures self-control and mental health. The Discipline Skill is used to resist intimidation, interrogation and mental torture and enables a character to maintain self-control under stress. This Skill is also used to defend

against Telepathy and Coercion.

Discipline is normally used as an opposed skill roll against a wide range of contests.

Prediction (H5)
[["Madam, in ancient times they read the future from the torn out guts of small animals. Two millennia later it was in the remnant leaves of a herb in a drinking cup. Ask me, and I'd say that civilization has learnt a lot to little positive advantage." [Jarvik –The Harvest of Kairos]]]

Prediction is the psychic ability to see slightly into the future and to determine in advance whether the outcome of a particular action is likely to be good or bad. This is an inexact Skill, but can sometimes prove useful. A successful roll in this Skill may provide bonuses to other rolls made, particularly during combat where the character may use their sixth sense to predict their opponent's moves before they make them and act accordingly.

Ride (H5)
[[]]
A character possessing this skill is able to ride with a respective level of competence any animal already trained to be ridden. The Ride Skill does not cover the training of animals or the control of wild animals, though it may be used, in conjunction with a high Target Number, if the character attempts to stay on the back of a wild animal. To break-in a riding animal, the Animal Handling Skill would be more appropriate.

Survival (H5)
[["Listen. Her tracks show that she came this way. There are Sarran tracks as well. They're following her. We must get to her before they do." [Avon –Aftermath]]]

Staying alive in the wilderness and other hostile environments will require a decent score in this Skill. A high rating in Survival imparts the ability to recognize and follow animal tracks, to find food, construct shelters and generally survive the common dangers of outdoor travel.

Survival is an unopposed skill roll.

Telekinesis (H5)
[["What about telekinetic powers, the ability to exert a force at a distance? Maybe that's a secret you've kept." [Dayna - Dawn of The Gods]]

Telekinesis represents the mental ability to move objects through sheer force of will. Movement is kinetic, pushing or pulling the target object rather than physically lifting it and carrying it through the air. Thus, the object can only be moved along the ground, and only the initial force of thrust applied will provide momentum. The object is likely to travel much further on smooth, polished surfaces than on those of a rough or textured nature. Similarly, if the telepath wishes to make an object fly through the air, some kind of launch ramp must be used; the edge of a table, for example. Gravity will cause the object to fall at an appropriate rate, depending on the initial force used to push the object into the air.

The Target Number should rise depending on the size and weight of the object the telepath intends to move. Something small, like a pen, or a key would be relatively simple to shift, while a huge boulder weighing several tonnes would require tremendous telepathic strength (unless the boulder were teetering on a point and could be pushed over with the merest touch). Generally, a telepathic character can only move objects equal to or less than the character's own body mass without the Target Number rising to near-impossible levels. Any object heavier than this will

require huge effort of will.

Telepathy (H5)
[["You could receive my thought if I wished you to" [Cally –Time Squad]]]

Telepathy is essentially the gift of transmitting thoughts or reading somebody else's mind. The thought could be to a single person or to a number of people equal to the Telepath's Skill Rating. Telepathy is near instantaneous and can be over long distances. However, the longer the distance, the harder it is to send the message. Mind reading is a particularly difficult facet of this skill and this should reflect in TN scores.

THE FOLLOWING IN A BOX
Prediction, Telekenesis and Telepathy are all draining telepathic skills and even a moderately successful roll will result in the loss of at least one point of Stress, while greater degrees of success will result in higher Stress loss. Teleportation is stressful without exception and even a failed roll will cause a one point drain on the character's Stress levels.

Teleportation (H5)
Teleportation is the very rare and dangerous Skill of near instantaneous travel from one place to another using the power of thought. There are no easy instances of teleportation and nearly all uses of this skill should be set against TN scores of 5 or 6.

The consequences of a failed Teleportation Skill are too hideous to contemplate, and for this reason the Skill should only be used as a last resort when no other opportunity for escape presents itself. A badly bungled teleportation will result in the constituent atoms making up the teleported character's body transmitting to different and random locations. A partially unsuccessful teleportation (one where the roll is within a point of the Target Number) will result in the different body parts of the teleported character being transmitted to random points. An arm here, a leg there, and so on. Teleportation is restricted to a distance no further than three hundred feet. Beyond this and the telepath's essence becomes disrupted by natural energy waves in the surrounding atmosphere and the telepath is lost to the ether. Teleportation must take place through an atmosphere and cannot take place in a vacuum, such as space. The telepath may teleport himself and a number of other characters equal to the telepath's Skill Rating.

Non-Player Characters & Skills (H4)

Just as the PCs have skills, so too do the characters they meet in their adventures. Designating the NPCs skills is generally a straightforward matter and does not require the expenditure of Bonus Points, except when creating Major Speaking Parts.

Extras & Skills (H5)
Extras generally have ten skill ratings of 0 (Basic), where the skill is one defined by the Extra's Career. An Extra might have one of those Career skills at a rating of 2 (Trained), and one or two Career skills at a rating of 1 (Amateur) each. All other skills are counted as untrained i.e. they have no rating at all.

This means that for the most part, when making skill rolls for Extras, they will roll 4d6 or 3d6 if the skill is in one of their main areas of specialization, or only 2d6 for the rest of their Career Skills. They will roll only 1d6 for most other Skills (because their Aptitude Value will generally be 2 and Skill rolls are made at half Aptitude Value, if using them untrained).

Speaking Parts & Skills (H5)

SPs will have ten Career skills, most of which will be at a rating of 0 (Basic). However, they may have one Career skill at a rating of 3 (Skilled) and two or three others at a rating of 1 (Amateur) or 2 (Trained). MSPs will have skills generated in the same way as the player characters themselves.

Careers (H3)

Choosing a Career gives you certain advantages. First of all, your character receives basic training (skill rating 0) in ten career skills. In addition, having a Career enables your character to receive better training and experience and therefore begin his 'game-life' with higher levels of skill (up to rating 4).

Prior to their current situation, most characters probably held down jobs, professions or other ways of earning a living. Rather than just randomly assigning skill ratings, you may choose a Career. The Career determines ten of your skill selections at outset and restricts the free points you have available to spend on these or other skills to 22.

More than one career (H4)

You may also mix professions to create an entirely different Career, in which case one skill is deducted for each additional career and the starting skills are divided as equally as possible between the chosen careers. Thus an Academic/Activist must choose nine skills instead of ten, but he could choose four skills from the Academic list and five from Activist, or five from the Academic list and four from Activist. Criminal/Dilettante with a Doctorate has eight skills to choose from all three lists. He must therefore select three skills from any two career lists, with two skills coming from the final career.

Changing career skill choices (H4)

Several careers assume a hi-tech character background. You are welcome to discuss with the Director changing any non-conforming Skill; especially where the character comes from a planet with a low level of technology.

We'll look at this more closely if and when. As the B7 Universe unfolds a bit more, some careers will become important and others will become redundant. The following are general suggestions for possible careers)

Academic (H5)

(professor, lecturer, anthropologist, geologist, zoologist, xenologist, non-medical doctorate, strategist, futurologist, theologian, historian, pharmacologist, researcher, criminologist, linguist, philosopher, writer, psychologist).
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Computers, Cultures, History, Politics, Religion, Research, Science

Plus any three from the following:
Chess/Gaming, Contacts, Drugs/Toxins, Law, Linguist, Psychoanalysis, Xeno-Biology

Activist (H5)

(Insurgent, Rebel, Guerrilla, Political Dissident, Partisan, Resistance fighter).
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills

Bluff, Combat; Brawl, Combat; Guns, Climb, Computers, Demolitions, Forgery, Law, Research
Stealth

Administrator (H5)
(Bureaucrat, Financier, Chancellor, Clerk, Office Worker, Political Assistant, Supervisor)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Bluff, Bureaucracy, Computers, Commerce, Diplomacy, Influence, Law, Observation, Politics
Research

Advocate (H5)
(Arbiter, Barrister, Minister of Justice, Judge, Lawyer, Solicitor)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Bluff, Contacts, Diplomacy, Influence, Interrogate, Law, Observation, Perform, Politics
Research

Criminal (H5)
(burglar, pick pocket, drug-dealer, thief, booster, black market trader, forger).
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Climb, Contacts, Disguise, Forgery, Jump, Law, Mechanics, Observation, Sleight of Hand
Stealth

Dilettante (H5)
(noble, royalty, gold-digger, figurehead, playboy, millionaire)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Contacts, Chess/Gaming, Drive, Diplomacy, Linguist, Pilot, Perform, Ride, Seduction, Style

Diplomat (H5)
(negotiator, politician, representative, envoy)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Bluff, Chess/Gaming, Cultures, Contacts, Commerce, Diplomacy, Influence, Law, Politics
Style

Doctor (H5)
(medic, surgeon, shaman, anaesthetist, herbalist, psychiatrist, AI psychiatrist)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Computer Use, Cultures, Cyber-Surgery, Drugs/Toxins, Influence, Medical, Research,
Psychoanalysis, Science, Xeno-Biology

Drifter (H5)
(tramp, hobo, traveller, adventurer, trekker)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Awareness, Balance, Bluff, Climb, Combat; Brawl, Fitness, Jump, Sleight of Hand, Stealth
Survival

Entrepreneur (H5)
(businessman, company director, corporate hi-flyer, property mogul, entertainment mogul, magnate, trader, merchant)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Bluff, Computers, Commerce, Contacts, Diplomacy, Influence, Law, Observation, Politics, Style

Federation Security (H5)
(guard, investigator assistant, interrogator assistant, superior)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Strength, Combat; Brawl, Combat; Guns, Security Systems, Computers, Discipline, Drive, Intimidate, Interrogate, Observation

Federation Trooper (H5)
(grunt, sergeant, colonel, commander, captain, special forces, sniper, demos expert, trainer)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Climb, Combat; Brawl, Combat; Guns, Fitness, Intimidate, Jump, Stealth,
Plus any three from the following:
Strength, Combat; Support Weapons, Demolitions, Discipline, Observation

Federation Investigator (H5)
(detective, interrogator, spy, hacker)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Computers, Combat; Guns, Contacts, Discipline, Forgery, Influence, Interrogate, Law, Observation, Research

Hunter (H5)
(survivalist, tracker, trapper, naturalist, woodsman, outdoorsman)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Animal Handling, Awareness, Balance, Combat, Ancient, Fitness, Jump, Ride, Stealth, Survival Swim

Mercenary (H5)
(Assassin, bounty hunter, hired gun, bodyguard, guard, gunfighter)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Strength, Balance, Climb, Combat; Brawl, Combat; Guns, Fitness, Intimidate
Plus any 3 from the following:
Combat; Ancient Weapons, Combat; Support, Disguise, Jump, Observation, Stealth, Survival

Outcast (H5)
(con-man, escaped convict, mute, psychopath, loner, professional cheat)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Awareness, Balance, Bluff, Climb, Combat; Brawl, Jump, Survival
Plus any three from the following:
Strength, Animal Handling, Combat; Ancient Weapons, Disguise, Intimidate, Stealth, Swim

Pilot (H5)
(aircraft pilot, spaceship pilot)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Awareness, Balance, Computers, Electronics, Mechanics, Pilot, Science, Ships Sensors &
Systems, Ships Weapons, Style

Priest (H5)
(cleric, monk, nun, bishop, ecclesiast)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Cultures, Diplomacy, Discipline, Influence, History, Law, Linguist, Medical, Religion, Research

Scavenger (H5)
(scrap dealer, forager, searcher, salvage expert)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Balance, Climb, Combat; Brawl, Commerce, Intimidate, Jump, Mechanics, Observation, Pilot
Stealth

Smuggler (H5)
(slaver, drug runner, gun runner, black market operative, people smuggler)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Balance, Bluff , Drive, Intimidate, Observation, Pilot, Ships Sensors & Systems
Plus any three from the following:
Sleight of Hand, Combat; Brawl, Combat; Guns, Stealth, Interrogate

Technician (H5)
(science technician, lab assistant, pharmacist, computer technician, aerospace technician,
mechanical devices technician, weapons expert, gadgeteer)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Security Systems, Computers, Electronics, Mechanics, Observation, Research, Science
Plus any 3 from the following:
Alien Technology, Combat; Guns, Combat; Support, Drugs & Toxins, Robotics, Ships Sensors &
Systems, Ships Weapons

Telepath (H5)
(remote viewer, mutant, clairvoyant, mind reader, magician)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Awareness, Animal Handling, Balance, Bluff, Chess/Gaming, Diplomacy, Discipline, Medical
Religion
Plus any one from the following:
Coercion, Prediction, Telekinesis, Telepathy or Teleportation

Worker (H5)
(farm hand, farmer, hydroponics farmer, cattle driver, miner, lumberjack)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills

Animal Handling, Strength, Climb, Combat; Brawl, Fitness, Intimidate, Jump, Mechanics
Ride, Swim

Combatant (H5)
(barbarian, nomad, savage, warrior, fighter, soldier)
** Some descriptive text will go in here about this type of Career in the B7RPG universe**
Career Skills
Strength, Climb, Combat; Brawl, Combat; Ancient, Fitness, Intimidate, Jump, Ride, Survival
Swim

Further Characterization (H3)

In many ways, these finishing touches are the most important aspects of character creation. While
the Aptitudes and Skills make up the backbone of game mechanics, the Morals, Secrets and
Keywords really give an idea of the real person behind the numbers and ratings on the character
sheet. These final attributes actually drive interaction between characters (and Actors) while
creating some excellent opportunities for role-play.

Morals (H4)

Characters in the B7 universe often have divided loyalties, misplaced trust or flaws in their
nature. This is represented in B7RPG by the use of 'Morals'. You make a Morals check by rolling
1d6. If the number comes up in the range covered by the "low" Moral, then that facet of the
character wins out and the character must take the action as originally stated. Likewise, the
character must take the alternative action if the 'high' Moral is the stronger roll. When multiple
Moral checks are being made, the difference between the roll and the value is noted for each
success/failure. Successes are added together and compared against failures. The higher score
wins.

Each character has six Morals on his character sheet. Each Moral has a numeric value, and as a
pair, the total value adds up to 6. So you could have Cowardice 1- 4/Courage 5-6 or Cruelty
1/Compassion 2-6. Initially, the 'low' Morals range from 1-3 and the "high" Morals range from 4-
6.

Initial Morals Range Table (H6)

Low Morals (start level)	High Morals (start level)
Cowardice (1-3)	Courage (4-6)
Cruelty (1-3)	Compassion (4-6)
Greed (1-3)	Generosity (4-6)
Dishonesty (1-3)	Honesty (4-6)
Treachery (1-3)	Loyalty (4-6)
Suspicion (1-3)	Trust (4-6)

At Character Creation, you should make up to six changes to your Morals. Each change takes the
highest number from the left column of 'low' Morals and moves it to the right, or the lowest
number on the right column and moves it to the left. For example, if a player decides their
character is Courageous, they could move the 3 in Cowardice into Courage, resulting in Cowardly
(1-2) and Courage (3-6). In this instance the character is more likely to exhibit courage on a
relevant Morals roll than Cowardice. If, on the other hand, the player saw their character as
greedy, they might take the 4 and 5 from Generosity and move them into Greed. This would give

the character Greed (1-5) and Generosity (6). In a Moral check based on self-interest this character is highly likely to choose the selfish option over any altruistic alternative.

There should always be at least a 1 in the left hand column and a 6 in the right hand column of every pairing.

[[Example of generating Morals here]]

Using Morals in play (H5)

The Characters' morals are brought into play whenever they face a dilemma in which one facet of the character's basic personality contradicts an opposing facet. To begin with, the Actor and Director should determine whether or not the situation calls for a Morals test. The Actor can decide this, if he is uncertain how his character might react to a given situation, but usually the Director will call for a Morals test to inject some extra interest into the situation.

When there are several competing dilemmas Morals can be mixed and matched, with more than one Moral duet being checked. The opposing of morals may not be mingled at alternate levels. Thus Greed may not be opposed to Courage. However, Greed may be opposed to Generosity and if this fails, the player may ask the Director for a second roll, particularly if the situation makes this appropriate. When deciding how Morals should be used, the Director (or player) needs to determine the precise nature of the 'moral dilemma' in question and what the outcome of a 'low' Moral victory or the outcome of a 'high' moral victory would mean in terms of action.

[[Blake faces a moral dilemma. Kerr Avon is one of his longest serving crew members, but Blake suspects Avon of plotting a mutiny behind his back. Blake considers confronting Avon, but cannot decide whether this is the right thing to do or not. Accusing Avon would betray Blake's lack of trust and open a rift between the pair- one Blake is unsure he could ever heal if Avon turned out to be innocent. Conversely, trusting Avon would be a mistake if he really was involved in the suspected mutiny. Blake's player is unsure what to do for the best, so requests a Morals roll, based on Suspicion (1-3) and Trust (4-6). In determining the exact nature of the moral dilemma facing Blake, the Director agrees this Moral pair are appropriate and the situation is accordingly crucial enough to require a roll. Blake's player provides likely outcomes, *before he rolls*. If Suspicion wins the Morals test, Blake will go straight to Avon's cabin and confront him with the accusation. If Trust wins the Morals test, Blake will decide he must be wrong about Avon and give the matter no further thought. Once the outcome of the rolls is known, the player *must* follow his predetermined course of action.]]

When to make a Morals Test (H5)

Morals are there to help define the character's overall nature and the figures are designed to give the player an easily referenced idea of his character's integrity and likely reactions to certain situations. Morals tests should not be made for every single action the character takes. When utilized with dice rolls, they should be used discretely and sparingly, only introduced during those poignant moments when the personality of the character is tested, or when the player is genuinely unsure how his character would react in a given situation. As a general rule (though by no means one set in stone), the Director should limit Morals Tests to one per Episode per Actor, reserving rolls for the most dramatic moments of play.

Multiple Morals Tests (H5)

More often than not, a particular dilemma calls on more than one moral consideration and therefore a selection of different tests may be appropriate. In general, the Director and Actors should try to reduce any tests to a maximum of three Moral pairs. Where the most appropriate Moral pair to use is uncertain, players should use those pairs with the greatest difference in value and therefore reflect the strongest moral aspects of the character.

Where a multiple Morals check is deemed appropriate, the player should keep track of the difference in results between dice rolled. A high roll generally results in a positive (+), whereas a low roll results in a negative (-).

[[Vila stares hard at Avon, contemplating that other worthies offer. "That's a lot of money you're talking about," Vila stammers. Would he really dare sell his soul to Avon, sell-out Blake and take the ship? The others are on the planet surface. It would be easy enough to jam the teleporter and help Avon navigate the Liberator out of orbit.]]

In the above example, Vila has been offered a substantial sum of money in return for helping Avon steal the Liberator and deliver a highly expensive item to a buyer on a remote world. Blake and the rest of the crew are exploring the surface of a planet around which the Liberator has been placed in orbit. Rather than allow Vila's Actor to make the decision himself, the Director calls for a selection of Morals Tests and the respective pre-announced actions determined by proceeding rolls.

The first is obvious: Greed vs Generosity. Will the promise of money tip the balance and influence Vila's decision? By nature, Vila is a self-serving character. His Greed/Generosity scores are 1-5 and 6 respectively. In keeping with the rules, Vila's Actor declares the outcome of the rolls before the rolls are actually made. If Greed wins, the offer of money will likely convince Vila to betray his friends and side with Avon.

But Vila has served under Blake for a long time and feels a sense of loyalty to his leader. Unfortunately, this loyalty is not overtly high. Vila's Treachery/Loyalty scores are 1-4 and 5-6 respectively. The Director suggests a secondary roll, using the Treachery/Loyalty pair. Vila's Actor agrees that this seems appropriate and, once again, determines Vila's response before the roll is made. If Treachery wins, Vila will likely be sold to the idea of selling Blake down the river. If Loyalty wins, Vila will probably have second thoughts. Avon's offer is very tempting, but Vila's regard for Blake is evidently too high.

Vila is also a horrible coward and he greatly fears Blake's wrath, which will certainly come down on him hard if he betrays his captain. In this instance, Vila's Actor (possibly worrying that his character may get himself into a very bad situation if the previous two rolls are low) suggests the third roll. Vila's Cowardice/Courage scores are 1-5 and 6 respectively. If by some miracle Vila enjoys a sudden burst of bravado, he will give himself over completely to Avon's plan and the proposed mutiny will unfold. If, as Vila's player is hoping, Cowardice wins the day, Vila will be sorely tempted, but may fear Blake's wrath too much to go with Avon's offer.

Vila's player rolls 1d6 against Greed/Generosity and gets 3. So Vila is sold on one count.
Next he rolls 1d6 against Treachery/Loyalty and rolls a 4. So Vila feels his loyalties can bend a little where so much money is concerned. The Actor then rolls 1d6 against Cowardice/Courage. He rolls a 2.

This is a multiple Morals check, so the different scores must be compared to determine an outcome. At the face of it, the 2 to 1 win seems to suggest Vila will give in to Avon and betray

Blake. But remember the scores each have a value. The initial roll of 3 was 2 places from Vila's Generosity value and his second roll of 4 was just 1 place away from his Loyalty value, which means the low Morals outcome of this check has a score of 3 points (2+1). Conversely, his Cowardice result was 4 places away from his Courage score of 6, which means the high Morals outcome of this check has a score of 4 points. Clearly Vila is far too cowardly to give in to his greed or betray Blake. He refuses to help Avon, though he is sorely tempted.

Secrets (H4)

All characters in B7RPG harbor at least one dark secret; skeletons in the proverbial closet that play constantly upon their consciences. Some characters may have more than one Secret. The ambitious Actor may furnish his character with many Secrets, creating a truly duplicitous personality with plenty of intriguing mystery locked away in their past and just waiting for the right moment to emerge to daylight. Secrets will manifest themselves during game-play in a number of ways, affecting the way characters behave, the decisions they make, and the things they say. Some Secrets may be revealed during the game, but others may remain hidden throughout, acting only to drive the background personality of the Actor's creation, and adding extra dimension to ongoing plots.

In the TV series, character secrets were only interesting or fun if they revealed themselves gradually, piece by piece, the viewer observing the emergence of previously unknown information at the same time as the characters in the show. This way, the viewer's previous opinions on familiar personalities were challenged, the flawed nature of good, or the ambiguous nature of evil reinforced. The same should be true of the roleplaying game, where the secretive backgrounds of characters are emulated in the form of the Secrets rule. Every now and then, Actors and Director should be given a brief glimpse into the true background of each character in the game. Hints and clues, leaving the group guessing, enhancing the ongoing story and adding amplitude to the personalities of protagonist characters or NPCs. There is no reason a character's Secret must be revealed in full. But if, at the end of an episode, or a series, doing so would add greatly to the general climactic atmosphere of the story, doing so should be well rewarded by the Director.

Rewards for good use of Secrets, clever reveals, hints and clues are presented to Actors by the Director. If, during play, the Actor is able to make an in-game comment, or his character is able to perform some kind of reveal, in which clues are given as to the nature of his Secret(s), the Director may award Bonus Points respective of the Actor's effort. One Bonus Point reward reflects good use of a Secret, at an appropriate moment in game-play and without overpowering the rest of the story. Two Bonus Points should be awarded for a particularly skillful hint, challenging the opinions other Actors (and the Director) already have of the character in question. Additional Bonus Points may be awarded for exceptional subtlety, delivery of dialogue or action, or the deliberate steering of a scene by the Actor with the express intention of revealing a hint concerning their Secret(s). The more emotional, tense and thrilling the fashion in which the Actor uses his Secret reveal, the higher the Bonus Points reward should be.

Formulating Secrets Using Morals (H5)

Secrets should either be an embarrassment to the character, or too socially unacceptable to be openly known. Immorality, unethical actions, treachery against friends and the breaking of unwritten cultural codes are all good foundations for a Secret. However, the character himself may have his own unwritten code of honour or behavior and his Secret may only be unacceptable to him.

As a general rule, Secrets should expose hidden facets or previous history of the character, and the easiest way to formulate effective Secrets in this way is to use Morals.

The Actor should select the character's most contrasting Moral pairing then compose the basics of a Secret around the weaker or stronger of the two, whichever seems more befitting to the Actor.

[[Vila is a cowardly character and as such his strongest Moral pairing is Cowardice/Courage with a respective 1-5/6. His weakest Moral, therefore, is courage. However, a Secret based on courage would probably be something for Vila to boast about, and therefore inappropriate for the Actor's purposes. Instead, Vila's Actor focuses on the real extent of Vila's latent cowardice. Everyone knows Vila is a coward at heart, but few, if any, know just how deep his yellow streak runs. Many years ago, before his arrest for the crime of pick pocketing, and his subsequent incarceration in the penal colony on Sygnus Alpha, Vila was a member of a small-time gang of crooks operating in the sprawling cities of Earth. His gang were wanted for a long time by the local Federal unit and, knowing Vila was a member, offered him a great deal of currency in return for any information he cared to give. Vila was arrested and held in custody where Federal Investigators could safely bribe him without arousing suspicion from the other gang members. But when the head investigator, a huge man with shaven head and broken nose, entered Vila's cell, that worthy believed he was about to be the victim of violent interrogation, promptly broke down and betrayed all his friends. The bemused investigators waited for Vila to provide as much evidence as they required before revealing to him their original plans to bribe him with currency. At no point had they intended him any physical harm. Vila had volunteered everything as a result of his hopeless cowardice. In return for his information, Vila's sentence was greatly reduced, while the sentences of his fellow gang members were far harsher. They knew he had betrayed them and vowed revenge. Upon his release, Vila fled Earth - fearing friends of the incarcerated gang members would find him - and hooked up with Blake's crew. This is Vila's Secret and one he keeps buried deep inside. The only ones who know the truth are locked up on Cygnus Alpha. Hopefully, by the time they are released, Vila will be a long way from Earth.]]

Secret Key Phrases (H5)

The Actor should keep his Secret hidden from other Actors and Director. However, the Director will require some basic information pertaining to the Secret of each character in order to provide interesting plot developments and in order to judge Bonus Point rewards effectively. For this reason, each Actor should furnish their Director with a selection of Secret Key Phrases, which reference the main theme of their Secret. These should only be known to the Director, who must keep each list of key phrases secret from other Actors. She can then use the phrases to introduce elements of all Actor Secrets into his game, without knowing the precise nature of the Secrets themselves.

[[Vila's Actor provides his Director with the following key phrases pertaining to the Secret described in the previous example:

Penal Colony on Cygnus Alpha
Enemies want revenge
Pick Pocket
Federal Investigator
Cowardice

In a future episode, the Director introduces a plot hook in which a rebel friend of Blake's has been

captured and incarcerated in the penal colony on Cygnus Alpha. Blake sets course for the planet and the Director gives Vila's Actor a knowing look. Vila starts to appear nervous and seems to have all manner of reasons why the Liberator should avoid Cygnus Alpha at all costs. The rest of the crew is suspicious. But Vila is cagey. He reveals nothing, but the Director awards one Bonus Point for Vila's Actor who has introduced his Secret without revealing anything.]]

Key phrases should be subtle enough not to reveal the full extent of the Secret, but informative enough to give the Director something with which she can introduce relevant plot hooks and situations. Phrases can be anything from a single word to a full line of text. Different Secrets can be mixed up in the same list of Key Phrases, but the Director should endeavour to keep different Actor Secrets separate.

Keywords (H4)

Blake's 7 contained some memorable quotes and B7RPG attempts to emulate this in the form of Keywords. In game terms, this means the player looking at their character sheet and finding three 'keywords' that stand out or strike a chord. Keywords can be viewed as idiosyncrasies, traits or eccentricities in the player character's personality. They should be readily identifiable by others as being part of the character's essence, typical and specific to him. The character may even deny some of them, if they are not flattering. They should be included nonetheless.

Every Actor should pick three Keywords for their character. These should be chosen carefully, because the Actor will need to emphasize them during the course of the game. Words can come from the character's career (words likely to be used in that career, by workers in that field, etc), from the character's active skills (so diplomacy, or computers), something that the character likes to do, a hobby maybe (like speed chess), an allergy, a phobia, the place they were born, their status, a person or a thing; anything that is a part of your character or a part of his history or upbringing, and which others should get to know about.

All three Keywords must be declared to the GM (but not necessarily other players) at character creation level. The Actor can change one of the keywords if they wish, but only between Episodes.

Keywords are like little personality quirks; an integral part of who the character is- the character cannot help but display these quirks in certain situations. Whenever the Actor manages to utter a phrase, speak a line of dialogue or even make an impassioned speech that makes a clear reference to their Keyword, the Director may award a Bonus point. Actors needn't say the actual Keyword itself; but what they say must clearly relate to the word in some clear and obvious way. If the Director deems the reference to be too ambiguous, her decision is final.

[[Elra is a smuggler who enjoys playing speed chess. One of her keywords is 'checkmate'. The literal use of this would be as a catchphrase, with Elra's Actor inserting 'checkmate' at every given opportunity in an attempt to win Bonus Points. But this is a convoluted and unimpressive use of keywords, hardly worthy of a Bonus Point at all and far more likely to annoy other players than add anything to the game. Instead, Elra's player often makes passing reference to chess. "You are a clever adversary Servalan, but you have left your Queen wide open this time" or "this battle is turning bad: our king is terribly exposed!" In both instances, Elra's Actor is awarded Bonus Points by the Director (and if the Director misses the clever use of Keywords, Elra's Actor will need to point them out!)]]

Sometimes, a line of dialogue is unnecessary, and an in-character action will suffice. For

example, a romantic character with proficiency in the Seduction Skill might, when the opportunity presents itself, find an excuse to involve themselves in a romantic interlude with one of the other characters or a non-player character (such as the occasion when Avon found himself in a clinch with Servalan, Dayna, Cally and so on). This would be a use of Keywords without alluding directly to the Keyword itself in a quotable format. Bonus Points should still be awarded respectively.

A Bonus point should be awarded only when the action or dialogue is appropriate to the current scene and is completely in-character and completely in tone with the rest of the game. Where the Director deems the dialogue to be too far removed from either the Keyword, the situation or the tone of the game, or where the use of the Keyword is simply too blatant (Elra breaks the uneasy silence as the group explore the deserted Federation facility to announce: "I like playing chess!") his or her decision is final. Actors should not debate the GM's ultimate decision on awarding Bonus Points for the use of Keywords.

Rules for Keywords (H5)

An Actor cannot use exactly the same (or very nearly the same) line of dialogue from one episode to another, at least not with a view to earning Bonus Points. This would be tantamount to a catchphrase, and while these are not disallowed, they do not represent intelligent use of Keywords and are therefore unworthy of recognition in terms of Bonus Points. The Keyword must be used at an appropriate time to match the setting and mood of the scene. Each Keyword can only be used once per episode for a Bonus Point, though keywords may be used repeatedly with no Bonus Point reward. Keywords should generally be singular, unless part of a hyphenated phrase. An Actor can change his Keywords, but only between episodes and only one at a time.

Keyword Examples Table (H6)

This list is designed as a source of inspiration rather than a guide. Avoid limiting yourself to these examples alone, instead using them to spark off your own ideas and creating some unforgettable lines.

Keyword - **Possible Quote**
Alcohol - "You leave a bitter after taste Avon, like home brewed brandy"
Allergy - "I hate this almost as much as my skin hates cat-hair"
Arrogant - "I don't mind you expressing an opinion, provided you agree with me that your opinion is worthless."
Assertive - "I am not expendable, I am not stupid and I am not going"
Abrasive - "Would you tangle with a hungry shark? Then don't mess with me either."
Biologist - "You have to be careful of folks around here. Some of them are carnivorous."
Chess - "He has some interesting moves that one."
Computers - "Man's best friend is an AI."
Coward - "Tell him I've just worked out a new combat strategy. It's called running away."
Decisive - "We make a fast strike now. Don't question my decision. I know what I'm doing."
Fashion - "That guy's smarter than pinstripes"
Friends - "I want to stay alive. And to do that I need people I can rely on. I can't be on my own."
Food - "Music isn't the food of love, food is the food of love, and right now I'm very hungry."
Feisty - "Some things are too wild to tame. Take me prisoner, and I guarantee you a world of trouble."
Gambler - "Trust me, I know odds, and right now, ours are not good."
Germs - "My motto - never trust anyone who doesn't bathe at least four times a day. I don't trust

so many people."

Grade-conscious - "He was born with a silver spoon in every orifice"

Guns - "I never had a problem I couldn't solve by shooting it."

Gunfighter - "In and out as fast as we can. We're gonna have to be quick on the draw in this situation my friends."

Indecisive - "Don't look at me for answers. I can't even decide which cereal to have for breakfast."

Idealist - "This war's for winning!"

Indifferent - "Do what you like, in a hundred years, who'll care? Not me, that's for sure."

Irritable - "You're pushing my buttons friend. Most of the buttons have DO NOT PUSH written on them."

Joker - "There's only one way out of this mess - I just wish I knew what it was!"

Lazy - "This new ship of yours, does it have a hammock? I could really go for a hammock right now."

Leader - "Right, get back down to the entrance and keep the door covered. You two; when you've finished setting charges come back in here".

Limiter - "If it wasn't for this thing, I'd have broken your neck by now"

Modest - "Sometimes the needs of the many are more important than the needs of the few- or the one."

Mutoids - "I've always thought that individuals with a high bionic rebuild were more reliable, less likely to let emotion interfere with judgment or duty. I give a mutoid priority over a man every time."

Officious - "I don't know, if you don't dot the i's and cross the t's at this point, where will it all end?"

Optimist - "We'll survive this. Trust me. Did I ever let you down before?"

Paranoid - "Sure, it looks derelict. Don't you know a trap when you see one? That salvage might as well have Federation Catch-All painted all over it in sixty foot high letters."

Pessimist - "I know I nearly always say this, but I have a very bad feeling about this."

Pilot - "In this baby, I can outrun anything the Federation sends after us"

Religion - "Choose carefully how you act on this. There are greater and harsher judgements than those of the Federation, Captain."

Ruthless - "Take prisoners? They need feeding, controlling, containing. Kill them all, Commander. Bodybags are surprisingly economical."

Safety - "I keep wondering whether it wouldn't be better to opt out of all this. Find a safe planet. Hide."

Sycophant - "That's a very clever plan, Sir."

Thief - "Look at it this way, it's not so much stealing as borrowing. Write them an IOU note and we'll pay them back when we're a bit more flush. What? Don't look at me like that!"

Torture - "Pain is the great revealer"

Ugliness - "What are you suggesting; cosmetic surgery?"

Vengeful - "You'd better kill me. Until one of us is dead, there'll never be a time when I won't be right behind you".

Bonus Points (H3)

Bonus points are earned for good dialogue or narration by characters at various times during an episode of B7RPG or for true role-play of a character's personality as outlined by the Actor's character sheet, Morals and Keywords. Any remainder points the Actor chooses not to spend on Skills can also be allocated to the Bonus Point Cache and stored for future use. (See also Spotlight Time).

At the end of each episode the Director should award a number of Bonus Points to each Actor, depending on how well the episode went overall and how successful the characters were in completing their mission or achieving what they set out to do. Irrespective of their performance, each Actor receives a minimum two Bonus Points simply for surviving the Episode.

Examples of Bonus Point Awards Table (H6)

Activity	Bonus Points awarded
Hinting at Secret	1
Exceptionally Clever Hinting at Secret	2
Revealing Secret in an appropriate way	2 + any additional points deemed appropriate by Director
Each appropriate reference to Keywords	1 per Keyword
Successful completion of Episode	2
Successful completion of Series	BP Equal to number of Episodes in Series x 2

At the end of every Episode, each Actor totals their Bonus Point Cache. These can then be used to improve Aptitudes or Skills (see the relevant topics above for Bonus Point allocation limits). Alternatively, the Actor may save Bonus Points for spotlight time (see above). Bonus Points will rollover from one Episode to the next if they are saved. The Actor is not obliged to spend all their Bonus Points in one go.

Bonus Points can be used as follows:

Increase Aptitude values (costs differ - see Aptitudes)
Upgrade Skill ratings (limits apply- see Skills)
Retain for Spotlight Time
Retain for use to make a return after being at risk

Example of the Character Creation Process (H3)

Deciding Aptitude Values (H4)

The Actor has decided to create some sort of high-ranking bureaucrat type character, who fell from grace due to accusations of corruption (this will be expanded upon later on in the character creation process but is not known to the other players). The Actor decides that the character needs to have good Social and Intellectual Aptitudes and that his Natural Aptitude will be of little importance. The Actor chooses the name Dorn Wexford at this point (although he could have left it until later) and assigns the Aptitude values as follows:

Social	4 (10 points)
Intellectual	4 (10 points)
Technical	3 (6 points)
Physical	3 (6 points)
Natural	2 (3 points)

This set of values means the Actor has only one of the initial 36 Bonus points left over. He adds this to his Bonus Point cache, for the time being.

Choosing a Career and Skills (H4)

Dorn is a Terran, so he begins with History; Terran 0 and Fitness 0 (the Actor could have selected Survival instead of Fitness, but decided Dorn is not really the outdoor type).

The Actor decides that Dorn Wexford will have the past Career of Administrator, so the ten skills Dorn begins with from this Career choice are: Bluff, Bureaucracy, Computers, Commerce, Diplomacy, Influence, Law, Observation, Politics and Research, each with an initial rating of 0. (The Actor could have chosen not to have a Career and simply had 30 points with which to acquire skills, but the Career gives a good selection of starting skills even though it limits skill selection a little).

Now the Actor needs to improve some of the Skills with the 22 additional points at his disposal. He increases Influence, Computers, Law and Observation to 2 each (using 12 points in total), with Research being bumped up to 3 (at a cost of 4 points). So far he has only used 16 points of the 22 available.

Next the Actor looks through the list to see what other skills Dorn Wexford should have with the remaining 6 points. He decides that Dorn probably picked up a little fighting skill and guns handling abilities (his brother is a Federation Trooper and gave him a few lessons) so takes a rating of 2 in Combat; Guns (3 points) and 1 in Combat; Brawl (2 points).

This leaves one point, which the Actor decides to add to his Bonus Points Cache (making 2 points in total, with the one left over from Aptitudes) for future use; you never know when you might need a little Spotlight Time.

Next the Actor turns his thoughts to the finishing touches, starting with Morals. Dorn is neither a coward, nor particularly brave, so the Actor leaves this Moral alone (1-3/4-6 respectively). Next, the Actor thinks that some of the Federation's cruelty has rubbed off a little on Dorn and shifts the 4 from Compassion into the Cruelty column. Dorn is not particularly generous or greedy, so the Actor leaves these columns alone (1-3/4-6 again). However, Dorn is basically an honest guy,

so the Actor takes the 2 and 3 from the left and adds them to Honesty, on the right. His Loyalties currently lie more with the Federation than they do with the rebellion, so Treachery is increased by adding the 4 from Loyalty. Dorn is naturally a suspicious type of person, so 4 is moved to Suspicion. He has one shift left, but the Actor is happy with how Dorn now looks, so he finishes up at that point.

So Dorn Wexford now looks like this:

Aptitudes	Values
Social	4 (Very Good)
Intellectual	4 (Very Good)
Technical	3 (Good)
Physical	3 (Good)
Natural	2 (Fair)

Skills & Ratings
Bluff-0, Bureaucracy-0, Computers-2, Commerce-0, Fitness-0, Diplomacy-0, History; Terran-0, Influence-2, Law-2, Observation-2, Politics-0, Research-3, Combat; Guns-2 and Combat; Brawl-1

Bonus Points Cache: 1

Morals:

Cowardice (1-3)	Courage (4-6)
Cruelty (1-4)	Compassion (5-6)
Greed (1-3)	Generosity (4-6)
Dishonesty (1)	Honesty (2-6)
Treachery (1-4)	Loyalty (5-6)
Suspicion (1-4)	Trust (5-6)

Background
Dorn Wexford is generally difficult to get on with because of his condescending attitude and officious nature, a result of the many years spent as a Federation paper-chaser. He is trying desperately to get over this problem but finds it hard to let his hair down and is only truly comfortable when he has a desk to hide behind. Much to his own dismay, Dorn is currently entangled with a group of hardnosed rebels (see Secret 1). Though he would prefer not to keep such disreputable company, he feels he has little choice. Together they have pooled their resources and bought a small freighter in which they are now flying toward the rim systems and away from patrolled Federation space.

Secret 1
Dorn was once a Federation desk-jockey. He keeps this secret because his current company would probably distrust him, or even eject him from their presence, if they knew.

Secret 2
Dorn has a brother, Vale Wexford, who still operates in the Federation (now an officer), and with whom Dorn is in regular communication. Vale is Dorn's Achilles heel. A few months back, Dorn came across evidence of deep-rooted corruption in the higher echelons of Federation command. He confided in his brother who reacted badly and turned Dorn in as a traitor. Dorn managed to escape incarceration when a rogue meteor struck the prison colony ship upon which he was being transported. He and a few other prisoners fled the wreckage on an escape pod and sought refuge

on a nearby planet (see Background).

Secret 3
Dorn never blamed his brother for his reaction and secretly wishes to make contact with him again, if only to let him know that he, Dorn, survived the prison transport crash and regrets what he did.

Secret 4
Because Dorn still secretly harbours loyalties toward the Federation, despite evidence he has witnessed with his own two eyes, he may be reluctant to fire on Federation troopers or get himself into any further trouble. Indeed, if the Federation ever offered him redemption in return for the escaped prisoners with whom he currently flies, he would probably jump at the chance.

Secret Key Phrases (for the Director's eyes also)
Secret 1: Federation, Pen-pusher
Secret 2: Brother Vale Wexford who works as a Federation Officer, Corruption in Federation, Imprisonment/persecution (the Director probably knows about this anyway as the prison colony ship would seem to be the starting point for the game group).
Secret 3: Brotherly Love
Secret 4: Unhappy with current company

Keywords:
Officious (Example of a phrase he might use: "Show me in the manual where it says that.")
Indecisive (His years in Administration have left him in a position where he finds it difficult to make a decision, for fear of getting it wrong. Example of a phrase he might use: "Can we think about this a moment longer?")
Smart (Always smartly attired, if not fashionable. Example of a phrase he might use: "I always like to look my best when going to a meeting.")

Here is the complete character sheet for Dorn Wexford, at the start of the first Episode:
EXAMPLE CHARACTER SHEET HERE, FILLED OUT AS A PLAYER WOULD DO

THE BASIC SYSTEM (H2)

Overview (H3)

The dice used in B7RPG are six-sided, available in most traditional game stores. This type of dice are referred to throughout this book as 'd6'. Usually, players need to roll more than one dice (the rules will explain when this is necessary) and, where more than one dice is rolled, the number to roll precedes the 'd'. So 4d6 would indicate the need to roll four six-sided dice. The generated numbers are not totaled, as in most traditional role-playing systems, instead the player is simply looking for the highest numbers on the face of each individual die.

When to roll the dice? (H3)

That the Director will ask players to make a roll only in dramatic situations is the essential rule of B7RPG. The dice should be reserved for tense moments – times where, in the actual show, the viewers would find themselves holding their breath, wondering whether the crew would complete their mission or find themselves caught (once again) by the Federation. Where success or failure has repercussions for the character or his colleagues, or where failure to complete an action will result in some dire catastrophe, dice rolls should be used to determine the outcome. In other words, general everyday mundane actions should not require a roll, instead favouring the role-playing skills of the Actors.

Rolling Dice vs Target Numbers (H3)

Roll a number of dice (d6) equal to Aptitude Value + Skill Rating - Wounds

Each die equal to or exceeding the Target Number (TN) counts as a "success". In the case of Unopposed rolls, the more successes achieved, the better the overall result. Sometimes, the Director will require more than one success to achieve a result

Unopposed rolls and Target Numbers (H4)
Unopposed rolls are those instances where the most important factor threatening to cause a failure is the difficulty of the task itself. There could be many different aspects affecting the TN. The table below sets out some examples for setting TNs according to task difficulty.

Unopposed roll examples Table (H6)

TN - Difficulty Level - Roll or Not? - General Example #1 - General Example #2 - Ranged Effects

1 - Easy - Never - Scrambling over a low wall or a higher wall with assistance - Docking, taking off or landing a spacecraft on a prepared and level landing site or docking point in perfect conditions - Close.
2 - Routine - Rarely - Scrambling up an incline, with plenty of ledges and handholds, or a steeper cliff-face but with all the necessary rope, crampons and climbing gear. - Docking, taking off, or landing a spacecraft on a prepared and level landing site or docking point in adverse conditions – Short.
3 - Challenging - Mostly - Climbing a sheer cliff with just a rope - Docking, taking off or landing on an unprepared site in adverse conditions - Medium.
4 - Demanding - Always - Climbing a sheer cliff unaided and lacking appropriate equipment - Docking, taking off or landing a spacecraft under duress or in extremely adverse weather

conditions - Long.

5 - Daunting - Always - Climbing a sheer cliff lacking appropriate equipment, unaided and at speed. Docking with, taking off or landing a spacecraft on an erratically moving space station while under fire from enemy ships - Far.

6 - Formidable - Always - Climbing a sheer cliff face with no equipment, at speed, in gale-force winds - Attempting to pilot a fast moving spacecraft through a meteor storm with no automatic navigation equipment and no onboard computer - Distant.

Opposed rolls and Target Numbers (H4)

Opposed rolls are those instances where the most important factor threatening to cause a failure is another individual contesting the action. Examples would be:

- A fire-fight (Combat; Guns vs Combat; Guns)
- Unarmed combat (Combat; Brawl vs Combat; Brawl)
- Melee (Combat, Ancient Weapons vs Combat; Ancient Weapons)
- Arm-wrestling (Strength vs Strength)
- Sneaking past a Federation Guard (Stealth vs Observation/Awareness)
- Hacking into a computer system monitored by a Federation Security expert (Computers vs Computers)
- Evading pursuit by a Federation Interceptor (Pilot vs Pilot*)
- Applying pressure on a bureaucrat for access into Federation offices (Influence vs Discipline)
- Resisting physical torture (Fitness vs Interrogation)
- Resisting mental torture (Discipline vs Interrogation)
- Forcing someone with threats (Intimidate vs Discipline)
- Impersonating someone else (Disguise vs Observation)
- Forcing someone with Coercion (Coercion vs Discipline)

The 'base TN' needed to succeed against another individual will depend on whether that individual is an extra, a player character, a Speaking Part (SP) or a Major Speaking Part (MSP).

An extra or SP has a base TN of 3
A player character or MSP has a base TN of 4

These base TNs may be modified by the situation

Opposed Roll Modifier Table (H6)

Situation - TN Modifier
The opponent is at distant range - +2
The opponent is at far range - +1
The opponent is aware and in a superior position and/or in good cover - +1
The opponent is acting defensively/evading/dodging - +1
The opponent is unaware and unready - -1

In the case of opposed rolls, a successful roll may not indicate a complete success, because opposition to the intended action must be taken into account.

Successful rolls only convert into *actual* success if the number of successful rolls exceeds those of the opponent.

[[example]]

Examples of Success Table (H6)

Success - Skill Result - Example (Close Combat)
0 - Failure: resulting complications are likely - The attacker misses, losing his or her balance in the process, meaning they cannot attack in their next 'Action' although they are free to act defensively.
1 - Marginal success: one or two minor complications likely - The attacker hits the defender but causes little damage. The attacker is momentarily off balance, losing one dice from their next attack roll.
2 - Reasonable success: complications unlikely, but only marginally favourable results. - The attacker hits the defender and causes normal damage.
3 - Success: no complications and favourable result. - The attacker hits the defender and causes normal damage with possible additional damage depending on circumstances.
4 - Remarkable success: exceptional outcome and faster than anticipated - The attacker hits the defender with surprising force and causes additional damage. The defender must make an immediate Fitness roll vs TN 4 to stay conscious.
5 - Resounding success: highly favourable results with bonus benefits as deemed necessary by the Director - The attacker hits the defender with extreme force. The defender must make an immediate unopposed Fitness roll vs TN 5 to stay conscious.
6 - Spectacular success: exceptionally favourable results with more than one beneficial outcome as deemed appropriate by the Director - The attacker makes a 'critical hit' and rolls 1d6. On a roll of 1-3 the outcome is a broken limb. On a roll of 4-6 the force of the blow centres on the defender's head and the defender is knocked out.

Personal Conflict (H3)

Combat in B7RPG is a largely abstract affair and relies more on description, imagery, pace and atmosphere than rigid tactical rules, movement or the placement of miniatures on a hex-grid. This translates as a fairly loose "narrative" system with the emphasis on story rather than individual character glory. However, there do need to be some ground rules in order to impose logic and consistency. Otherwise combat breaks down into a battle of player wills, argument and discord.

Conflict can arise from:

- Personal combat
- Verbal disputes
- Mental attack using psychic abilities

Conflicts occur when two or more characters are in opposition in a fashion that cannot be quickly and cleanly resolved. A conflict is broken down into 'Actions', with each member of the player group attempting to achieve their goals and taking turns to act. Opponents who stand in their way may be called upon to roll a reaction. They will accumulate success on opponents in the form of Wounds (in combat) or Stress (in a dispute). Eventually, opponents will accumulate enough Wounds or Stress to suffer defeat or lose the dispute.

- Wounds – In a fight, Wounds relate to bruising, cuts, burns, fatigue, etc. Wounds are not automatically shaken off in between scenes but require medical attention and/or rest. When the number of Wounds suffered exceeds 6, the character suffers *consequences*. (Extras and speaking parts suffer consequences when wounds reach 2 or higher).
- Stress – In a social and mental conflict, Stress represents participants becoming flustered, annoyed, browbeaten or weary. Stress can usually be shaken off once a character has some time to gather himself between scenes. The number of Stress points suffered is subtracted from any dice rolls made during that particular scene. In-between scenes, Stress Points are removed quite quickly, as long as the character is able to relax and calm down for a while. If Stress levels go above 6, the character suffers *consequences*. (Extras and SPs suffer consequences when Stress reaches 2 or higher).

Wounds and Stress affect the use of Skills – for every Wound or Stress point received, reduce the dice rolled by one when attempting to use any skill. The two do not stack – that is to say take the higher of the two conditions, not both. For example, a character suffering from three points of Stress and two Wounds, would subtract only three dice from Skill rolls, not five.

Characters always receive at least one die to roll for skills, regardless of reductions.

Types of conflict (H4)
Conflicts are the most involved scenarios, and an entire Scene may revolve around a conflict. Conflicts include:

- Any kind of fight scene
- A political debate
- A long, tense stare-down
- Interrogation/torture

Once a conflict begins, follow this regular pattern:

- Set the scene
- Determine order of actions
- Begin exchange
- Take actions/determine reactions
- Resolve actions
- Begin a new exchange

Setting the scene (H4)
Before the shooting or shouting starts, the Director will give a brief overview of the scene, so the Actors can picture where they are, where their opponents are and any other immediately obvious details of the Scene. The rest of the details can be filled in later, as the Scene develops and as the finer points become more important.

If the scene is taking place over a broad location, the GM also describes the approximate distances between the characters or character groups. This is not an exact gauge of distance in meters and centimetres, but a very rough idea "close" or "far" for example. Close would be near enough to step up to and punch in an Action. Far would require a ranged weapon to be able to attack. At the outset, determining the ranges should be reasonably intuitive, but if there is a question, the Director can make an appropriate ruling.

[[Example #1: Four characters are hiding amongst some boulders awaiting Travis and his guards coming down the mountain trail. Travis appears and the Director sets the scene. (Arguably, the Director could make some rolls here to see whether Travis spots the characters, but for the purposes of this example, we'll assume Travis fails).

"You are hidden. You see three guards ahead of Travis with their guns in their hands. There is a stretch of open, slightly sloping and rocky ground between you and them, meaning they are at short range. You could fire at them, or you could rush in to close with them. However, there are three more guards behind Travis and further up the trail; they are at about medium range but seem less wary".]]

[[Example #2: "You are alone in the room with the Envoy. He is so close he could reach out and pull you towards him or push you back towards the bed (which appears to be his intention). The bed is behind you, with a window to the right. The door is behind him and you know his bodyguard is likely to be just outside, although you can't see him as the door is closed".]]

When looking for a quick rule of thumb, remember that characters in close range can "touch" each other, meaning they can punch, stab, grapple or whisper to each other too. It is also the best distance for conducting certain social skills (seduction in particular). Where the range is short, characters can throw things at one another, talk to each other or move quickly into range to attack with close combat weapons or fists. Characters at medium or far range can shoot at one another or shout at each other and can move quickly to close the range to the next closest range band. Beyond far range, people can shoot each other if they have weapons capable of firing at these distances, but to move into the next range band requires two full actions of movement.

Movement & range table (H5):
Distance between characters – what they can do – changing the distance
Close – melee, touch, grapple, seduce, whisper – move away to short
Short – throw, shoot, talk – move away to medium or rush in to close

Medium – shoot, shout, - move back to long or rush in to short
Long – shoot, shout loudly – move back to far (two actions) or rush in to medium
Far – shoot (if armed with rifle or support) – move back to distant (two actions) or rush in to long (two actions)
Distant – shoot (if armed with rifle or support) - move out of range (two actions) or rush in to far (two actions)

Determine order of Actions (H4)

At the beginning of each exchange, the option to act first moves one player clockwise around the table. Initiative for that exchange proceeds clockwise (and includes the Director). Thus, the person who went first on the prior exchange goes last on the next one, and the others get their turn to act one step sooner.

Once the order is established, that is the order in which actions are taken for the duration of the exchange. When the last person has taken a turn, the exchange ends, and a new exchange begins with the first character acting again, and everyone else acting in the same order.

Take actions (H4)

When a player takes an action, he describes what his character is doing and, if necessary, rolls an appropriate skill. Each action is resolved as either an unopposed action (if there is no opposition), or as an opposed action, with the details depending upon the specifics of the action. Most actions in a fight will be either attacks or manoeuvres. ***ACTIONS HAVE A LIMITED TIME FRAME?***

Attacks (H5)

An attack is an attempt to force the attacker's agenda on a target, by attempting to injure them, by bullying them, or by some other means. An attack is rolled as an opposed action, with each character attempting to beat the other character in a roll of Skills.

Not all "attacks" are necessarily violent. An attempt to persuade or distract someone is also a sort of attack. When determining whether or not the attack rules apply, simply look for two characters in conflict – i.e. where one character wants to stop another character from achieving his goals. Here are some examples:

ALTERNATE OF ABOVE
Intention (H5)

An intention is an attempt to force an 'aggressor's' agenda on a target, by attempting to injure them, by bullying them, or by some other means. An Intention is rolled as an opposed action, with each character attempting to beat the other character's Intentions in a roll of Skills.

Not all 'Intentions' are necessarily violent, or malicious. An attempt to persuade or distract someone is a form of Intention.

[[Example: Soo-Lin has developed a fondness for a small stray dog, found during the search of an abandoned Federation building. A fire breaks out and the group are forced to flee, but the dog is left behind in the panic. Upon discovering this, Soo-Lin attempts to return to the burning building to save the dog. In an uncharacteristic show of humanity, Avon attempts to restrain her. His Intentions are to prevent Soo-Lin from harming herself in the fire. This is not a malicious Intention, but it is an opposed action.]]

The attacker wants - So he uses - And the defender can use...

To physically harm - Combat; Brawl, Combat; Guns, Combat; Ancient - Combat; Brawl, Combat; Guns, Combat; Ancient
To deceive – Bluff - Discipline
To frighten or unsettle – Intimidation or Influence – Intimidation, Influence or Discipline
To win over – Seduction - Discipline
To push, restrain or shove out of the way – Strength – Strength
To win a debate – Diplomacy - Diplomacy

The winner of the roll (most successes) beats his opponent and his successes will inflict either Wounds or Stress on his opponent.

Reactions (H5)
An attacked character/NPC has a few options:

- If he has already taken his action in that Exchange, he is unable to react to the attack. The attacker gets to make his attack roll at the appropriate TN for the opponent. The opponent does not get to make a roll and suffers the full effect of any successes achieved (effectively resolving the attack as an unopposed roll against a TN of 3 or 4)
- If the character has not yet acted, he can ignore the attack and suffers the full effect of any successes scored against him, as above. If he does this he can act in his action (if he survives the attack), unless attacked again in which case he is faced with the same choice again. Or, he can react to the attack and make his own skill roll, resolving the attack as an opposed skill roll in accordance with the normal rules.

[[Exchange #1. The first of the four characters hiding behind the boulders gets her chance to take an action. The Actor states: "Elra shoots at the nearest guard, leaning on the boulder to improve her aim". The Director decides that the guard will react to being shot at. Elra's Actor rolls 7d6 (6d6 plus 1d6 for using a boulder to steady her shot) and gets 3, 2, 5, 3, 1, 6 and 5, for five successes (the TN is 3 for shooting Extras). The Director rolls 4d6 for the guard and, requiring 4's and higher, gets 1, 3, 6, and 4. He rolls two successes. The net result is that Elra wins by three actual successes and puts the guard down, with him barely getting a shot off.]]

Manoeuvres (H5)
A manoeuvre is an attempt to change the situation in some way, affecting the environment or other people, but without damaging or forcing the target (if force is used or damage is dealt, it would be an attack). When a character tries to jump to grab a rope, throw sand into an enemy's eyes, attract everyone's attention in a ballroom, or take a debate down a tangential path – that's a manoeuvre.

A manoeuvre is either a simple action or a contest, with the difficulty or opposition determined by the nature of the manoeuvre. A manoeuvre not targetting an opponent is resolved as a simple action. Most simple manoeuvres like this result in a character rolling against a TN and doing something with the resulting successes.

Some kinds of actions are "free" - they don't count as the character's action during an exchange, regardless of whether or not a roll of the dice is involved. Falling over when taking wounds is a free action. So are minor actions like casting a quick glance at a doorway, flipping a switch right next to the character, or shouting a short warning.

There is no limit on the number of free actions a character may take during an exchange; the Director simply has to agree that each action is free, and should feel free to impose limits if it

seems like someone is taking excessive advantage of this rule.

Hold action (H5)
A character can opt not to act when his turn comes around. When a character takes a hold action, he has the option of taking his turn any time later in the exchange. He must explicitly take his action after someone else has completed their own action and before the next person begins; he cannot wait until someone declares what they are trying to do and then interrupt them by taking his own turn.

[[Exchange#1 (continued). The second Actor, on his action states: "Devon steps out pointing his gun at Travis and tells everyone else to drop their weapons because they are surrounded, as can be seen from the dead guard". Appropriate Bluff or Intimidation rolls are made. When the third Actor gets to take his turn, he decides to hold his action, as he would prefer to shoot anyone who doesn't take notice of Devon. His Actor declares: "I am covering Devon, but will hold my action for the time being". The last character is a Telepath and decides to look closely at Travis to discern what his intentions might be. The Actor states: "Suki will attempt to predict what Travis's Action is going to be, as a result of our ambush". Assuming Suki's Actor makes the necessary roll, the Director might state "Suki sees a brief glimpse in her mind of Travis going for his Lazeron Destroyer and blasting a hole straight through Devon". Suki is allowed a free action to quickly state to the others "Look out, he's going for his weapon" At this point, the third Actor states that his character, Davim will use his Action, before anyone else starts their own actions. Once his character has taken his Action (in this case, maybe a warning shot at Travis's feet), and the Director has taken any actions for the characters under her control, the exchange is over and a new one can begin.

Auxiliary Actions
Sometimes a character needs to do two things at once – hang onto a rope whilst trying to shoot at somebody or draw a weapon whilst attacking and so on. If the auxiliary action is easy (i.e. it would have a TN of 1 in other circumstances), the Director can rule that it makes no distinguishable difference to the die roll of the main action and is therefore a "free action". If the secondary task is less straightforward (one with a TN of say 2) the Director might simply rule that the additional task has the effect of reducing the number of dice rolled for the main task by one. When in doubt about which is the primary action and which is the auxiliary one, the auxiliary action is the one that would normally require no die roll.

[[In the above example Davim, rather than simply firing at Travis's feet, decides to use his communicator bracelet to contact Dorn or Brent, who are still in orbit on board the Rebel Star. This, the Director determines is distracting enough to reduce his shot attempt by one die.]]

Sometimes the GM may decide an auxiliary action is particularly complicated or difficult, and may increase the penalty appropriately.

Where the two tasks are of a nature that would divide the characters attention more or less equally, the Director could determine that each task should be rolled for, but at half the number of dice that the character would normally roll for each task (rounded down). This rule can also be used when a character wishes to attack two targets in his Action.

[[Suki's Actor says " As the Envoy pushes Suki back to the bed, she'll use his momentum to use a judo move on him and throw him to the floor, whilst using her telepathic power to implant a very subtle and quick thought in the head of his bodyguard outside the door that the sounds he is hearing are simply the sound of the Envoy getting amorous with her. The Director allows this as

one action, but also decides that each task (the judo throw and the thought projection) should be carried out with half of Suki's normal dice; which would be 4d6 and 3d6 respectively.]]

Defensive Actions (H5)
Either as his Action, or as a reaction, rather than trying to fight back, a character can go on the defensive. This is a concerted effort to avoid any attacks, rather than make any attacks of his own. The character uses his most appropriate Skill – if he is in a fire-fight, use Combat; Guns and if he is in close combat use Combat; Brawl or Combat; Ancient Weapons, as appropriate. Going defensive raises the character's TN by one level; so to hit a defensive Extra or SP requires a TN of 4 and a defensive character or MSP has a TN of 5 for the entire Exchange. Any successes a defensive character scores against their opponent are not carried over as Wounds or Stress.

Movement (H5)
Movement is one of the most common auxiliary actions. When it is reasonably easy to move from one range band to the next, characters may close or increase the distance as an auxiliary action.

Sometimes a barrier or obstacle, like a fence or debris, or some other kind of difficulty - like getting from a rooftop to the street below and vice versa - may make movement harder. If this is the case, the Director determines how the barrier or difficulty impedes movement and whether some sort of Skill roll will be needed in order to negotiate the situation.

Long Conflicts (H5)
When a character is in a position to control the pacing of a conflict (which generally requires the conflict to be one-on-one, such as interrogation), he may stretch it out and try to wear down his opponent. When this happens, actions in a conflict start using the character's Fitness skill to restrict the Skill used on any of his actions. Similarly, actions may be restricted by Awareness if the conflict starts introducing too many distractions, or restricted by Discipline if the conflict becomes mentally exhausting.

Resolving Attacks (H5)
A successful attack inflicts an amount of Wounds or Stress on its target equal to the number of actual successes resulting from the roll (the difference between the two contestants' efforts).

Recording Wounds (H5)
Every person reacts differently to injury. Some people can fight on with the most severe of injuries while others fall over in agony at the slightest knock. Whenever characters go into Wounds combat there is always risk of injury or death. Wounds can be accumulated slowly as a character receives minor injuries from glancing blows and near misses or they can suffer enormous harm from a single powerful hit.

The higher the Wound level goes, the more likely the character will be to pass out from pain or blood loss. A very high Wound level could even result in death. Even if a character does not suffer a breakdown, the accumulation of Wounds will affect the character's normal functioning levels.

A robust and healthy character, as represented by his fitness skill, is less likely to be hampered by injury than an unfit and sickly individual.

When a character suffers a particularly nasty Wound, there is a chance that he will pass out as a result. Whether or not he does so depends upon his Fitness. When receiving a wound of 4 or more in a single exchange, the player must make a Fitness roll. The TN is the number of wounds

recorded in the wounds box on his character sheet. With a marginal success, he can take a further action, but will then pass out (this is the complication). With a reasonable success or better, he is able to continue as normal unless or until he receives further wounds.

[[Suki throws the Envoy over her hip and he hits the floor with a resounding thump. He receives four wounds. The Director writes '4' on the NPC sheet he has for the Envoy, who is a Major Speaking Part. The Envoy has a Physical Aptitude-2 and Fitness-0, meaning he normally rolls two dice. However, because he received four wounds, the dice he gets to roll are reduced to just the one (characters always roll at least one die). The Director rolls for the Envoy, and gets a '4' – he succeeds, but this means that if he does something he will pass out afterwards, since he will only succeed marginally at best (meaning any strain would make him collapse). In the Envoy's next turn, the Director considers her options. The Envoy could shout for his bodyguard without passing out, but is worried that this will attract Suki's attention and that she might be inclined to finish the job. He lays there and does nothing. Subsequently this Exchange comes to an end.]]

Recording Stress (H5)
Where wounds represent the state of a character physically, so Sress is a measure of the character's state of mind. The higher the Stress level goes, the more prone the character will be to suffer a mental breakdown. Even if a character does not suffer a breakdown, the accumulation of Stress will impair the character and he will find it difficult to function normally.

A character with a strong will and determination, as represented by the Discipline Skill, is better able to cope with stress than an individual who is dispirited or weak-willed.

Recovery (H5)
Stress clears quickly: one point per hour relaxing. If also carrying out some form of relaxing activity such as playing or listening to pleasant music or playing chess, the Stress levels of a character will fall twice as quickly. With the use of appropriate drugs Stress levels will heal at a rate of one point every 15 minutes.

Wounds heal more slowly: one point per day spent resting. However, the use of modern medical techniques will speed the healing process...***more required here***

Deeper issues resulting from attacks, called Consequences, may last beyond the end of the scene, and are covered further below.

Consequences (H4)
Stress and Wounds are generally temporary, but sometimes these effects will have lasting Consequences – physical impairment, death, humiliation, phobias and the like. These are collectively called Consequences.

When a character receives Wounds or Stress that take either score beyond 6 (i.e. 7 or higher) the character must take a Consequence.

The exact nature of the Consequence should depend upon the conflict - a critical injury might be appropriate for a physical struggle, an emotional state might be apt for a social one. Normally, the person taking the consequence gets to determine what it is, so long as it is compatible with the nature of the attack that caused the harm. The Director acts as an arbitrator on the appropriateness of a consequence, so there may be some back and forth conversation before a consequence is settled on. The Director is the final authority on whether a player's suggested consequence is reasonable for the circumstances and severity.

Here are some possibilities:

Consequences of Wounds (H5)

Death (H6)

The ultimate consequence is that the character is killed as a result of his injuries. This is a very powerful Consequence and this option should be taken only with the full agreement of the player and only in the most appropriate circumstances. However, it can be a glorious end to a great character, so do not dismiss this option completely.

Apparent death (H6)

Even if a character appears to have been killed, this is not necessarily the end of him. He could make a return in a future episode. For this option to be taken, the manner of his apparent death must be quite indistinct to the rest of the PCs.

For a player character to make a comeback, the Actor needs to submit a script to their Director, with their character's return described within the opening of the Episode. This should include a plausible reason why the original character did not die. Examples are as follows:

Capture: Perhaps he was actually captured by the Federation, near death but still breathing. He might have to contrive an escape or the other player characters might need to go and rescue him. In this example, maybe Federation Cyber-Surgeons or Neuro-Surgeons have performed some sort of experimentation on him or fitted him with a Limiter. He could return with radically altered physical attributes, having gone under 'the scalpel' or his morals and keywords might have changed under the Criminotherapist's interrogation, representing a personality change. This could also lead to severe mental trauma (see the rules in the chapter on stress).

Clone: Another alternative is that it is not the character himself who has returned, but a cloned copy of him.

Alien or advanced technology: If the circumstances allowed it, the character could have been picked up by a renegade scientist or an advanced alien race, with super-technology capable of bringing the dead back to life.

Crippling injuries (H6)

The character could be critically wounded as a consequence of his wounds, to the extent that he loses an arm, leg, eye or other body part and the subsequent reduction in appropriate Aptitudes. With the advanced surgical techniques and bio-regenerative sciences available, a character will not necessarily be without a replacement body part for too long. The downside is that there may also be severe trauma as a result and the stress rules might also need to be employed.

Consequences of Stress (H5)

Aggressiveness (H6)

This normally occurs as a result of seeing or being involved in too much combat and coming too close to death on too many occasions. The character will become surly and quick to anger and this becomes one of his Keywords. He will pick a fight at inappropriate moments and in combat situations, he will lose his head and charge into danger. The character's Social Aptitude becomes 0 until he has been cured.

Depression (H6)
The character is listless and unable to apply his mind to any task, however trivial. He is unlikely to talk unless spoken to and even then will largely try to avoid any interaction, by staying away from people, staying in bed, not eating and so on. He will be at –4d6 on any Social skill rolls made whilst in this state.

Moody (H6)
The character swings from one extreme to another, sometimes in the space of a few minutes or so. You never know what mood he will be in when you approach him. More here….

Space Fatigue (H6)
This generally comes from long periods of tedious space flight, especially where the ship is not very spacious and doesn't come equipped with much leisure space (single crew quarters, dining rooms, lounge area, gymnasium etc). The character will be at –4d6 for all skills rolls carried out whilst on board a spaceship.

Submissiveness (H6)
This usually results from interrogation, deprivation, brainwashing and torture. The character becomes compliant, unable to make decisions for himself and willing to do whatever anyone in authority tells him to do. He will do it seemingly very eagerly but probably not very well or very quickly because his mind is elsewhere. He will also answer any questions as truthfully as he can. Whilst in this mindset, the character will be at –2d6 for all skill rolls and this becomes one of his new Keywords.

Tension (H6)
This manifests as involuntary shaking and an inability to concentrate for any length of time. It means that any fine or detailed work becomes virtually impossible. All Technical skill rolls are at -4d6 for the duration.

Drugs
Some intoxicants can reduce stress levels and help characters suffering the consequences of stress to keep their problems under control. There is a downside, in that they may become dependent upon the drugs they are taking.

To be elaborated upon

Psychoanalysis
A skilled psychoanalyst can help reduce stress levels and might actually be required where the consequences of suffering from too much stress have occurred.

To be elaborated upon

EQUIPMENT & WEAPONS
***THERE ARE LOTS OF TOOLS, DEVICES, GADGETS AND SO ON TO INCLUDE
HERE AND TO DESCRIBE THEIR USE IN B7RPG***

Weapons; Guns
Assault Rifle +1d6
Energy Carbine +1d6
Energy Pistols -
Energy Rifle +2d6
Liberator Handguns +2d6
'Old Earth' Revolver -

Weapons; Support
Laser Cannon +6d6
Neutron Cannon +6d6
Lazeron Destroyer +3d6
Destructors
Grenade, Neutron
Grenade, Strontium

Brawl
Fist
Kick
Throw
Grapple

Weapons; Ancient
Axes +1d6
Clubs -
Knives -
Machetes/Swords +1d6
Spears +1d6
Axes (thrown)
Bows
Crossbows
Spears (thrown)

Tools
Insulated Saw
Laser Knife
Laser Lance
Laser Probe
ETC

Computers & Electronics
Computers - AI (Orac, Zen, Slave)
Energy Mass Transformers
Force field generators
Geiger Counters
Homing devices
Image Amplifier

Judgment Machine
Limiters
Lie detector
Locator device
Lock picks
Magnetic Probe
Scanners
Teleporters

CREDITS & PRICES
Orac –cr. 100 million
Liberator cr. 6 million

"10 credit touch" reference to a hooker?
Also the "Vem" – Avon was "purchased" by Servalan at a slave market for 2000 Vems.
Precious gems for barter used in many places

This whole section is to be elaborated upon

Spaceship Operations & Combat (H2)

Spaceship Operation TN's
TN - Difficulty Level - Roll or not? - Space sensor and detector ranges
1 – Easy – No - Close: Up to 1,000 Spacials
2 – Routine – Rarely - Near: Up to 5,000 Spacials
3 – Challenging – Mostly - Medium: Up to 10,000 Spacials
4 – Demanding – Always - Far: Up to 50,000 Spacials
5 – Daunting – Always - Long: Up to 100,000 Spacials
6 – Formidable – Always - Extreme: Up to 500,000 Spacials

General operations (H3)
The Feature of the Spaceship is linked to the skill of the character operating it (generally one crew member per Feature, or the onboard computer).

Each of the features on board a spaceship have a rating, which basically represents the level of sophistication or the complexity of the equipment. The higher the rating, the more advanced the feature is. This rating determines the level of training needed to be able to operate that feature successfully – which directly translates into a TN. So, Ships Weapons-3 would have a TN of 3 for the character to use the weapons to their fullest capability. Systems-6 would represent a very advanced feature and requires a TN of 6. These would be unopposed skill rolls.

At least one success is needed to use the feature. With only one success, there is a complication. The complication here is that the feature operates at it's rating minus 1 for the duration of an exchange. So, Ships Weapons-3 would operate only at a rating of 2 for that exchange with only a marginal success. In other words, the character is not getting the most out of the technology.

A roll achieving four successes or better, means that the operator can choose to 'push'. Doing this means that you increase the effective rating by 1. So ships weapons-3 would operate at 4 for that exchange. However, this puts strain on the feature and may cause an overload and damage the equipment or completely drain its energy banks. For each time you have 'pushed' the feature, the roll a die, with a TN of 2. So, if you have pushed a feature twice, roll 2d6. If any single die fails, the feature is drained of energy and is inoperable for 1-6 hours (roll a d6). If two or more dice fail, the feature explodes in sparks and smoke – it requires complete overhaul, replacement parts and repair (using the electronics skill).

Onboard Computers (H4)
An onboard computer can automatically operate the features of a ship if it has the appropriate program and is of the right level. So an onboard computer level-2, with the Ships Weapons skill program, could automatically operate a ships weapons-2 to full capacity without the need for a roll.

Space combat (H3)
Like personal combat, space combat is an abstract affair, using imaginative narrative rather than hex grids and models to convey the details of the scene.

A combat is broken down into a number of exchanges where the crew of each ship attempts to use the ships features to gain an advantage over, or destroy, the other ship(s).

They will accumulate success on each other in the form of damage. Eventually, ships will accumulate enough damage to be defeated in the combat and possibly become destroyed,

potentially killing everyone aboard.

Damage is caused when the integrity of a ship has been compromised by a shot from an enemy ships weapons (or from accidental damage, from say a poor landing, or being struck by space debris). The damage is caused to a specific feature of the ship as follows:

Die roll – Feature
1 – Capacity (crew, passenger quarters, cargo hold)
2 – Drives
3 – Integrity
4 – Onboard Computer
5 – Ships Systems
6 – Ships Weapons

When the feature receives damage, the rating is reduced by the amount of the damage received. When the number of damage points suffered exceeds the rating of the feature, the feature suffers *consequences*.

Some ships that have auto-repair capabilities that automatically seal up holes and patch-up damage to the ships features. Other damage can be repaired, with appropriate time and resources, by the ships engineer.

Once a combat begins, follow the same pattern that you follow in Personal Conflict, that is:

- Set the scene
- Determine order of actions
- Begin exchange
- Take actions
- Resolve actions
- Begin a new exchange

Setting the scene
This is pretty much the same as setting the scene in personal combat. Ranges are quite different for space combat, because initially, it is a question of whether or not a ship's sensors have picked up the enemy ship. See the Ships Systems rules on page XX for details about this.

[[Example]]

Movement & range table:
Distance between ships – what they can do – changing the distance
Close – see, ram, dock, shoot - move away to short
Short – shoot, scan, – move away to medium or close the range
Medium – shoot, scan, - move away to long in two actions or speed in to short
Long – shoot, scan, – move away to far (three actions) or speed in to medium (two actions)
Far – shoot, scan, – move back to distant (three actions) or speed in to long (three actions)
Distant – scan, - move out of range (three actions) or speed in to far (three actions)

Of course, if the opposition ship is also trying to close, the ships will come together more quickly, or if a ship is trying to escape while the other is closing, a Pilot check against the ships Drives, to see whether the chasing ship manages to close the distance or whether the other manages to get

further away.

Determine order of Actions
At the beginning of each exchange, the order of each ship in the combat must be determined. If one ship has spotted the other without itself being spotted, the order of actions begins with the ship that has spotted the other seizing the initiative and getting to act first.

Once the whereabouts of all ships has been determined, the order is normally the PC's ship first, followed by the Extras/SPs ships. However, if there is a ship containing an MSP involved in the fight, the PC's ship and the MSPs ship rotate the order of their Actions.

Take actions
When a ship takes its action, each character on board can do stuff. Piloting always comes first and so the player of the character who is handling the ship determines whether he is closing, moving away or simply trying to maintain the distance, according to the rules above.

Other players determine what there characters are doing, in accordance with the rules for personal conflict – so they could fire the Ships Weapons, use the Sensors or do other stuff (including holding their actions).

Attacks
- Make a roll to operate the ships weapons successfully as described above for General Operations.
- If successful, roll number of dice equal to the modified rating of the ships weapons to equal or exceed the TN of the enemy (3 for ships operated by Extras, 4 for ships operated by MSPs).
- Successes over those of the enemy represent damage.
- Damage is absorbed by the Integrity of the ship. However, Integrity is reduced by one for any successful hit (not by the number of successes though).
- Any successes that get through Integrity go through and hit one of the ships Features.

Reactions
A ship that is attacked has a few options:

- Already acted: If the ship has already fired its Weapons or used its Drives in that Exchange, it is unable to react. The attacker gets to make his attack roll at the appropriate TN for the opponent. The opponent does not get to make a roll and suffers the full effect of any successes achieved (effectively resolving the attack as an unopposed roll against a TN of 3 or 4)
- Not yet acted: If the ship has not yet fired its Weapons or used its Drives, the pilot or weapons operator can either ignore the attack and suffer the full effect of any successes scored against the ship, as above, or the pilot or weapons operator can react to the attack and make their own skill roll, resolving the attack as an opposed skill roll.

Evasive Action
If the Pilot decides to react by taking evasive action, he can make a roll to operate the Drives. Provided he is successful (as per the rules for General Operations) he can roll an opposed roll against the weapons of the attacking ship, to try to avoid being hit.

[[Example: The Federation ship closes and fires at the Rebel Star. The Pilot of the Rebel Star

decides to evade, not having taken an action yet. The Director rolls for the Federation ship and the Weapons Operator succeeds. The Federation has Ships Weapons-2, so the Director rolls two dice needing 4's or higher. He gets a 5 & 6. The Pilot of Rebel Star succeeds his Pilot roll, with two successes. The Rebel Star has Drives-3, so the player rolls three dice and requires 3,s, getting 3, 3 and 6. His three successes negate all of the successes from the Federation ship, so he managed to swerve and avoid being hit.]]

Return Fire
If the player of the character operating the ships weapons decides to react by returning fire, he gets to roll Ships Weapons (using General Operations rules as above) and, if successful he can roll an opposed roll against the weapons of the attacking ship.

[[Example: The Federation ship has fired at the Rebel Star and missed. The Weapons Operator of the Rebel Star therefore decides to attack the Federation ship. As the Federation Ship has already moved and fired, it can do nothing but receive the shot. The Weapons Operator of Rebel Star succeeds in using the weapons successfully, with three successes. Not enough for a boost to the rating, unfortunately. Rebel Star has Ships Weapons-1, so the character rolls one die, trying to get 3 or higher (the enemy ship is crewed by Extras). He gets a 5. The Federation Ship has Integrity-2, so it absorbs the shot on its shields, but its Integrity is now reduced to 1]].

Movement
Movement is one of the most common auxiliary actions. When it is reasonably easy to move from one range band to the next, characters may close or increase the distance as an auxiliary action.

Sometimes, it is more difficult to move such as when there is some sort of barrier (like a fence or some debris) or there is some other difficulty (like getting from a rooftop to the street below and vice versa). If this is the case, the Director determines how the barrier impedes movement and whether some sort of skill roll will be needed to negotiate the barrier.

Recording Damage

Repairs

Consequences

DESIGNING A SPACESHIP

Overview

Spaceship design is very similar to the character creation process. However, you have Credits to buy upgrades rather than "points". The number of Credits initially depends upon what you are given to spend by the Director and what he wants from the game he is running. If you begin play with a spaceship, your Director might simply announce that you possess one with a medium hull (3) and then allow you to buy your ship's features with the initial Credits available for that size of hull.

Hull size

First of all, you need to determine your ship's hull size. The hull represents the size of the ship and therefore the amount of space that is available to fit the engines, life support systems, weaponry, crew quarters, cargo holds and so on. The hull is rated from 1 to 6, with one being a very cramped hull and 6 having plenty of room for the best fittings. The hull size determines the maximum value of any single ship's feature. So, a ship with a hull of 1 can have a maximum of 1 in Weapons, Systems etc.

Choose the size of hull for the ship you need to build:

Hull Size	Names	Description	Hull Cost (Credits)	Initial Credits available for upgrades
1	Mini: Shuttle, Drop Ship, Junk, Chopper, Lander, Capsule	A small spaceship with room for only a one or two crew and none or very little cargo. Not a habitable ship, but a means of transport	1,000,000	250,000
2	Small: Clipper, Sloop, Jet Ship, Guard Ship, Pursuit Ship, Interceptor, Planet Hopper, Space Yacht	Usually a small, speedy ship designed for personal use, outrunning enemies, smuggling or supporting larger vessels	3,000,000	750,000
3	Medium: Frigate, Freighter, Gunboat, Patroller, Auxilliary Ship, Survey Ship, Cutter	A medium ship, probably with light weaponry, cargo space and basic crew quarters	6,000,000	1,500,000
4	Large: Cruiser, Destroyer, Warship, Wanderer, Pleasure Ship	A large ship with heavy weaponry and capacity for crew, cargo and passengers	10,000,000	2,500,000
5	Huge: Heavy Cruiser, Gun Platform, Transporter, Pleasure Liner	A huge vessel, with several banks of heavy weaponry and capacity for a large crew, cargo and/or excellent facilities for passengers	15,000,000	3,750,000
6	Massive: Hulk, Dreadnought, Super-Transporter, Battlecruiser	A colossal ship, usually used by the Federation as a station for troops and equipment, but also used by industrial magnates for shipping vast quantities of material between planets.	21,000,000	5,250,000

Features

You have one quarter of the hull cost in Credits to split between the following features of your spaceship:

System	Description
Capacity	The standard of the facilities and how much free space the spaceship has, for such things as cargo space, passenger and crew quarters and so on
Drives	The power of the ships engines and the speed and maneuverability of the ship
Integrity	The structural design and overall strength of the ship, its ability to withstand damage and any self-repair functions it can perform
Onboard Computer	The overall power of the computer, its data banks and ability to operate all of the functions of the ship
Systems	Navigation, communication, life support and scanners and sensors all come under this ships' Feature
Weapons	This represents the overall power and accuracy of the ships weaponry and how much damage it can dish out in a salvo

- The features have a maximum value of 6 (generally limited by the hull size, but see below for additional rules about this)
- Capacity, Weapons and Computers have minimum values of 0 (representing unmanned craft, unarmed craft and manually controlled craft respectively). All other features require values of at least 1.

Features each have a cost, as follows:

Value	Description*	Cost (and upgrade cost) of Feature (Credits)
1	Inferior	100,000
2	Basic	300,000
3	Functional	600,000
4	Decent	1,000,000
5	Superior	1,500,000
6	Advanced	2,100,000

* Onboard Computers use the description in the Computer Type listings

Keyword Jargon
For each feature value, you need to come up with appropriate *keyword jargon* describing a piece of technology relevant to that feature. So, a ship with "Weapons 1" might have the keyword jargon "Pulse Beam Projector". There are examples below, but we encourage you to make up your own and individualise your own game. The keywords, when used appropriately can be "engaged" once per episode to add 1d6 to the dice otherwise rolled in undertaking an action attributed to the ship's systems.

[[Example]]

Notes about Keyword Jargon
It is important to note that keywords do not have a cost as such. They are assumed to be a part of the feature purchased with the ship. They are simply there to provide actors with the opportunity to use (largely nonsensical but undeniably entertaining) jargon typical to an episode of the TV show. Using a keyword does not 'use up' that item or piece of equipment –it uses up that keyword and it is important to understand the distinction. You would not want the characters to be saying the same thing over and over in the hope of winning an extra d6, it would soon become repetitive and boring. So, Keyword Jargon is designed to provide a bonus when used judiciously and sparingly during the course of an episode, and equally importantly the sort of lines typical to Blake's 7.

Onboard computers do not use Keyword Jargon. See the rules for Computers for how these work.
Examples of Keyword Jargon

DRIVES
Aft Burners
Antigrav Gyros
Drive Boosters
Hyperdrive
Hyper-Propulsion Unit
Intergalactic Drive
Neutron Drive
Plasma Drives
Photonic Drive
Retro-drive
Stardrive I
Stardrive II
Sub-light Drive
Steer Control Unit
Thrust Drive

SENSORS & SYTEMS
Detector Shields
Detectors
Energy Banks
Focussing Coil
Fuel Crystals
Gravity Compensators
Ison Crystals
Recorder Sensor
Scanners
Sensors
Sensor Boosters
Visual Display

INTEGRITY
Armour Plating
Auto-repair Systems
Deflector Shields
Energy Deflector
Force Field
Force Wall
Radiation Flare Shield
Sealing Gel
Toughened Superstructure

SHIPS WEAPONS
Battle Computers
Flight Predictor
Ionic Beam
Laser Projectors

Neutron Blasters
Plasma Cannon
Proximity Mines
Pulse Beam Projector
Seeker Missiles ("Seekers")

CAPACITY
Ammunition Hold
Brig
Cargo Hold
Crew Quarters
Docking Pad
Dining Room
Equipment Hold
Escape Pods
Freight Deck
Launch Pad
Life capsules
Medical Bay
Passenger Deck
Passenger Lounge
Recreation Room
Shuttle Bay

OTHER
"Time Distort"
"Standard"
TD to Standard ratio: 1.5 to 1
Spacials
Subsecs (little used, old measurement?)

Upgrading Features
The features can be upgraded, by spending credits on the feature, bring it up to the next rating. So weapons: basic (2) can be upgraded to functional (3) by spending a further 300,000 Credits. This is provided the hull is of sufficient size to support the upgrade.

Advanced & Alien Technology
The hull size limitation on a feature can be overcome by fitting advanced technology. This is not normally something that is purchased – it would be technology that is discovered as a part of an adventure. The technology has to be fitted correctly though and this is down to the skill of the technician. Generally, fitting a feature upgrade successfully has a TN of 4. Multiple successes mean that the upgrade was fitted correctly and with no problems. A single success means the upgrade was installed, but it forever suffers little technical hitches at inappropriate times. A failure means that the upgrade went unsuccessfully and has damaged either the original feature or the upgrade. It needs lengthy repairs and expenditure (at a further 10% of the cost) before another attempt can be made.

To be elaborated upon

EXAMPLE OF SHIP DESIGN

The Director has given us a cutter with a medium hull, which is size 3. It would cost 6 million Cr, if we were going to buy it. This gives us cr. 1,500,000 for features. We decide to purchase the following features:

Feature	Rating (& Description)	Cost (Credits)	Keywords & Notes
Weapons	1 (Inferior)	100,000	Pulse Beam Projector
Systems	1 (Inferior)	100,000	Long Range Scanners
Integrity	2 (Basic)	300,000	Deflector Shields, Selenium Hull
Drives	3 (Functional)	600,000	Energy Boosters, Plasma Drive, Retro-drive
Capacity	1 (Inferior)	100,000	Cargo Hold
Computer	2 (Mediocre)	300,000	Data: 6 (Skills; Ships Sensors & Systems, Ships Weapons, Pilot, Security & Comm. Systems, Electrical & Science) HyperNet Access: 6 AI: No

As a rebel ship, we decide we do not wish to slug it out with Federation ships, but give ourselves a functional Drive to be able to escape pursuit. We do want to be able to withstand some punishment, so give our ship Integrity 2. Unfortunately, this leaves us with only 300,000 credits. We could give our ship a value of zero in two of the other features to give us 2 in the other one, but instead decide that we would rather it had at least some capability in every feature and give it a rating of 1 in Weapons, Systems and Capacity.

Our ship has cost 7,200,000 credits, in all. We have room to upgrade any of the features up to 3, except for its Drives, which are already at their highest for this size of ship. Finally we name our ship the "Rebel Star". We now have a base for our characters and feel ready to take on the Federation.

SECTION 3: THE DIRECTOR

THE DIRECTOR'S CHAIR

In this chapter, we'll examine some of the decisions that we, the designers, made in putting these rules together. We'll look at how to make use of skills from the Director's perspective, when to make rolls and when not to make rolls as well as how to go about setting TNs for skill rolls. We will also discuss other vital elements of the Director's job; how to keep the game running smoothly, when to pick up or slow down the pace and when to terminate a scene. At the end of the chapter there are some useful things for you to use in your own games, from sample 'stock' extras to fully-fledged speaking parts, some guidance for creating scenes or whole adventures 'on the fly' as well as a full episode with a number of other episode ideas to develop as you wish.

When to call for a skill roll
Before you call for a die roll, it is very important that you stop and consider two things:

- What happens if the roll is successful
- What happens in the event of failure

The outcome of a dice roll should be interesting whatever the result and so if you can't think of a potential answer to both of these questions, then you probably should not ask for a roll.

In combat, for example, it is relatively straightforward; the outcome of success is that a character has hurt his opponent and the outcome of failure is that the character has been hurt. But what happens if a character is conducting research into what is going on at a Federation facility? What will he find out if his research roll is only marginally successful? Or reasonably successful? What if he achieves no successes at all?

In the above example, you could say that the character will find out one true fact for every success achieved, with each level of success probably giving a more focussed or specific piece of information. So, one success (marginal) could provide the fact that it is a top-secret establishment into genetic research. However, there are also potential complications with a marginal success and we'll come back to that later. Two successes (reasonable) could provide the further detail that the facility is looking into both cloning and mutation. Three successes (good) could expand further and provide the name of one or several of the top scientists working at the facility. Further successes could open up further information available to the characters.

So, you have roughly sorted out what is going to happen in the event of success. What about failure or only marginal success? You need to think about it logically and determine what could reasonably happen with a bad result. In the above research example, a failure could simply provide incorrect information; the character believes that the facility is a food processing plant, or a military training base. Or a complication could result in the facility's head of security being alerted (depending on the character's line of research).

Ask the players
Alternatively, you could ask the players what they think should happen in the event of success or failure. If it seems reasonable then why not go with it? This is certainly a way to get further ideas when you can't think of anything appropriate and, more importantly, you then have the players' permission to do something bad to their characters without upsetting them (which can always be an emotive issue otherwise).

This approach works particularly effectively when the characters are using skills where there are no real time constraints. In the research example above, suppose a character achieved four successes. This could translate into four true facts about the facility. You could then ask the players what is the first fact that they would like to receive. This fact would then lead them into other questions based upon the result of the first piece of information. So, they first of all learn that it is a scientific establishment. For their second fact, they could ask what sort of research it is carrying out. For the third fact, they might then want to know about the scientist heading up the research and will then be given his name and maybe a few general details. If they want to know even more about him, they could use up another of their successes, or for the fourth fact they might want to know more about the experiments or the security at the facility or how long the facility has been working on this project and so on.

Setting the TNs
When you've decided to ask for a roll, you need to determine how difficult the TN should be. Constantly failing at skill rolls is deeply unsatisfying for the players and is not really in the spirit of Blake's 7 either. The characters in the series were very competent in their specialist abilities and most were pretty good at tasks that were not in their specific areas of expertise. With this in mind do not set the TNs too high all of the time. Reserve the TN of 6 for special occasions when a task is truly formidable. If you are tempted to make a roll so difficult that failure is likely, make sure you've got a solid reason why that's so, and why you're calling for a roll. Many of the psychic powers will require TNs of 5 or 6, but that is because, in the B7 universe, psychic powers are quite difficult to control, but spectacular if successful.

Having said that, the system is largely geared up to the idea that the characters should succeed more often than they fail anyway, so don't bust too much of a gut over this. Most characters will have some aptitudes in the 3-4 range and they are likely to have several career skills with values of around 3-4 too. So they will often be rolling six to eight dice and even with a TN of 6, they should get at least a marginal success.

It is recommended that TN's are normally set in the 3-4 range. With TNs set in the middle to lower range, the question is not "will they succeed?" but "how well will they succeed?".

When to ask for a morals test
The use of morals tests, is one of the main ways of creating drama and tension during play. However, morals tests must also be used sparingly. If these tests become commonplace, then the drama of a given situation is lost. So, as a general rule you should not ask for a morals test from any player more than once per episode. Some players will not be asked for a test at all during an episode or maybe even for several episodes and there is nothing wrong with this. Eventually, when a test is required, it will be even more poignant.

Similar to the situation when making skill rolls, you need to stop and consider what is a stake in making the test. There are no successes or failures though; just differing course of action. Sometimes what is at stake is very straightforward but other times it is less clear. This is where player choices come in.

Ask the players again
Even more so than with skill rolls, you should rely on the players to ask for a morals test when they are uncertain about what course their character would take when faced with a dilemma. Morals tests are certainly better when the players request them rather than enforcing them, because ultimately the players want to be responsible for the decisions of their characters.

It is a particularly useful tool for the players, because sometimes players allow their characters to fall into completely predictable courses of action. Largely, the players will play their characters according to the numbers on the sheets – a player will play a character with only a 1 in cowardice as an exceptionally brave individual, seemingly unafraid of anything or anyone. As the Director, you should not ask such a character to make a test any time he goes into a combat and it is doubtful whether a player creating such a character would want you to either.

However, the same character has the keyword "spiders" implying that he doesn't like spiders. On the planet that the group have recently landed on is a malignant and hungry alien race that looks somewhat spider-like. Suddenly, the morals test looks like a better proposition, especially when one of the group has blundered into the alien's lair and is calling for help. Our brave hero is still very likely to act courageously because that is his nature, but there is a small chance that he won't and this helps to create the tension of the moment as the character overcomes his fears and attempts the rescue.

Planning for a session

Something here about getting ready for the game and then things often go wrong – someone can't make it and their character is vital etc…

Plotted episodes
Plotted episodes are those scenarios where most or all of the details have been worked out in advance. Plotted episodes are generally carefully scripted from beginning to the middle to the end. In these types of adventure, all of the scenes are determined, the locations and what should happen in each location is already noted down together with details of any important characters that the group will meet and interact with along the way. These scenarios are generally commercially available products and there is an example of this type of scenario at the end of this chapter. Some Directors have a preference for this type of adventure as they like to have all of the details available and leave as little as possible to chance or interpretation.

The problem with this type of scenario for many gamers is that it can lead to far too rigid a structure leaving the players with very little input in what actually happens and the feeling that it doesn't really matter what they do. It sometimes feels more like a story or movie with them simply watching what their characters are doing, whilst the Director reads out what happens next.

That is not to say there is anything wrong with using a pre-written adventure, whether one of your own design or a commercial product. All you have to do is bear in mind that whatever the players are interested in is more important and better than anything you come up with. This can be more difficult in a commercial product because it has not been written by you, so you might change things to suit your players decisions at one point that can have an effect later on that you hadn't counted on. The most important advice when using an adventure that you did not write yourself is read it through thoroughly and understand it fully before running it. Also make sure that it is appropriate to the characters. It is pointless running a military-style adventure when the characters are all diplomats and administrators.

Gear the adventure to the characters
Which comes onto the next point. When writing the adventure yourself, it is easier to gear it properly to the characters and to make them feel that they are important in the universe. You should look carefully at the character sheets and make sure that there are opportunities for them to utilize their best skills, their secrets and keywords and that there are at least a couple of opportunities for morals tests. As long as these opportunities are spread around the characters one

or two should suffice and you can use these to form the basis for the focus of the episode. These choices will help determine what the central adventure seed is, what types of decisions the players will have to make, and how you can adapt your session during play if things still do not go according to your original plan.

Gear the characters to the adventure
Another way to use pre-written adventures is to use pre-generated characters; that is characters that were designed to have the right skills and abilities for the scenario in question. Again, most commercial products will include some sample characters and the episode at the end of this chapter has been designed with the Rebel Star crew in mind. The alternative is simply to limit the character selection for the players so that they suit the scenario; they might all be Terra Nostra members, for example.

Where to get adventure ideas
It has already been mentioned that Blake's 7 was envisaged as The Dirty Dozen in space and that it also shares similarities with Robin Hood and his Merry Men. If it is good enough for the creator of the show to borrow ideas from the movies or from history, then this should be good enough for you too. In other words, borrowing plots from books, films and even other role-playing games is a great way to provide plenty of hours of play without too much work from you. ***To be elaborated upon***

Structured plots are a good place to start especially if you are new to Directing, Blake's 7 or role-playing in general. However, to really shine, you've got to learn the skills of guided improvisation. And that is where our next method comes in.

Un-plotted episodes
You do not necessarily need to know in advance how anything is going to turn out for you to run a good session. The key thing to remember is that un-plotted adventures rely largely upon the player's cooperation. But to get them to cooperate you need to make sure they have plenty to do and that they are interested in what you have lined up for them. Again, this means getting to know what there characters are like and from that you can determine what they expect from the game. So it helps if characters have been created in advance of a session, because it makes running the session easier. Established characters have background, secrets and keywords that you can mine for inspiration for your episode. If there are four characters and they all have high combat skills, you need to make sure that they get plenty of fighting in or they will not be terribly happy or cooperative.

With an un-plotted episode, you need to take a little time to come up with certain initial details of the episode. The first of these is just a few key elements of the plot, such as the themes you might want to explore, a few possible scenes that will be tied to character skills, keywords, secrets and morals and maybe the rough outline of a protagonist or two. Then you need to determine where the opening scene will take place and who is present in the opening scene (it doesn't necessarily need to be all of the characters). You could even describe the opening scene and then ask the players which of their characters are present. Anyone who isn't present will then need to tell you where their own characters are. When you are making an episode up in this way, you are not going to be making up the entire plot; After the initial scene it is largely up to the players which direction the plot goes in, with you helping to guide them through it.

Themes
You will want to explore some themes that are common to the Blake's 7 storylines, otherwise you may be playing in some other generic science fiction universe. ***To be elaborated upon***

Hooks
Sometimes you want to get the characters involved straight away into the adventure. This might mean that you need to provide them with something that attracts the player's immediate interest. This is the Hook. It might be a thing, like a valuable piece of technology or a piece of important information. It could be a person, like a rebel leader, a Federation Investigator, a mercenary or a brilliant scientist. It might be a place, like a Federation facility, a communications relay station, a casino on a space station or an alien city on a hostile planet. It might even be a weird mystery – one of the characters receives telepathic messages or the ship's computer starts talking in a strange language. It could even be a combination of one or more of the above. What it is doesn't matter as long as it is in keeping with the Blake's 7 universe and that the characters should be interested enough to become involved.

The Antagonist
You probably then need to come up with an antagonist. This will usually be a Major Speaking Part – and probably a villain of some sort. The main enemies of Blake & Co were Travis and Servalan. You probably want a similar type of character. The antagonist either wants the technology or the information that the characters are after. Or they want to capture or kill the person. Perhaps they are simply visiting the facility or the casino and this is an opportunity for the characters to have a run in with the villain. The antagonist doesn't have to be a person. It could be an advanced alien being. It doesn't necessarily have to be an enemy – in the case of the telepathic messages example, the alien could be trying to seek their help for some reason. There is, of course, a natural enemy in the Blake's 7 universe and that is the Federation as a whole (or the rebels, if you are running the game for a group of Federation characters). It is most often the case that you will want to have the Federation behind many of the schemes that you come up with.

Scenes
When preparing for play, try to imagine the episode in advance. Imagine some of the key scenes that you'd like to include especially where you feel that keywords might be used or morals might be tested. Imagine the purpose of each scene, how the scene starts, develops and then is resolved or ended. Consider the steps necessary to get to the next scene or location and how might that might play out too. Once you have some of the important scenes established, you have a basic route through your episode until the final scene. This is the one that the whole adventure has been working towards, so ideally this is the one that has the big finish, where the major denouement occurs or where the villain gets his comeuppance and the characters win the day. Or not.

When introducing the scene, imagine the location and provide a few details. The players do not need everything described in great depth; just a few of the most important things that stand out about the location (and anything specific that you want them to know about); the players will imagine the rest. As it becomes more important to the scene, the other details will eventually fill themselves in. When players ask questions about the scene, especially when some form of action is taking place, they are often looking for things to help not only visualize the scene (see camera work later in this chapter) but often things that will help their characters out. If they feel that there should be something, for example a rock to hide behind when they are being shot at, and there is no good reason not to have a rock to hide behind, let it be so.

Basically, what we are saying here is try always to say "yes" to the players, because if they can imagine something there and you hadn't even thought of it, then there is a good chance that the thing would be there. So a question like "Is there a fire escape from this rooftop" would seem perfectly reasonable and in fact the player is probably expecting there to be one. In this example, if the intention was to put the character in danger then you could always say "Yes, but as you look in the direction of the fire escape, you hear booted feet coming up the metal steps". This

gives the answer the player wanted but keeps his character under the pressure you had intended, so that he has to make further choices to get out of his predicament.

Camera Work
Imagine scenes are like the scenes in the series and you are an invisible cameraman determining where the cameras should go, the best place for the most effective shots and so on…

Getting under way
Once you have your themes, hook, potential scenes and antagonist you are more or less set to go. The overall plot should already have fallen into place and it is just the finer details that you need to fill in and these can be added in or developed once the game is under way. You can drop scenes that become superfluous or add in new scenes when you think of something that the players might like better than the one you originally thought up.

Listen to the players
The players themselves are a great source of ideas and inspiration and, as we said before things they want to do are often far better than the things that you had in mind. Do make sure you listen to them and pick up on anything they say that might be an interesting way to continue the adventure…***to be expanded upon***

Scene changes
Remember, as the Director, you sometimes need to move things along so that events unravel at the right pace. That pace is, of course, your own decision, and you are in complete control of when and how scenes transition from one to the next. However, you do need to be conscious of your players' expectations too. There is no point in hurrying things along if the players are having fun. They might be simply sitting around talking (in character) or playing chess or socializing or meticulously planning an attack on a Federation sub-station. If they are enjoying this quiet time, then let them as it can help build their characters and their relationships with one another. It also gives you time for a breather and to organize things ready for the next big event. However, you also have to be alert to signs of boredom and that is when to mix things up a bit.

Mixing things up
There are plenty of things you can do to liven up the game. If the characters are on board their ship, how about having the onboard AI shout out an alert? The sensors could be picking up enemy cruisers ready for battle. Or the scanners could detect some sort of meteorite storm or an unusual gas cloud or an alien vessel or a derelict. Or there could be a distress signal coming in from a nearby planet or space station. Maybe something got onboard the ship. Space pirates? An android? A stowaway? Perhaps the ship has a problem. A massive explosion from the teleporter room? The AI decides that it wants to be worshipped as a god? There are always things that you can do to keep the game's excitement levels high and it doesn't necessarily need to relate specifically to the current scenario. It could simply be a throwaway idea that the characters can deal with before getting back to the main plot. Or it could be a means of introducing another element to the plot – either helpful or a hindrance. Alternatively, it is an event that has a longer-term importance – an enemy or event that wasn't dealt with in a previous episode, or something that will take on more importance in a future episode. This leads us neatly into linked episodes that form part of a longer-term campaign or series. Often it is easiest to throw in a Speaking Part.

Introducing NPCs
The reason that it is a good ploy to have an NPC show up is that it is somebody for the characters to talk to. The individual could have information that help move the scene on to the next bit of the

adventure. When you need to introduce a new character, simply start with a blank character sheet, a name and a career. As things become important, you can start filling in the blanks – like maybe his best skill, a keyword and the strongest moral. When a situation arises where the NPC needs to roll a skill or do anything you haven't yet catered for, make it up. This means that speaking parts are fleshed out over time without needing to invest a lot of time or effort up front. As a result they may also develop into major speaking parts over the course of one or more episodes.

Of course, when the characters first meet the new NPC, they will not know most of these minutiae. So you need to describe her. The trick here is not to go into too much detail. Pick out her main features; things that will be most noticeable – 'slim, fair-haired and attractive' or 'short, studious and wearing a lab coat', might be enough for example. Extras are even easier – usually just the one word will suffice 'Trooper', 'Guard' or 'Thug' tell the players all they need to know.

Character mortality
It will often be the case that the characters will end up in dangerous situations where there is the very real possibility that there will be a character fatality. Certainly a character sucked out into empty space without a spacesuit or falling off a collapsing walkway into a nuclear reactor will end up in a particularly unpleasant state. So the trick is to try never to put a character in a situation where the failure of a single die roll will spell curtains. Instead, have the threat affect the contest in other ways; if a character fails a roll to maintain his balance on the collapsing walkway, have him slip but catch onto the handrail, dangling there by one hand over the reactor. This then provides further opportunities for the character to be rescued by other nearby characters or to find some other way out of his predicament by himself.

Having said that, sometimes a character will die. Gan met his end fairly early on in the series and others died along the way. They all died in the finale (or did they?). The B7RPG is very much better if there is the very real possibility of character death. The key is to try not to make it too arbitrary or just on the whim of an unlucky roll.

In dangerous situations, you want the players to feel that there is a chance that they will lose their characters. That creates drama and tension and tension is part of the point of the game.

Plotting a series
Plotting the series can be a little like plotting the scenes of an episode…***to be expanded upon***

Employ scriptwriters
If you are stuck for some ideas for your series, you could always get your players to write some of your episodes for you. It might be a strange idea that goes against the nature of most other role-playing games, but actually it makes perfect sense. First of all, it spreads out the workload amongst everyone involved in the series. Secondly, it gives the players the opportunity to ensure that the series has elements in it in which they have a very clear interest. Thirdly, and it bears repeating, the players often have ideas that are way better than your own.

How does it work?
When the players create their characters, ask them all to script one episode for you. Now, that does not mean writing a complete scenario in full detail from beginning to end. What it means is that they sketch out some simple notes that you can use, as you wish, to either to develop as a fully plotted episode or to run "on the fly" so to speak, as an unplotted episode.

The sort of notes the players should be writing for you are the things that you would normally

need for your own unplotted episodes. So, you would ask them to give you a couple of themes they'd like to explore, a Hook, a protagonist and couple of scenes that could be included in the episode. There is a Script sheet included at the end of this chapter that you can photocopy and dish out to the players with their character sheets.

Examples and more stuff here…*

Directing Spotlight Time
Some wording to go in here about what to do if a character chooses to take his Spotlight Time during a scene…

Which era?
Much of the information given in the preceding paragraphs is general help that can be applied to many other role-playing games. However, something very crucial that you need to decide before the actors even begin the task of creating their characters is what era you are going to set your series in. For short episodes, it may not matter too much, depending on what you have in mind but in a longer campaign it may become important to know when the series is set.

Pre-Andromedan Invasion - Lots of small resistance movements popping up, but the Federation is making the Liberator a priority target for its Pursuit Ships. Blake himself is concentrating on either establishing a successful revolt on Earth or on finding Star One (which was merely a prelude to the former). This leaves room for a group on the fringes. Maybe sparking revolts on outer planets or just quietly running some guns. ***to be expanded upon***

Post-Andromedan Invasion - It's hard to run a military dictatorship without a military. A resistance group might do pretty well while the Federation recovers and steps up its drug-induced mind control program. Folks like Del Grant might still be running around and would make useful NPC allies. ***to be expanded upon***

Post-Guada Prime - Wide open territory, baby. The Federation seemed to be regaining lost ground towards the end of the final season, but that might be local to where Avon and company were hanging out. Rumouis of survivors of Gauda Prime might be handy adventure hooks. Even if all of Blake's 7 are dead, there are a few goodies on the planet for enterprising PCs - ORAC is hidden beneath some tree branches and the wreck of the Scorpio might yield a working teleport system or a fancy FTL drive. ***to be expanded upon***

Other decisions
There are some other important things that you need to think about before settling down to write your first episode; how close to the original show will your own version of the Blake's 7 universe be? ***to be expanded upon, whether to include the show characters, etc.***

NAMED SPACESHIPS TYPES
- Liberator ("System" Deep Space Frigate) + faster sister ship (worth cr.6,000,000)
- Scorpio
- Starburst Class Pursuit Ships (new –only 4 built - Federation)
- Chaser Class Pursuit Ships
- Mark I Pursuit Ship (C-26) TD-10 max speed
- Space Command Headquarters (Platform)
- "System" Ships
- Space Master series V
- Wanderer Class 1 K47 (fitted with sublight drive)
- XK 72
- T16 – Transporter ("London"?) also "The Salvager"?
- T16 Troop Transporter
- Space Chopper
- Pleasure Cruiser "Space Princess" (unarmoured & unarmed)
- Pleasure Cruiser "Star Queen"
- Passenger Liner "Nova Queen"
- MkIII Galaxy Class Cruiser "Ortega"
- Trantinian Planet Hopper
- Type 6 Survey Ship
- Auran C-Type Patroller
- Servalan's Mk II Star Cruiser TD10 could also "scoop up" smaller ships
- B19 Cruisers
- Alpha 3 Small Cargo Ship
- Commercial Freighter " Lodestar"
- Cruisers
- Shuttles
- Sleer's Lenticular Cruiser (at least 5 people)
- L-Type Cruiser (2 people)
- Federation Cruisers (8 attacked Liberator, 4-5 were destroyed)
- B-19 Cruisers
- FT-7 Freighter
- Interceptors

Game stats needed for each of these

COMPUTERS, AI & ROBOTS
Computers can store and retrieve information from their databases. How much they can store depends on their Capacity. Computers begin with a Capacity from 1 to 6. If you are creating an onboard computer, its maximum capacity is limited by the Hull Size and the amount that you spend on it. See the section on Starship Design for more information.

Computer Level	Information Storage	Data	HyperNet Access	AI	Example
1	Basic	2	No	No	Personal Data Recorder
2	Mediocre	6	Yes	No	Portable Scanner
3	Average	12	Yes	No	Standard Computer
4	Huge	20	Yes	Basic	Menial Task Robot
5	Colossal	30	Yes	Superior	Zen, Slave
6	Universal	42	Yes	Sentient	Orac

Information storage
This is the information that the computer stores or is capable of storing. Quickly accessed, usually by the touch of a button or simple vocal request, by anyone with reasonable Technical Aptitude. The sort of data stored, depends on the purpose of the computer (and depends therefore on it's data banks (Skills)).

Data
All computers can have Data (which is knowledge or programs of a subject or information about a subject). The amount of Data depends on the Capacity. Each item of Data equates to a skill program (see skill list). Obviously a computer cannot perform a skill (so it cannot fire a gun – unless it is a robot) but it can have Data on any skill, so it could have Combat; Guns, which would relate to gun types, the best stance to take when firing, charts of weapon ranges, statistics and technical information on all weapons both historical and currently available and so on. Pick a 'skill' for each piece of Data the computer has immediately accessible. It has every piece of information available about that subject – the problem for characters attempting to make use of this information is in retrieving it, using their Computers skill.

Retrieving data
The TN to access the data held in a computer is based on the computer's level. In other words to access information held on a basic machine has a TN of 1, so anybody can do it. However, if the information is not available on the machine, then it doesn't matter how successful the character is, he will not be able to retrieve information on the subject. So a personal data recorder holding information on Medical and Drugs & Toxins will only dispense information on those two subjects.

[[Example]]

Inputting new data
Data can be removed and new information inserted in place of the old. This again is based upon the ease of using the equipment, with the number of successes being the 'skill' level of the computer, up to a maximum of the skill level of the character inputting the data.

[[Example]]

HyperNet Access
The computer may be a stand-alone piece of kit, disconnected from the HyperNet. However those computers linked to the HyperNet can access Data otherwise made unavailable to their local memory banks. The computer operator still needs to operate the computer successfully (with a TN based upon the level of the computer – see spaceship operations for more information about this).

Once that is done, the level of the computer itself determines how successful it is in searching for the information. Roll dice equal to the level of the computer, generally against a TN of 4.

[[Example]]

AI
So far, we have been largely talking about computers that do not have artificial intelligence. However, most powerful computers receive their instructions verbally and dispense information in the same manner. These require interaction, rather than mechanical 'tinkering'. Those with 'Basic' AI simply receive their instructions verbally and then will proceed to carry out the task they have been instructed to do, as well as they have been programmed to do it (depending on their skill set).

These verbal instructions depend upon the social skills of the computer operator as they do on the operator's Technical Aptitude. Using Technical Aptitude as the operator's base, you then select the most appropriate social skill. If the character is asking the computer nicely (i.e. in normal circumstances) you would use Diplomacy. However, sometimes AI computers are tetchy or have other traits of personality that make them difficult to instruct. You might therefore have to use other methods like Bluff, Intimidation and so on.

Each AI has a Personality Trait of its own. The more advanced the AI, the stronger the trait and the more often it will reveal itself. The Director decides which Personality Trait the AI exhibits. Here are some examples:

Apologetic	Jovial	Secretive
Argumentative	Laid Back	Sexist
Boastful	Liar	Stubborn
Crass	Miserable	Superiority Complex
Dithering	Overconfident	Sympathetic
Forgetful	Pacifist	Truthful
Grumpy	Pessimistic	Violent
Hurtful	Proud	
Inferiority Complex	Sad	
Irrational	Schizophrenic	

WORLDS

Overview
Most of the time, the Director will know what type of planet that she wants to set any scene or Episode on. However, sometimes the ideas dry up or you might need a quick planet in an emergency, perhaps because the players have taken the game off in a direction that was not expected. These rules can be used to create a planet 'on the fly'.

Type of world

1. Water World
2. Desert World
3. Hostile World
4. Rock Ball
5. Ice Ball
6. Terrestrial

Life

1. None
2. None
3. Non-Intelligent Alien Life Forms
4. Intelligent Alien Life Forms
5. Advanced Alien Life Forms
6. Terran

Federation or not

1. Completely outside of (and possibly unknown to) the Federation
2.
3.
4.
5.
6. A wholly Federation controlled planet, militarily, politically and economically

1. Tech Level
2. Primitive
3. Ancient
4. Medieval
5. Early Industrial
6. Industrial
7. Interstellar

THE FEDERATION

The Federation is an oppressive dictatorial regime with varying control over an unspecified portion of the colonized galaxy. Despite the extent of the Federation's power, there are still many "neutral" worlds in existence, although the Federation is working hard to bring these planets under it's control. It is generally referred to simply as "the Federation", but is sometimes also called "Terran Federation". It has also been very occasionally referred to as The Empire, although this may have been the name of the governmental administration that preceded the Federation. The High Council is in overall control of the political and administrative wing of the Federation and Space Command provides the military leadership.

From strength to unity
The Federation came to power some 200 years before the main rebel attack on "Control". The Federation primarily expanded its territory though conquest, enslaving weaker worlds and exploiting their resources to fuel the military. In other cases, the Federation would infiltrate more distant worlds where they would help a local tyrant achieve power or install a malleable ruler. These puppet leaders would rule over their own planets, but under the constant shadow of the main Federation and their planets would eventually become part of the Federation.

Rule is by a President and High Council, though a senate also plays some part in the Federation's power structure. Below this council is the Supreme Commander, who is in charge of the military and Space Command. Before the Intergalactic War there was an uneasy balance of power between the Administration and Space Command, although in theory the former controlled the latter. The main seat of power is located on Earth, the capital world where most inhabitants serve with drug-induced loyalty.

The Federation maintains its power from a secret spacestation known as *Star One*, which is the nerve center of the military network. Although *Star One* is well defended, it is the Federation's "weak spot", for if it was ever destroyed, the Federation would break down and could be easily overthrown. Thus finding and destroying *Star One* was Blake's primary goal throughout the second series. The Federation also has a duplicate control facility, simply called "*Control*" that Blake originally targeted, but found that it was a decoy.

The population on Earth is dosed with suppressants in the air and water to keep them compliant and to keep control of anyone who would oppose the regime. On various Federation held worlds, dissidents are dealt with by rather draconian methods and sometimes atrocities are actually sanctioned by the High Council. In extreme cases such as Roj Blake's, brainwashing and re-programming were used. In at least one case, a planet was equipped with a radiation bomb that would wipe out the inhabitants in the case of rebellion. Despite all these efforts, or perhaps because of them, the Federation was never able to quite stamp out resistance.

Law & Punishment
Federation law was strict and punishment severe. Crimes were rated by category. For instance, failure to register even a change of address resulted in a fine. Leisure transport has been banned and therefore subject to heavy penalties. The unauthorized leaving of the main domed-city complex on Earth was a Category-4 infraction. Contact with outsiders is considered illegal and carried a very harsh penalty. Category-9 crimes, such as child molestation, (of which Roj Blake was accused), was stated by the arbiter at Blake's trial as the most severe. In any case, criminals were commonly tried unfairly in Federation courts, where a list of mock charges were sometimes added to a defendant's original charge. Sentences were typically life imprisonment, torture and/or execution. Probably the worst fate would be "re-education" under the "Pacification Programme".

If the Federation saw use for keeping the criminal alive, they would undergo brainwashing in an attempt to reform them into content citizens and put them back into society as mindless slaves. Imprisonment, torture and brainwashing are commonplace. Persistent or dangerous criminals are sent out to penal colonies on distant worlds.

Slavery
Slavery is an accepted part of the scheme of things and, in particular non-Terran peoples are often used to provide slave labour on Federation planets.

Freedom Party
Blake was the founder of the Freedom Party, which was outlawed by the Federation. In fact, any organisation that provides opposition to the Federation is not tolerated for very long.

Religion
Churches were destroyed at the start of the New Calendar, strongly implying but not explicitly stating an ongoing suppression of all religious practice. Several non-Federation worlds continue religious practices, but many of these are not recognizable religions by old Earth standards. There are undoubtedly underground religious movements, just as there is political opposition.

The Intergalactic War
This took place between The Terran Federation and an alien race called Andromedans, who were jellyfish like beings, but who could morph into human form.

In the early aftermath of the War the Federation may have effectively ceased to exist. Over time, however, the Federation clearly recovered and regained much if not all of its lost territory, most notably through Commissioner Sleer's Pacification Programme.

After the destruction of *Star One* and the loss of 80% of their fleet in the Intergalactic War, the Federation fell apart. However, by the fourth series, the Federation was regaining power due to new mind-control drugs ("Traitor"). Servalan, under the alias Commissioner Sleer was slowly regaining her power.

Technology Level

CHARACTERS OF THE ORIGINAL SHOW
**THE VALUES AND RATINGS BELOW ARE NOT FINAL AND WILL BE THE
PRODUCT OF DETAILED RESEARCH**

AVON, Kerr
Background: Terran
Grade: Alpha
Career: Technician
Status: Outlaw

Avon is a highly intelligent computer technician, with a strong sense of self-preservation. He always appears to be along for the ride, with his own agenda and goals in mind. Often these ambitions mean that he is directly opposed to what Blake has in mind. Later on, in Blake's absence, Avon assumes leadership of the crew.

Aptitudes	Values
Social	5
Intellectual	6
Technical	6
Physical	4
Natural	2

Skills & Ratings
Bluff-3, Diplomacy-4, Style-3, Observation-3, Research-4, Computers-6, Electronics-6, Mechanics-3, Alien Technology-2, Security & Comms-4, Ships Sensors-4, Combat; Guns-4, Combat; Brawl-3, Combat; Ancient-2, Fitness-2, Discipline-4.

Morals
Cowardice (1) vs. Courage (2-6)
Cruelty (1-4) vs. Compassion (5-6)
Greed (1-4) vs. Generosity (5-6)
Dishonesty (1-5) vs. Honesty (6)
Treachery (1-4) vs. Loyalty (5-6)
Suspicious (1-4) vs. Trusting (5-6)

Secret

Keywords
Computers
Smiles (when facing danger)
Servalan

**THERE WILL BE SEVERAL PARAGRAPHS OF DETAIL ABOUT AVON HERE WITH
PICTURES**

BLAKE, Roj
Background: Terran
Grade: Alpha
Career: Activist/Engineer

Blake is a rebel idealist who wishes to overthrow what he sees as a corrupt Federation leadership.

He is caught and brainwashed, but manages to break through his conditioning and remember what happened. He leads the crew initially, sometimes putting them into danger in order that he can pursue his dreams of a Federation-free galaxy.

Aptitudes	Values
Social	4
Intellectual	4
Technical	4
Physical	4
Natural	3

Skills & Ratings
History 1, Politics 3, Science 3, Combat; Brawl 3, Combat; Melee 2, Computers 2, Fitness 3, Electronics 1, Medical 1

Morals
Cowardly (1) vs. Courageous (2-6)
Cruelty (1-2) vs. Compassion (3-6)
Greed (1-2) vs. Generosity (3-6)
Dishonesty (1-2) vs. Honesty (3-6)
Treachery (1) vs. Loyalty (2-6)
Suspicious (1-2) vs. Trusting (3-6)

Secret

Keywords
Positive
Shouts
Leader

THERE WILL BE SEVERAL PARAGRAPHS OF DETAIL ABOUT BLAKE HERE WITH PICTURES

CALLY
Background: Auronar
Grade: Un-graded
Career: Telepath/Activist/Medic
Status: Outlaw

Cally is a telepath from the planet Auron. She is the last of a rebel group on the planet Saurian Major. Her unique telepathic abilities are a problem as much as a help as many of the stories show. She is the nearest thing to a medic amongst the crew, in charge of the crew's physical and mental well-being.

Aptitudes	Values
Social	3
Intellectual	3
Technical	4
Physical	3
Natural	6

Skills & Ratings
Awareness 4, Combat; Guns 2, Combat; Brawl 1, Discipline 3, Drugs/Toxins 2, Medical 2, Psychoanalysis 1, Telepathy 3

Morals
Cowardly (1) vs. Courageous (2-6)
Cruelty (1-3) vs. Compassion (4-6)
Greed (1-2) vs. Generosity (3-6)
Dishonesty (1-3) vs. Honesty (4-6)
Treachery (1-2) vs. Loyalty (3-6)
Suspicious (1-4) vs. Trusting (5-6)

Secret

Keywords
Auron (home planet)
Moon Disc (Pet)
Telepathy

THERE WILL BE SEVERAL PARAGRAPHS OF DETAIL ABOUT CALLY HERE WITH PICTURES

DAYNA, Mellanby
Background: Terran
Career: Weapons Expert
Status: Outlaw

Dayna is the weapons technician who enjoys the fight as much as the victory. Often rushing in without thinking, she is willing to take risks to achieve an end. She is highly skilled in hand-to-hand combat as well as being somewhat stubborn. Dayna has a personal grudge against Servalan, for killing her father.

Aptitudes	Values
Social	3
Intellectual	4
Technical	5
Physical	4
Natural	3

Skills & Ratings
Alien Technology 0, Computers 1, Combat; Guns 6, Combat; Support 2, Electronics 2, Mechanics 3, Observation 1, Research 2, Science 2, Security Systems 0

Morals
Cowardly (1-2) vs. Courageous (3-6)
Cruelty (1-4) vs. Compassion (5-6)
Greed (1-3) vs. Generosity (4-6)
Dishonesty (1-3) vs. Honesty (4-6)
Treachery (1-2) vs. Loyalty (3-6)
Suspicious (1-4) vs. Trusting (5-6)

Secret

Keywords
Aggressive
Fighting
Weapons

THERE WILL BE SEVERAL PARAGRAPHS OF DETAIL ABOUT DAYNA HERE WITH PICTURES

GAN, Olag
Background: Terran
Grade: Gamma
Career: Worker
Status: Outlaw

Gan is very much the big friendly giant amongst the crew. Unable to kill due to his limiter implant, he provides a non-lethal strength when required. Often treated with contempt by Avon, he is not particularly quick, but not completely stupid either.

Aptitudes Values
Social   3
Intellectual   2
Technical   4
Physical   6
Natural   3

Skills & Ratings
Animal Handling 0, Strength 4, Climb 2, Combat; Brawl 4, Fitness 3, Intimidate 4, Jump 1, Mechanics 0, Ride 0, Swim 0

Morals
Cowardice (1) vs. Courage (2-6)
Cruelty (1) vs. Compassion (2-6)
Greed (1-2) vs. Generosity (3-6)
Dishonesty (1-2) vs. Honesty (3-6)
Treachery (1) vs. Loyalty (2-6)
Suspicious (1-2) vs. Trusting (3-6)

Secret

Keywords
Limiter
Strong

THERE WILL BE SEVERAL PARAGRAPHS OF DETAIL ABOUT GAN HERE WITH PICTURES

JENNA, Stanis
Background: Terran
Career: Smuggler

Grade: Beta
Status: Outlaw

Jenna is the crew's pilot, shows much ingenuity whilst maintaining her loyalty to the crew in general. She is well able to handle herself in most situations.

Aptitudes Values
Social   4
Intellectual   3
Technical   4
Physical   3
Natural   4

Skills & Ratings

Morals
Cowardly (1-2) vs. Courageous (3-6)
Cruelty (1-2) vs. Compassion (3-6)
Greed (1-3) vs. Generosity (5-6)
Dishonesty (1-4) vs. Honesty (5-6)
Treachery (1-2) vs. Loyalty (3-6)
Suspicious (1-3) vs. Trusting (4-6)

Secret
Secretly fancies Blake

Keywords
Jewelry
Pilot
Blake

THERE WILL BE SEVERAL PARAGRAPHS OF DETAIL ABOUT JENNA HERE WITH PICTURES

SOOLIN
Background: Terran
Career: Mercenary
Status: Outlaw

Soolin was originally Dorian's sidekick, helping him with his ship, the Scorpio, and around Xenon Base, Dorian's home. Something of a gunslinger, she becomes part of the crew and helps in their quest to prevent the spread of the Federation.

Aptitudes   Values
Social   3
Intellectual   4
Technical   5
Physical   3
Natural   4

Skills & Ratings

Morals
Cowardly (1) vs. Courageous (2-6)
Cruelty (1-3) vs. Compassion (4-6)
Greed (1-3) vs. Generosity (4-6)
Dishonesty (1-2) vs. Honesty (3-6)
Treachery (1-2) vs. Loyalty (3-6)
Suspicious (1-3) vs. Trusting (4-6)

Keywords
Confident
Guns
Scorpio (spaceship)

THERE WILL BE SEVERAL PARAGRAPHS OF DETAIL ABOUT SOOLIN HERE WITH PICTURES

TARRANT, Del
Background: Terran
Grade: Alpha
Career: Pilot
Status: Outlaw

Tarrant is the Federation recruit turned renegade, who takes over the pilot's position from Jenna. Often coming head-to-head against Avon and bullying towards Vila, he provides the cause of some nice friction amongst the crew.

Aptitudes	Values
Social	4
Intellectual	3
Technical	4
Physical	4
Natural	3

Skills & Ratings

Morals
Cowardly (1-2) vs. Courageous (3-6)
Cruelty (1-3) vs. Compassion (4-6)
Greed (1-2) vs. Generosity (3-6)
Dishonesty (1-2) vs. Honesty (3-6)
Treachery (1-2) vs. Loyalty (3-6)
Suspicious (1-2) vs. Trusting (3-6)

Keywords
Arrogant
Bully
Captain

THERE WILL BE SEVERAL PARAGRAPHS OF DETAIL ABOUT TARRANT HERE WITH PICTURES

VILA, Restal
Background: Terran
Grade: Delta
Career: Criminal

Vila is the cowardly thief who is not necessarily as stupid as he makes himself out to be. An ability to open almost any lock makes him extremely useful to the crew. However, he is extremely cautious of any situation in which he might get hurt and so is not terribly reliable when things start to get rough.

Aptitudes	Values
Social	3
Intellectual	4
Technical	5
Physical	2
Natural	4

Skills & Ratings

Morals
Cowardly (1-5) vs. Courageous (6)
Cruelty (1) vs. Compassion (2-6)
Greed (1-4) vs. Generosity (5-6)
Dishonesty (1-4) vs. Honesty (5-6)
Treachery (1-3) vs. Loyalty (4-6)
Suspicious (1-5) vs. Trusting (6)

Keywords
Alcohol
Gambling
Stupid (feigned)

THERE WILL BE SEVERAL PARAGRAPHS OF DETAIL ABOUT VILA HERE WITH PICTURES

SERVALAN
Career: Supreme Commander

Aptitudes	Values
Social	6
Intellectual	6
Technical	3
Physical	2
Natural	3

Skills & Ratings

Morals
Cowardly (1-4) vs. Courageous (5-6)

Cruelty (1-4) vs. Compassion (5-6)
Greed (1-4) vs. Generosity (5-6)
Dishonesty (1-4) vs. Honesty (5-6)
Treachery (1-3) vs. Loyalty (4-6)
Suspicious (1-5) vs. Trusting (6)

Keywords
Ambitious
Psychotic
Sensual

THERE WILL BE SEVERAL PARAGRAPHS OF DETAIL ABOUT SERVALAN HERE WITH PICTURES

TRAVIS
Career: Federation Officer

Aptitudes	Values
Social	4
Intellectual	5
Technical	4
Physical	5
Natural	3

Skills & Ratings

Morals
Cowardly (1-2) vs. Courageous (3-6)
Cruelty (1-5) vs. Compassion (6)
Greed (1-4) vs. Generosity (5-6)
Dishonesty (1-3) vs. Honesty (4-6)
Treachery (1-4) vs. Loyalty (5-6)
Suspicious (1-5) vs. Trusting (6)

Keywords
Blake
Psychotic
Revenge

THERE WILL BE SEVERAL PARAGRAPHS OF DETAIL ABOUT TRAVIS HERE WITH PICTURES

REBEL STAR CHARACTERS

Name: Devon, Tul
Background:
Career: Mercenary/Hunter

Aptitudes   Values
Social
Intellectual
Technical
Physical
Natural

Name: Dorn Wexford
Career: Administrator

Aptitudes   Values
Social
Intellectual
Technical
Physical
Natural

Name: Brent, Dav
Career: Technician

Aptitudes   Values
Social
Intellectual
Technical
Physical
Natural

Name: Elra Restal
Career: Smuggler

Aptitudes   Values
Social
Intellectual
Technical
Physical
Natural

Secret (Has an outlaw brother called Vila)

Name: Suki Mavel
Background: Auronar
Career: Combatant/Telepath
Current Status: Outlaw

Aptitudes	Values
Social	3
Intellectual	2
Technical	3
Physical	3
Natural	5

Skills
History; Auronar-0, Telepathy-4; Coercion-3, Teleportation-0, Prediction-0, Telekenesis-0, Combat; Brawl-4, Fitness-2, Jump-1, Strength-0, Bluff-0, Medical-1, Diplomacy-0, Bluff-0, Awareness-2

Name: Davim Tarv
Career: Drifter

Aptitudes	Values
Social	
Intellectual	
Technical	
Physical	
Natural	

NPC's

These are some basic non-player character types that you can use pretty much as they are to fill in when you haven't time to work out every minor character.

Extras

Extras are the faceless thugs, goons, minions, workers, technicians, medics, clerks and guards that are generally there to get beaten up or shot down by the player-characters. They do not have keywords, secrets or morals like the more fleshed-out characters do, because they are unlikely to be around long enough for these things to be important. Their aptitudes are generally fair at best and most skills are either basic or they are unskilled.

Federation Security Guard

Aptitude	Value
Social	2
Intellectual	2
Technical	2
Physical	2
Natural	2

Skills

Strength-0, Combat, Brawl-0, Combat, Guns-1, Comms. & Security Systems-1, Computers-0, Discipline-0, Drive-0, Intimidate-0, Interrogate-0, Observation-2.

Federation Trooper

Aptitude	Value
Social	2
Intellectual	2
Technical	2
Physical	2
Natural	2

Skills

Strength-1, Climb-0, Combat; Brawl-0, Combat; Guns-2, Combat; Support-0, Fitness-1, Discipline-0, Drive-0, Intimidate-0, Jump-0

Federation Death Squad

Aptitude	Value
Social	1
Intellectual	2
Technical	2
Physical	3
Natural	2

Skills

Strength-1, Climb-0, Combat; Brawl-2, Combat; Guns-3, Combat; Support-1, Fitness-1, Discipline-1, Drive-0, Intimidate-2, Jump-0

Federation Investigator

Aptitude	Value
Social	2
Intellectual	3

Technical   2
Physical   1
Natural   2

Skills
Computers-0, Combat; Guns-0, Contacts-0, Discipline-1, Forgery-0, Influence-0, Interrogate-2, Law-0, Observation-1, Research-0

Space Rat
Social   1
Intellectual   1
Technical   3
Physical   3
Natural   2

Skills
Balance-1, Combat; Brawl-0, Combat; Guns-0, Intimidate-1, Jump-0, Mechanics-0, Electronics-0 Observation-0, Pilot-2, Stealth-0

EXAMPLE EPISODE

THE PRIEST

Overview
This is a fairly simple episode in which the characters learn of the religious leader and political activist, Hal Ferrel (aka "The Priest"), who had been building up a large following on his home planet of Gairlos. The Federation have learned about this dissident (through a contact on the planet, a member of one of the ruling families, Max Thello) and have despatched a force to round him and his followers up. Max Thello is certain that The Priest is planning an uprising and, even if he isn't, these clandestine religious meetings are totally illegal and must be stopped.

[If characters are members of the Federation Team sent to the planet (see below), you can begin the episode here, with the team in their Federation Cruiser in orbit around the planet Gairlos, just making some final checks before they come in to land. If that is the case, you should ignore the next paragraph.]

A Federation Investigator, Ven Epper is in charge of the rounding-up operation. The force has landed a force on the planet to hunt down the Priest and his followers. Many of the followers have now been rounded up and The Priest is still in hiding. However, if he doesn't give himself up, Epper has threatened to start killing the captives one-by-one until he does. The Priest is a good figurehead for the rebellion in this part of the universe, so it would be bad for morale if he were to be captured, tortured and executed.

Getting the characters involved
There are several ways to get the characters involved. Here are some possibilities:

- If one of the characters' has a career of Priest, then you could substitute Hal Ferrel for the character and run some concurrent scenes which alternate between The Priest evading capture by the Federation and then being faced with the dilemma of his followers being captured and killed or giving himself up. Meanwhile, the other characters are trying to get to the planet and past the Federation Cruiser currently orbiting Gairlos in an attempt to rescue him.

- One of the characters with the Contacts Skill (or possibly Theology), could have heard about the situation on Gairlos, either directly from The Priest himself or from one of his supporters still in hiding.

- The characters' ship could simply be passing Gairlos when they notice the Federation Cruiser on their scanners. A Federation cruiser this far out strikes them as being a little unusual so they decide to investigate further…

- If you are using the characters provided in these rules, Dorn Wexford could discover that his brother Vale is part of a force that has been sent to Gairlos.

- Another alternative is to have the players play the part of the Federation forces sent to the planet to bring the "evil terrorist leader known as The Priest" to justice, by whatever means they can. If this option is taken, then the characters will mostly be Troopers, perhaps with an Investigator or an Administrator. Depending on whether your version of the Federation are actually the good guys or not, you can have Epper tell the characters a

series of trumped up lies about the atrocities that the Priest is supposed to have committed. Alternatively, Epper's position could actually be filled by a player character if there is an Investigator amongst them.

Gairlos

The planet is relatively Earth-like, perhaps having had some terra-forming in its past. The tech level is, for the most part, quite low, with an almost medieval society. Some of the 'nobility' (of which there are several high-ranking families, all Federation Citizens) have high tech vehicles, tools, weapons and equipment. Gairlos is largely an agricultural planet, labeled as one of the Federation's 'Bread-Basket' planets. It has vast fields of wheat and other grains, which are stripped and shipped every month by huge freighters to another nearby factory-world for processing.

It is this that has created the problem. The ruling families are actually Federation employees, although they try not to think of themselves as such, preferring to think of themselves as medieval-styles barons and landowners. The land has been parceled up between them and they only keep their positions if they can meet the strict quotas set down by the Federation Administration. The ruling families have come under greater and greater pressure from the Federation to meet their grain supply quotas. Because of the increasing quotas, the workers have become virtual slaves. They are suffering, not only because they are expected to work longer and longer hours, but because there is less and less food put aside in the grain silos each month to feed the workers and their families. Many are not getting enough food and starvation and illness are beginning to take their toll. The ruling caste does not suffer, of course.

The planet has a very good landing site, although the spaceport itself is very basic. On site is an administrative building, with one Senior Administrator (Jos Fenton) and his two assistants. The facility also houses a team of five security guards (extras) under one team leader (Tor Magel, a SP). Another ten poor quality colonial security police (extras) report to the squad leader.

Sensors will give the following information, if the planet is scanned as the characters come in to orbit:

Successes	Information
0	Earth-like planet
1	
2	
3	

The Federation Presence

Epper, Ven (MSP)
Background: Terran
Grade: Alpha
Career: Federation Investigator

Aptitude	Value
Social	3
Intellectual	5
Technical	3
Physical	2
Natural	3

Skills
Computers-3, Combat; Guns-2, Contacts-1, Discipline-2, Forgery-2, Influence-2, Interrogate-4, Law-2, Observation-2, Research-2

Morals

Vale Wexford (MSP)
Background: Terran
Grade: Beta
Career: Trooper Officer

Aptitude	Value
Social	3
Intellectual	3
Technical	3
Physical	4
Natural	3

Skills
Strength-2, Climb-1, Combat; Brawl-4, Combat; Guns-4, Combat; Support-2, Fitness-3, Demolitions-1, Drive-1, Intimidate-3, Jump-1

Morals

Federation Troopers
There are two squads, each of five men plus a squad leader (six men in all), who report directly to Vale Wexford. Vale Wexford receives his orders from Ven Epper.

Squad Leaders (SPs)

Aptitude	Value
Social	2
Intellectual	3
Technical	3
Physical	3
Natural	2

Skills
Strength-0, Climb-0, Combat; Brawl-0, Combat; Guns-2, Combat; Support-1, Fitness-1, Demolitions-0, Drive-1, Intimidate-3, Jump-0

Troopers (Extras)

Aptitude	Value
Social	2
Intellectual	2
Technical	2
Physical	2
Natural	2

Skills
Strength-1, Climb-0, Combat; Brawl-0, Combat; Guns-2, Combat; Support-1, Fitness-0,

Demolitions-0, Drive-0, Intimidate-0, Jump-0

Planetary Citizens

Jos Fenton (SP)
Background: Terran
Grade: Beta
Career: Administrator

Aptitude	Value
Social	4
Intellectual	3
Technical	3
Physical	1
Natural	1

Skills

Max Thello (SP)
Background: Gairlos/Terran
Grade: Alpha
Career: Dilettante

Aptitude	Value
Social	3
Intellectual	3
Technical	2
Physical	3
Natural	2

Skills
Contacts-0, Chess & Gaming-0, Drive-0, Diplomacy-3, Linguist-2, Pilot-1, Perform-0, Ride-0, Seduction-0, Style-1

Hal Ferrel 'The Priest' (SP)
Background: Gairlos/Terran
Grade: Alpha
Career: Dilettante/Activist/Theologian

Aptitude	Value
Social	5
Intellectual	4
Technical	2
Physical	2
Natural	2

B7RPG
CHARACTER SHEET

NAME	
Planet of Birth	
Grade (if Terran)	
Career(s)	
Current Status	
Description	

Bonus Point Cache

APTITUDES	VALUE	DESCRIPTION
Social		
Intellectual		
Technical		
Physical		
Natural		

Wounds

Stress

SKILLS	RATING	DESCRIPTION/WHAT IT DOES	APTITUDE	NO. OF DICE

Morals (Low)	Range	Morals (High)	Range
Cowardice		Courage	
Cruelty		Compassion	
Dishonesty		Honesty	
Greed		Generosity	
Treachery		Loyalty	
Suspicion		Trust	

Gear

Secret(s)

Keywords	Example Phrase

B7RPG
SPACESHIP SHEET

SPACESHIP NAME			SPACESHIP TYPE	
HULL SIZE				

FEATURES	RATING	DESCRIPTION	COST (CREDITS)	KEYWORD JARGON
Capacity				
Drives				
Integrity				
Systems				
Weapons				
Onboard Computer				AI (Y/N) Personality: HyperNet access: Data:

B7RPG
SCRIPT SHEET

EPISODE TITLE	
HOOK	
THEME(S)	
ANTAGONIST(S)	
OPENING SCENE	
MIDDLE SCENE #1	
MIDDLE SCENE #2	
MIDDLE SCENE #3	
MIDDLE SCENE #4	
MIDDLE SCENE #5	
FINALE	

NOTES FOR SIDEBARS/BOXES

Examples of Federation Laws
Law – Category - Punishment
Littering – 1 – Fine
Owning a private vehicle – 2 – Fine & Confiscation
Failure to report a crime against the state
Failure to report new address – 4 – Heavy Fine
Lewd Behaviour – 5 - Detention & Rehabilitation
Gatherings of more than 4 people – 5 - Detention
Owning Banned Literature – 6 – Detention & Rehabilitation
Driving a private vehicle – 6 - Detention & Confiscation
Demonstrating – 6 – Detention & Rehabilitation
Inciting a riot – 7 –
Exiting the Dome – 6 -
Associating with Outcasts –
Corruption
Fraud
Stealing
Smuggling
Murder

Examples of names (including minor characters from the show)
Many present-day names would not be out of place, so a good trick to come up with a character
name would be to go through your local telephone directory. Some other ideas are:
Brenna Thera Carla Tarl Harlan Rand Vanik Larn Tor Jorja Kaldor Tarvin Fenner Arco Ardus
Arle Berg Arlen Arrien Artix Astrid Atlan Avandir Aylmer Balon Tylan Tynus Zee Barr