

## OUT OF CONTROL

Damage caused by an Out of Control roll doesn't trigger another Out of Control roll, but a Wound triggers a Critical Hit as usual.

2D6	EFFECT
2	<b>Major Collision:</b> Everyone in the vehicle is Distracted. It takes d4 Wounds and one Critical Hit.
3-4	<b>Minor Collision:</b> The vehicle takes a Wound and a Critical Hit.
5-9	<b>Distracted:</b> Ground vehicles spin out or skid. Airplanes or spaceships stall, slide, flip, or roll unexpectedly. Everyone on board is Distracted until the end of their next turn.
10-11	<b>Vulnerable:</b> The vehicle and everyone on board is Vulnerable until the end of their next turn.
12	<b>Glitch:</b> Something is jarred loose or breaks from rough handling. The vehicle suffers a Critical Hit (reroll Crew results).

## VEHICLE CRITICAL HITS

2D6	EFFECT
2	<b>Scratch and Dent:</b> The attack just scratches the paint or passes clean through the body without hitting anyone or anything vital. There's no permanent damage.
3	<b>Guidance/Traction:</b> The wheels, tracks, sails, thrusters, etc. have been hit. Reduce Handling by one each time this occurs (to a maximum penalty of -4).
4-5	<b>Locomotion:</b> The engine, mainsails, boiler, etc., is hit. Top Speed is reduced by 10% each time this occurs (to a minimum of 60% Top Speed).
6-8	<b>Chassis:</b> The vehicle suffers a hit in the body with no special effects.
9-10	<b>Crew:</b> For direct damage, subtract the vehicle's Armor (if appropriate for the victim's position) and apply the remainder to a random crew member. Area effect weapons affect everyone in a section determined by the GM. If this is the result of a <b>Collision</b> , the occupants are Shaken.
11	<b>Weapon:</b> A random weapon is destroyed. If there is no weapon, this is a Chassis hit instead.
12	<b>System:</b> The vehicle loses an electronic system, its airbags, or some other system determined by the GM. If it doesn't have any special features, treat this as a Chassis hit instead.

## CUSTOMIZED CHASES

A little customization can make each chase different and unique. Here are some ideas you can use for your encounters.

### CITY STREETS

Busy streets are a dangerous place for high-speed vehicle or frantic foot chases. Ranged attacks are made at -2 (in addition to Range penalties) to account for the Cover of buildings, cars, pedestrians, and so on.

Complications besides Jokers have a minimum penalty of -2 to represent the dangers of running red lights, pedestrians that must be avoided, blocked streets, or other hazards.

**Rooftops:** If the chase takes place on rooftops, change the results for Critical Failures (and failed Complications that say to treat the result as a Critical Failure) to the following:

Roll a d6. On a 1-2, the runner loses his turn. On a 3-4, he takes Fatigue. On a 5-6,

he tumbles over an edge and must make an immediate Athletics roll (a free action). Success means he catches a ledge, railing, gutter, or other precipice and can pull himself up with a Strength roll (a free action each round). Failure means he's stuck for the turn and can take no further actions. A Critical Failure means the hero falls  $d6 \times 10$  stories — or whatever the GM feels is appropriate for that city.

### DEEP SPACE

The **Unstable Platform** penalty (see page 109) usually applies in chases, but it can be ignored in the vacuum of deep space!

### DOGFIGHTS & DUELS

The Chase rules generally assume the combatants are moving in the same direction — chasing prey, toward a target or escape route, etc. But the rules can also easily accommodate dogfights, tank battles, demolition derbies, and aerial or naval duels by arranging the Chase Cards in different ways.

Instead of dealing the Chase Cards in a straight line, arrange them in a  $4 \times 4$  grid to create a more fluid battlefield. Vehicles move and count Range orthogonally (no diagonals). Use common sense when determining weapon arcs and vehicle facings. A pirate ship with cannons on either side, for example, can fire left and right on an action, but can't fire at targets ahead or behind them on the *same* action.

Change the Range Increment as makes sense for your particular battle, letting the weapons with the longest ranges reach across the board but forcing those with shorter range to get in close.

You can also place special cards in the grid to represent asteroid fields or space stations in space battles, whirlpools and islands in naval battles, and so on. They might be impassable or have their own special rules as you see fit.

## NAVAL CHASES

Bringing a target to battle on the high seas can take many hours or even days depending on the weather and the initial distance between the vessels.

If the ships are more than a mile apart when first encountered, assume the first phase of the chase represents the pursuer trying to bring the prey to battle. Treat each round as about four hours (or much longer in the age of sail if the wind is against them) and the Range Increment as a *mile*.

Once the pursuer reaches the same Chase Card as the prey, "zoom" in on the action and run the chase as usual, perhaps using the **Dogfights and Duels** option discussed above.

## VEHICLES ON THE TABLETOP

For car or boat chases and aerial or space duels with a lot of movement and mobility, use the Chase system. In tabletop battles where vehicles must operate in a confined space (and you want to use miniatures!), use these simple rules to handle the movement of most common land vehicles.

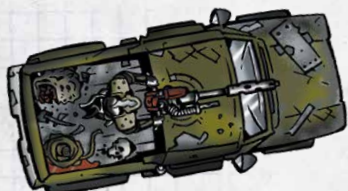
### MOVEMENT

Vehicles can move up to 12" on the tabletop (or their Pace if slower than that) without having to make maneuvering rolls or worry about crashing into obstacles. At that speed they can move as desired and end their turn facing any direction.

If a driver wants to go faster, up to 24" per turn unless the GM says otherwise given the terrain and situation, he can do so but must make a maneuvering roll. The GM should assign a penalty (-1 to -4) if the move takes the vehicle through Difficult Ground, tight turns, or hazards. If the roll is successful, the vehicle ends its move wherever the driver wants. Failure means the vehicle moves only 12".

A Critical Failure means the vehicle goes **Out of Control** (page 119). If that indicates a collision, the GM can move it into the nearest obstacle or decide it's a feature not modeled on the tabletop such as a pothole, small ditch, fallen log, battlefield debris, etc.

**Note:** Ramming is an opposed test of maneuvering skills. If the attacker hits, use the damage described under the **Ram** maneuver on page 116.



Printable "Figure Flats" of characters, vehicles, and monsters are available for most of our settings!

## EXAMPLE: RED'S DEAD REDEMPTION

Red is chasing a notorious space pirate who injured Gabe in a previous encounter. Both Red and the pirate have identical star fighters.

Red is on the first Chase Card and the pirate's on the fifth. That means the Range is 200" ( $4 \times$  the Range Increment of 50"). That's Long Range for her Gatling laser so she decides to get closer. She makes a Piloting roll as a free action and gets a 7, +2 for her ship's Handling gives her a 9. That's a success and a raise so she moves two Chase Cards closer.

There are now two Chase Cards between Red and her target, or 100". That's Medium Range for her Gatling so she fires it up.

The base TN is 4, -2 for Medium Range (no penalty for Unstable Platform in space!). The Rate of Fire on the Gatling is 4 though, so Red rolls four d10s (her Shooting skill) and a Wild die. She gets one regular hit and one with a raise. The regular hit causes 16 damage, which is 2 over the pirate's Toughness of 14. The pirate must make a Piloting roll (he makes it) or go Out of Control. Since this is a Chase, Red also Bumps him a card *away* — a smart move since the pirate goes next.

Now Red resolves the hit with a raise. This one causes a Wound. She can't Bump the pirate again in her same turn, but he still has to make another Piloting roll or go Out of Control. He fails this time and rolls a 3 on the table, which gives him another Wound. Since he took Wounds from the attack, he takes a Critical Hit as well. It's a 5, so his Top Speed drops 10%. He's now slower than Red so she adds +1 to her Piloting rolls when changing positions.

## CREWS

Passengers and crews go in whatever order they decide on their Action Card. This can make for dramatic and interactive experiences with a little narrative interpretation. On a pirate ship, the captain makes the maneuvering (Boating) rolls. The rest of the player characters fire a cannon, take a shot with a musket (if the captain is willing to get that close!), yell insults at the enemy (Test), or point out hazards (Support for the captain's Boating rolls).

The player character-controlled "bridge crew" of a starship can do the same. Maybe the captain focuses on Testing the enemy in a duel of wits and leaves the maneuvering rolls to the Navigation officer. The Weapons officers fire weapons while the Engineer Supports the navigator, captain, or gunners as needed each turn.

## REMINDERS

- Add or subtract Chase Cards to the track as needed.
- A character's *Action Card* determines if a Complication occurs, but his *Chase Card* determines any penalty and results of failure.
- Dealing with a Complication is a free action.
- Evade and Hold Steady are good options for characters who don't expect frequent chases and so don't have Edges like Steady Hands.



# DRAMATIC TASKS

Heroes often find themselves in tense and dangerous situations such as defusing a bomb, hacking a computer, or rescuing people from a burning building or sinking ship with a definite — and sometimes deadly — time limit.

The system below simulates these events and helps the Game Master insert some drama into what would otherwise be simple skill rolls.

**When to Use These Rules:** Dramatic Tasks are great for tense actions that must be performed in a hurry or have disastrous effects if failed.

**The Basics:** The heroes make skill rolls to accumulate “Task Tokens” and resolve the event before time runs out.

## SETUP

The Game Master starts by figuring out what the task is, how long the party has to complete it, and how many tokens they need for success.

### SINGLE PERSON TASKS

Use these guidelines when only a single character can attempt the task each turn:

- **CHALLENGING:** Collect four Task Tokens in three rounds. *Examples:* Defuse an explosive with no booby traps, hack a keypad in a low-end security door, untangle a parachute before it hits the ground, disengage a railroad car.
- **DIFFICULT:** Collect six Task Tokens in four rounds. *Examples:* Defuse a bomb with a booby trap, cast a ritual, land a passenger jet with no Piloting skill and instructions from the tower.
- **COMPLEX:** Collect eight Task Tokens in five rounds. *Examples:* Defuse a bomb with multiple booby traps inside a protective case, hack into a highly protected computer system, cast a large and powerful ritual, repair a complicated machine with multiple moving or electronic parts.

### MULTI-PERSON TASKS

If more than one person can attempt the task at once, such as crewing different stations in a

falling starship, the GM must set the number of rounds and tokens required for victory herself. Here are some guidelines.

Assume each player will average one success per turn. Use that as a guideline if you want the task to be “fair,” and set the number of rounds from three to five as you feel appropriate. A party of five given three rounds to save a starship, for example, needs to accumulate 15 Task Tokens in three rounds. Increase or decrease the number of tokens to make it more or less challenging.

If the number of tokens achieved is a measure of success rather than a straight win/fail condition, such as rescuing victims from a fire or taking bags of gold from a bank before the automated vault closes, simply set the possible number of tokens that may be gathered in the time allowed. Each token gathered represents a person saved, a bag recovered, etc. It’s up to you whether it’s possible to save them all (using the guide above) or not.

Don’t be afraid to let the party *choose* how many will attempt the task either, especially if there’s something else going on at the same time. Deciding how many heroes will hack a large computer system while they’re being attacked by security drones allows *them* to choose their tactics.

## PERFORMING THE TASK

Characters are dealt Action Cards as usual during a Dramatic Task. Those attempting the task make relevant skill checks and get a Task Token for each success and raise. Failure means no progress and a Critical Failure reduces progress by one (if there are any).

The skills that can be used to accumulate tokens depends on the situation. They might be defined, such as Repair to defuse a bomb, or they might be open — a police officer might use Athletics to carry people from a burning building while a mage uses *telekinesis* (Spellcasting).

### MULTIPLE SKILLS

The GM can break tasks down into steps if she likes, each of which might require different skills. In defusing a bomb, for example, the heroes might first have to get two tokens to crack open the casing using Repair, then

three more tokens using Electronics to rewire the timer.

Requiring multiple skills throughout the task makes it more difficult since raises from one type of skill check don't carry over to the other. In the bomb example above, for example, cracking open the case requires two Repair successes. Additional successes *don't* carry over to the Electronics rolls needed afterward.

## COMPLICATIONS

If a character's Action Card is a Club, something has gone wrong. Attempts to resolve the task (or Support it!) are made at an additional -2.

Worse, if a roll is failed during a Complication, the Dramatic Task fails — the bomb explodes, the computer locks the hacker out, a victim cannot be saved, and so on. The character may choose *not* to attempt a roll on a turn he has a Complication — it just costs him precious time.

**Support:** Characters assisting with the Support option suffer the Complication penalty, and an additional -2 if *their* Action Card is a Club! Critical Failure on their part just subtracts from the lead's roll as usual, however, it doesn't cause the entire task to fail.

## DEATH TRAPS

Think carefully before designing Dramatic Tasks that might wipe out the entire party if failed. The threat of catastrophe should be very real — *Savage Worlds* is designed around that very concept — but you don't want a couple of bad die rolls to end the entire game.

Instead of total disaster, maybe the party has a moment to run before the bomb explodes. They don't perish, but later awake in the local hospital, or even captured and experience a new type of adventure.

## EXAMPLE: THE FIRE BUG

Gabe and Red are cops in New York City searching for an arsonist who's been setting fire bombs all over the city. The "Fire Bug" placed the latest bomb in a gang warehouse in hopes of starting a war with their rivals.

Red and Gabe found the device and are trying to defuse it while the gangers attack the cops for being on their turf!



The GM decides only one character can defuse the bomb, and that it's a Challenging task (four Task Tokens in three rounds). The GM also decides each step is a Repair roll at -2 for the difficulty of Fire Bug's devices. Gabe starts working on the bomb right away while Red keeps the gang members away.

Gabe gets a success and a raise on his first round thanks to Support from Red (who also uses Suppressive Fire as a Multi-Action to keep the gang members away). He's halfway there!

A Complication comes up on the second round. Gabe is low on Bennies so he decides to wait and Supports Red's Suppressive Fire instead.

On the third and final round Gabe fails... the heroes have to run for it! KaBoOM! They failed to defuse the bomb and now the gang war is on — but this just leads to new adventures for our heroes!

"YOU CAN'T WIN  
'EM ALL."

-GABE

# FEAR

Cold dread seizes the heroine as she enters the lost tomb. A dragon emerges from the cave, belching smoke and fire at the adventurers who threaten its hoard. An investigator stumbles upon a scene of grisly, ritualistic carnage.

These rules reflect the horror of these terrible situations upon your heroes' psyches.

**When to Use These Rules:** Characters in realistic, horror, or "dark" games should usually be subject to the constant effects of fear and terror. Fear in high fantasy or super hero games is probably only used as the effect of a creature ability or arcane power.

**The Basics:** Characters make a Spirit roll when confronted by creatures or situations that cause Fear.

## FEAR CHECKS

The heroes make a Fear check (a Spirit roll as a free action) when they first spot a creature with the Fear ability.

Success means a character manages to overcome the situation and carry on. A failed Fear check means the unfortunate soul faces the consequences below, depending on whether the source of fear was grotesque or terrifying in nature:

- **NAUSEA:** If the scene was grotesque or horrific, such as a grisly discovery or learning a secret "Man Was Not Meant to Know," the character is Shaken and Fatigued. Critical Failure means the victim must roll on the **Fear Table** as well.
- **TERROR:** A terrifying trigger, such as a monstrous creature or unknowable evil, is much more intense. Extras are typically Panicked. Wild Cards must roll on the **Fear Table** (at +2 with a Critical Failure on the Fear check). Roll a d20 and add the monster's Fear penalty, if any, to the roll (a -2 adds +2 to the roll, for example).

## BECOMING JADED

After encountering a particular type of creature, the character shouldn't have to make Fear checks every time he sees another in that particular scenario. If the party clears out an asylum full of spectral inmates, for example, they should only have to roll the first time they encounter them — not in every room. The Game Master might require a roll if the heroes encounter such horrors in a particularly different or frightening situation, however.

### FEAR TABLE

D20*	EFFECT
1-3	<b>Adrenaline Surge:</b> The hero's "fight" response takes over. He acts as if he had a Joker this action!
4-6	<b>Distracted:</b> The hero is Distracted until the end of his next turn.
7-9	<b>Vulnerable:</b> The target is Vulnerable until the end of his next turn.
10-12	<b>Shaken:</b> The character is Shaken.
13	<b>The Mark of Fear:</b> The hero is Stunned and suffers some cosmetic physical alteration — a white streak forms in his hair, his eyes twitch constantly, or some other minor physical alteration manifests.
14-15	<b>Frightened:</b> The character gains the Hesitant Hindrance for the remainder of the encounter. If he already has it, he's Panicked instead.
16-17	<b>Panicked:</b> The character immediately moves his full Pace plus running die away from the danger and is Shaken.
18-19	<b>Minor Phobia:</b> The character gains a Minor Phobia Hindrance somehow associated with the trauma.
20-21	<b>Major Phobia:</b> The character gains the Major Phobia Hindrance.
22+	<b>Heart Attack:</b> The hero is so overwhelmed with fear that his heart stutters. He must make an immediate Vigor roll at -2. If successful, he's Stunned. If he fails, he's Incapacitated and dies in 2d6 rounds. In the latter case, a Healing roll at -4 saves his life, but he remains Incapacitated. He may be treated normally thereafter.

\*Add the creature's Fear penalty as a positive number to this roll.

# HAZARDS

Heat, cold, hunger, thirst, lack of sleep, and other hazards can wear down even the hardiest of heroes, sending them into a downward spiral that can lead to death if they can't improve their situation.

**When to Use These Rules:** Hazards introduce resource management to long trips through dangerous regions. They also push the party toward critical resources like water or shelter where encounters with other travelers or creatures are likely present.

The other Hazards listed here, such as falling, poison, disease, and the like, generally come up in response to a creature or situation.

**The Basics:** Each Hazard is different, but most are an attribute check made periodically against some dangerous effect. Failure tends to cause **Fatigue** (page 100). Use the standard rules modified by any changes noted in this section.

## BUMPS & BRUISES

Stumbling down a slope or running through a cavern in the dark might cause numerous cuts, scrapes, and bumps.

Characters moving through injurious terrain make an Athletics roll. Those who fail gain a level of Fatigue.

**Recovery:** Fatigue levels from Bumps & Bruises improve one level every 24 hours instead of every hour (see **Fatigue**, page 100).

A character may use the Healing skill to treat and cover the injuries, or medicate the patient to relieve pain at any time. Success relieves one level of Fatigue from Bumps & Bruises and a raise relieves two. Each healer may attempt this roll only once unless the GM decides a change in circumstances warrants another opportunity (finding medical supplies, for example).

## CLIMBING

Climbing uses the Athletics skill, and the basics are covered under **Movement** on page 92. When the game is in rounds, each inch climbed takes 2" of Pace.

No roll is usually needed to ascend ladders or trees with sturdy limbs unless the GM feels there's a good reason (being chased, injured, etc.).

Under stress (such as during combat rounds), the climber must roll Athletics to make progress. Success means he moves normally, failure means he doesn't make any progress that round, and a Critical Failure indicates a fall! If secured by a rope or other restraint, he falls half the length of the restraint and suffers Fatigue from **Bumps & Bruises** (see above). If unsecured, see the **Falling** rules on page 127.

**Modifiers:** The GM should assign a bonus (+2) if the surface has numerous hand- and footholds or the climber has good equipment. Assign a penalty (-1 to -4) for smooth surfaces, lack of equipment, bad weather, etc.

## PREPARED CLIMBS

Break lengthy ascents like climbing mountain sides into three roughly even sections. Assume any falls occur at the "top" of each section.

The GM might also consider using the **Dramatic Task** system (page 122) if the surface must be ascended in a certain amount of time — such as before weather hits, guards return, etc.

## GOLD

Trudging through deep snow for hours on end or facing biting, bitter winds can dehydrate and tire a character as quickly as blazing deserts.

For every four hours spent in weather below freezing (32° F), a character must make a Vigor roll. Failure means he gains a Fatigue level. Subtract 2 from the victim's Vigor roll for every 20 degrees below freezing, to a maximum of -4.

**Clothing:** Subtract 2 if the character has only light clothing. Add +2 for modern winter gear, or +4 for advanced gear (heated suits).

**Death:** Incapacitated victims die after 2d6 hours instead of waking Exhausted.

**Recovery:** Victims can only recover Fatigue once they receive adequate warmth and shelter.

## DISEASE

Diseases cover a wide range of maladies, from long-term debilitating illnesses to those which might cause immediate spasms or death.

Diseases can be contracted through various vectors, such as an airborne source, ingestion, or the touch or bite of a creature that causes a Wound or Shaken result. In any of these situations, the victim must make an immediate Vigor roll to avoid infection.

To handle such a diverse range of diseases, we've broken them down into three major categories. If you're trying to model a specific disease, adjust the rules presented here to better reflect its symptoms.

**Recovery:** Diseases can only be cured by waiting until they've run their course or with specific medications — whether or not those are available depends on the setting.

The symptoms can often be treated by common medicines, however. With a successful Healing roll, a doctor, physician, shaman, etc., can prescribe or create a treatment. He may attempt to do so once per day.

Each application of the treatment (pills, poultices, etc.) reduces Fatigue by one level for four hours.

## DROWNING

Swimming is covered under **Movement** on page 92. In still water, each inch of movement on the tabletop takes 2" of Pace.

Swimming up or down stream should modify this as the Game Master sees fit.

Under hazardous conditions, swimmers must roll Athletics to move. Failure means she makes no progress that round, and a Critical Failure causes a level of Fatigue. With success she moves normally.

If it becomes important to know, characters can hold their breath for a number of rounds equal to 2 plus their Vigor die, or half that if they weren't prepared for being submerged and didn't have time to get a good breath.

**Life Vests:** Add +2 to swimming rolls if a character wears a life vest.

**Death:** Incapacitated characters perish in a number of rounds equal to their Vigor die. If someone can get to the victim before then, he can be resuscitated with a Healing roll at -2.

## ELECTRICITY

Touching or brushing up against an electrical outlet or the kind of electric fence found around small farms requires a Vigor roll at -2. Success means the character is Distracted. Failure means he's Stunned.

If the source was gripped (such as trying to climb a fence and grabbing an electrified wire), the muscles freeze up and the victim can't let go until he makes a Vigor roll at -4 (at the start of each turn as a free action).

Each round the roll is failed, he takes a level of Fatigue. Once Incapacitated, he lets go and no further rolls are required.

### DISEASE CATEGORIES

TYPE	EFFECT
Chronic	Includes leprosy, the final stages of tuberculosis or cancer, and similar severe maladies. They may result in death if left untreated. At the start of every game session, the character makes a Vigor roll. Failure means she's Exhausted from spasms, coughing fits, or similar issues for that session. A Critical Failure means he will expire before the end of the session. The GM is encouraged to let heroes go out in a blaze of glory if possible. Success means the victim is Fatigued for the game session, and a raise means he gets a second wind and suffers no ill effects.
Debilitating	Flus, viruses, stomach bugs and the like have various specific symptoms but generally result in the character being Fatigued for 2d6 days.
Lethal	Fast-acting diseases that kill are rare in the real world but might be found on alien worlds or the darkest depths of forgotten dungeons. On contracting the disease, the hero is Fatigued. At the start of each turn thereafter, he must make a Vigor roll or suffer a Wound! (Some diseases may call for a Vigor roll more slowly, such as once per hour or once per day.) A successful Healing roll stops the effects <i>only</i> if the proper medicine is on hand to stop the disease. The <i>healing</i> power also halts the effects.



## HIGH VOLTAGE

Contact with a high voltage electrical source such as a military-level fence or power line causes 4d6 damage.

In dramatic games, this knocks the victim away from the fence 1d4". In more realistic games, the victim spasms and must make a Vigor roll at -4 each turn to let go (a free action at the start of his turn). If failed, he suffers the damage each turn until he manages to let go or dies.

Increase the damage to 5d6 if the victim is standing in water or in the rain.

**Armor:** Armor doesn't protect from electrical damage unless it's specifically designed to do so (i.e., a rubberized suit).

## FALLING

Falling damage is 1d6 + 1 per 2" (4 yards), to a maximum of 10d6 + 10.

**Snow:** Particularly soft ground, such as very deep snow, acts as a cushion. Every foot of soft snow reduces damage 1 point.

**Water:** A successful Athletics roll halves damage into reasonably deep water at heights of 10" (20 yards) or less. A raise negates the damage entirely. Those who fall into water from heights greater than 20 yards take damage as if they'd hit solid earth.

## FIRE

If a flammable target is hit by fire (GM's call), roll 1d6. On a 6, the target catches fire and immediately takes the damage listed below. Very flammable targets catch fire on a 4-6. Volatile targets, such as a person soaked in gasoline, catch fire on a 2-6.

### FIRE DAMAGE

DAMAGE	DESCRIPTION
1d6	Spot contact, steam
2d6	Bonfire, burning room
3d6	Flamethrower
5d6	Lava

Fire continues to cause damage at the beginning of the victim's turns. Roll a d6 immediately after it does so. On a 6, it grows in intensity to whatever maximum the GM feels is appropriate (usually 3d6 for organic beings). On a 1, the fire drops a level, or burns out if reduced below 1d6 damage.

A character may also make an Athletics roll to put out a fire on himself, others, or a flame the size of a Medium Blast Template. This is an action, plus any modifiers for intensity, tools, the flammability of the target, etc.

**Armor:** Armor protects normally unless the attack or hazard's description says otherwise. A hero hit with a flamethrower is still better off if he has a Kevlar vest than not, for example.

**Flaming Weapons:** Flame doesn't cause extra damage but may set the target on fire.

## SMOKE INHALATION

Fires in confined areas produce deadly smoke. Each person within must make a Vigor roll every round. If the roll is failed, the character gains a level of Fatigue. A wet cloth adds +2 to the roll and a "SCBA" (firefighter's) mask negates the need for the roll entirely.

**Death:** A person Incapacitated from smoke inhalation dies in a number of minutes equal to his Vigor. If someone can get to the victim before then, he can be resuscitated by removing him from the hazard and a Healing roll at -2.

## HEAT

Intense heat, typically that over 90 degrees Fahrenheit, can cause heat exhaustion and heatstroke, both of which are very dangerous. The actual danger is from dehydration, so well-supplied and conscientious characters can greatly improve their chances in extreme heat simply by carrying a good amount of water and drinking frequently.

### THE RULE OF THREES

Extreme survivalists often talk about the "rule of threes." All of these apply to reasonably healthy individuals, of course. Those with illnesses or other infirmities will fare worse.

These "rules" encourage those in dangerous circumstances to prioritize, seeing to their shelter in a freezing environment before worrying about water and food, for example. In the game, these conditions should only come into play when dramatically appropriate.

- **AIR:** A standard rule of survival says most people can survive three minutes without air (though they likely pass out and need resuscitation after a minute).
- **SHELTER:** You can live for three hours without shelter in a harsh environment, such as sub-zero temperatures.
- **WATER:** You can live for three days without water.
- **FOOD:** You can live three weeks without food.

When the temperature reaches 90 degrees or more, heroes must make Vigor rolls every four hours. Those who fail take Fatigue that can only be recovered by cooling down (see **Recovery**, below).

**Modifiers:** Subtract 1 or 2 from rolls made in high or extreme heat. Subtract an additional 1 or 2 points if the characters engage in vigorous or extreme activity.

**Heatstroke:** If a character is Incapacitated from heat he must make another Vigor roll. Success follows the usual rules for Incapacitation from Fatigue, but failure permanently reduces his Vigor a die type (to a minimum of d4). A Critical Failure on this roll means he perishes.

**Recovery:** A victim must cool down somehow to recover Fatigue. This usually means water, shade, air conditioning, etc.

## HIGH ALTITUDE

Traversing landscapes at high elevations can cause Fatigue — and potentially worse — to those who aren't used to it. When traveling at altitudes roughly a mile high or higher, a character must make a Vigor roll every four hours. Failure means the hero incurs a Fatigue level. The roll is at -2 for elevation greater than 10,000 feet, and -4 (maximum) for higher than 15,000 feet.

## HUNGER

Average-size humans need about 1,500 calories of reasonably nutritious food per day to avoid the effects of hunger. If sufficient sustenance isn't available, a character begins to suffer from hunger.

After 24 hours without enough food, the victim must make a Vigor roll. Subtract 1 if the individual has less than half the required calories, and -2 if he has no food at all. Failure means the character gains a Fatigue level.

See the **Survival** skill, page 35, when a character wants to hunt or scrounge for food from the local environment.

**Death:** An Incapacitated character dies from hunger 3d6 hours later.

**Recovery:** The victim must have at least a half day's food to recover.

## POISON

The bane of adventurers across all *Savage Worlds* can be delivered by the smallest of foes — poison!

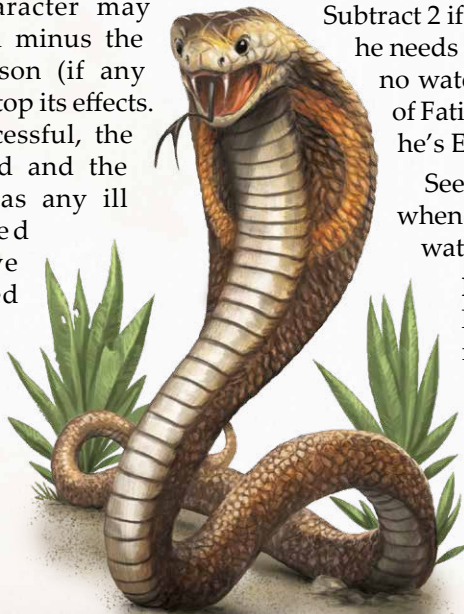
When an adventurer comes into contact with poison (at least a Shaken result if an attack) he must make an immediate Vigor roll minus the Strength of the poison (if listed). Failure means the character is Distracted in addition to any specific effects listed below.

- **KNOCKOUT:** The victim is knocked out (Incapacitated and unconscious) for 2d6 hours (twice that with a Critical Failure).
- **LETHAL:** The victim is Stunned, takes a Wound (two with a Critical Failure), and perishes in 2d6 rounds.
- **MILD:** The victim suffers Fatigue, or Exhaustion with a Critical Failure. This cannot cause Incapacitation.
- **PARALYZING:** Treat as Stunned. If a Duration is listed, the victim cannot attempt to recover from being Stunned until that amount of time has passed. Otherwise, she may attempt to recover from paralysis on her next turn as usual.

These are basic and simplified poison effects that can be altered as needed to suit specific creatures or hazards. A particularly deadly snake in your fantasy world, for example, might still cause Exhaustion to those who resist its effects, or Fatigue with a raise.

**Treatment:** A character may make a Healing roll minus the strength of the poison (if any modifier is listed) to stop its effects. If this action is successful, the victim's life is saved and the poison no longer has any ill effects — paralyzed victims can move and those rendered unconscious wake.

Each character may only attempt one Healing roll per incident to cure the poison, but another character with Healing may make a second attempt, and so on.



## RADIATION

Characters in a radioactive environment must make a Vigor roll every hour spent in low radiation, and every minute in high radiation. Each failure results in a Fatigue level.

**Radiation Poisoning:** An Incapacitated victim contracts radiation sickness, a Chronic Disease, as explained under **Disease** on page 126.

## SLEEP

Most people need a minimum of six hours' sleep out of every 24. A character who goes without must make a Vigor roll at a cumulative -2 every 24 hours thereafter (to a maximum penalty of -4) or suffer Fatigue. A large amount of coffee, soda, or other stimulant adds +2 to the roll.

## THIRST

An average-sized human requires two quarts of water a day. This requirement is doubled in very dry conditions (such as the desert) or areas of heat and high humidity (the jungle) as the character perspires constantly and begins to dehydrate.

If enough water isn't available, the hero begins to suffer from dehydration. A day after he can't get enough water, he must make a Vigor roll every eight hours (every four hours in a very hot or humid environment).

Subtract 2 if he has less than half the water he needs in that period, and -4 if he has no water at all. Failure incurs a level of Fatigue and Critical Failure means he's Exhausted.

See the **Survival** skill on page 35 when a character wants to search for water from the local environment.

**Recovery:** Characters recover Fatigue levels normally after receiving sufficient water.

**Death:** An individual Incapacitated by thirst perishes after 2d6 hours.

# INTERLUDES

Interludes are tales the players tell in-character to roleplay, enhance a long travel scene, or reveal the secrets and backstories they've put so much effort into.

**When to Use These Rules:** Interludes give players a way to get to know their characters, reveal some of their backstories, and even add to the world you're all building together.

**The Basics:** Players tell a story from their character's point of view and are rewarded with a Benny.

## RUNNING AN INTERLUDE

When you want to give your players a moment to catch their breath and get into character, allow those who want to take part to draw a card from the Action Deck. The suit of the card gives each player three choices: Downtime, Backstory, or Trek. (If a player draws a Joker give *everyone* an extra Benny and let *them* choose the suit and category!)

- **DOWNTIME:** What the hero does when left alone. A priest might quietly read a holy text while a warrior constantly sharpens his blades.
- **BACKSTORY:** A tale of the character's past, told through her voice and narration.
- **TREK:** The story of an obstacle or challenge the party encountered on their trip.

## REWARD

Those players who participate in the Interlude receive a Benny.

## INTERLUDES

### SPADES

**Downtime:** The character spends time alone in quiet contemplation. What does she do?

**Backstory:** A great victory or personal triumph.

**Trek:** A difficult obstacle the group negotiated along the way.

### HEARTS

**Downtime:** The hero practices a skill. What is it?

**Backstory:** A tale of the hero's greatest love — lost, found, present, or waiting on her back home.

**Trek:** How the party endured a trying hardship on the journey.

### DIAMONDS

**Downtime:** The character studies or works on an object of some sort. What is it?

**Backstory:** Something your hero wants or already has. It might be a material possession, recognition, a political goal, or even a trip he wishes to take to some amazing destination.

**Trek:** How the group found something that helped them along the way, such as an oasis, minor treasure, ammo, food, friendly locals, etc.

### CLUBS

**Downtime:** Your hero broods or is angry about something. What is it, and how does she misbehave?

**Backstory:** A tale of misfortune from your hero's past, perhaps revealing something of his Hindrances or a dark secret.

**Trek:** A hardship the party overcame on their trip: the tragic death of a favored Extra, spoiled or lost supplies, a mechanical breakdown, abysmal weather, and so on.



# MASS BATTLES

Many adventures feature heroes traveling about the land, gathering allies to thwart some inevitable foe or loathsome horde. They build coalitions, train armies, discover powerful artifacts, and finally stand against the enemy in desperate and glorious battle.

The rules presented here allow the Game Master to handle everything from a small warband holding a fort against an undead horde to full divisions of troops fighting a massive field battle or a planetary assault from a space-based invasion fleet. It's abstract, but provides a narrative base for heroes to plan, get involved, and take part in the carnage!

**When to Use These Rules:** Use the Mass Battle rules when you need to resolve a large conflict that can go either way, and also allow the player characters to have a role in its outcome. The culmination of these tales is not always a foregone conclusion, and failure can be just as interesting as victory!

**The Basics:** Each side has a number of "Force Tokens" equal to its relative strength and size. Commanders roll their Battle skill each turn. The winner reduces his rival's force until one side or the other breaks.

## SETUP

To start, give the larger or more powerful army 10 Force Tokens. Give the opposing army a proportional number of tokens. If one army has 10,000 warriors, for example, and the other has 7,000, give the smaller army seven tokens. These represent the troops, vehicles, ships, etc., in each side's army.

Adjust the ratio as makes sense to account for special or elite troops, better equipment, and so on. If one army is half as powerful as another, for example, give one side 10 Force Tokens and the other five. Get close enough to give a reasonable approximation of relative strength. The dice and the players' actions will handle the rest.

## BATTLE

At the start of each round, the player characters discuss and decide on their plan.

Next comes opposed Battle rolls by the rival commanders. Add the modifiers below as appropriate to each roll.

### BATTLE MODIFIERS

MODIFIER	CIRCUMSTANCE
+1 per point of advantage	<b>Force Bonus:</b> The side with the most Force Tokens adds +1 for each point of difference. If the larger army has 10 tokens and the smaller one has 7, for example, the commander of the more powerful army adds +3.
+1 to +4	<b>Tactical Advantage:</b> Grant a +1 to +4 bonus for any special circumstances that might help that army, such as air superiority, fortifications, or other conditions not otherwise factored into the army's strength.
+1 to +4	<b>Battle Plan:</b> Add +1 to +4 if one side has a particularly effective or clever plan over the other.

## RESULTS

The winner of the opposed roll consults the Battle Results. Any casualties are generally distributed evenly throughout the army or however the GM feels is most appropriate.

### BATTLE RESULTS

MODIFIER	RESULT
Tie	<b>Draw:</b> Both sides lose one Force Token.
Success	<b>Marginal Victory:</b> The victor loses one Force Token, the defeated loses two.
Raise	<b>Victory:</b> The defeated army loses two Force Tokens.

**Time:** A standard battle round is two hours of hard fighting. The Game Master should change this as suits her needs or the story. A more reserved fight might have four- or even eight-hour rounds, while a siege might be a battle round per day.

## MORALE

After an army loses one or more Force Tokens, its leader rolls his Spirit modified by these circumstances:

### MORALE MODIFIERS

MODIFIER	CIRCUMSTANCE
-1	Each Force Token lost so far.
+2	The army is made up mostly of undead or other fearless troops.
+2	The army is within fortifications or prepared positions.
+2	The army cannot retreat or will be killed if it does.

Success means he cajoles the army to fight on. The battle continues another round (or as the attacker sees fit).

Failure means the commander loses control of his force. The army is defeated but conducts an orderly retreat. Critical Failure means they flee the field in a reckless rout. They may be scattered temporarily or permanently, ridden down by the enemy, or captured as the GM decides.

## AFTERMATH

When one side routs, retreats, or runs out of Force Tokens, the battle ends. If it's important to determine the fate of named Extras or other nonplayer characters, use the **Aftermath & Extras** rules on page 96.

## CHARACTERS IN MASS BATTLES

Player characters can dramatically affect the results of the battle. Before their commander makes his Battle roll, each player who wants to enter the fray describes what she's doing and makes a Support roll with whatever skill she feels is most appropriate. (Don't forget that enemy champions can add to the rival commander's Battle roll as well!)

Success grants the commander +1 to his Battle roll but the hero takes **Fatigue** from **Bumps & Bruises** for her efforts. With a raise, she emerges unharmed and rolls on the **Battle Effects** table. She may choose to use the result rolled or give her commander the usual +2 bonus instead.

Failure means the warrior fought bravely. She takes a Wound but doesn't add to the commander's Battle roll. A Critical Failure means the hero rolls on the **Battle Effects** table but also suffers  $d4 + 1$  Wounds!

The Game Master and players should work together to describe each character's glorious scenes of bravery and carnage once the results are determined.

### BATTLE EFFECTS

2D6	RESULT
2	<b>Inspire:</b> The warrior battles valiantly, inspiring the troops and urging them to fight on despite their injuries. Her side immediately recovers one Force Token.
3-4	<b>Terrorize:</b> The fighter's fury terrorizes her foes. The enemy commander subtracts 2 from his Spirit roll if forced to test morale this round.
5-9	<b>Valor:</b> The warrior's Support adds +2 to the commander's Battle roll as usual.
10-11	<b>Slaughter:</b> The foe reels at the champion's onslaught. Subtract 2 from the enemy commander's Battle total.
12	<b>An Army of One:</b> Tales will be told and songs sung of the warrior's epic feats this day. The enemy army loses a Force Token immediately (this doesn't subtract from his Battle roll but does cause a morale check even if he wins).

## AMMO & POWER POINTS

If it's important to track, each round a hero enters the fray and uses his Shooting or an arcane skill he expends some of his ammunition or Power Points.

Arcane types use 3d6 Power Points each round of battle. Characters with ranged weapons fire at their weapon's standard Rate of Fire, 2d6 times.

The GM should alter these numbers based on tactics, the length of each battle round, weapon types, or how long she thinks the hero has to recover or rearm between rounds.

*Example: Gabe is in a mass battle against a horde of xenos. His minigun's RoF is 5 so it fires 40 bullets per shot (see page 93). He rolls 7 on 2d6, so Gabe uses  $7 \times 40$  bullets, or 280 rounds!*

## NETWORKING

Your heroes often need to spend some time finding information or asking for favors. You can roleplay these encounters out, or you can allow them to use their skills in a “macro” sense — summing up hours of effort with a single roll.

Persuasion is the nice way of interacting with one’s contacts. The flip side of the coin is Intimidation. Either can get the job done but in slightly different ways, as shown below.

**When to Use These Rules:** Networking is a good way for social characters to spend their time while bookworm types are doing Research.

**The Basics:** Characters use their Persuasion or Intimidation to gather favors or information. As always, the GM should apply any bonuses or penalties appropriate to the situation.

### PERSUASION (THE NICE WAY)

Characters use Persuasion to socialize within their various social circles for information or favors. When used in this way, Persuasion isn’t a single exchange but several hours of networking, hobnobbing, carousing, drinks, gifts, bribes, or entertaining. This might represent time at the office, a series of meetings with important people, or (most commonly) an evening of dinner and drinks.

Success grants most of what the character wants, though it may take a while, cost some money, or require a favor in return. A raise either gets more of whatever he was looking for, or at a lower cost.

Failure means the hero’s efforts are in vain. A Critical Failure means he’s cut off from that particular group for a while (up to the GM but typically about a week).

**Money Talks:** You can catch more flies with honey than vinegar, the saying goes. A character with a little lucre to spread around adds +2 to her networking attempt by spending money on better bribes, gifts, or winning and dining her contacts.

The amount required is up to the GM, the setting, and the nature of the contact(s) she interacts with. As a rule of thumb, use the setting’s Starting Funds and modify as appropriate from there.

### INTIMIDATION (THE NOT-SO-NICE WAY)

Intimidation can also be used to gather information, call in favors, or make demands, but it’s a little less savory.

Each attempt to “work the streets” takes several hours of threats and general unpleasantness, rousting the local populace for whatever the hero needs.

Success grants the character most of what she wants, though her victims might decide to get some payback later on. A raise means she gets more info, gets it faster, or her victims are too scared or otherwise preoccupied to plot revenge.

Failure means the goon doesn’t get anything useful. A Critical Failure means she ends the evening with a fat lip, black eye, or broken nose (see **Bumps & Bruises**, page 125). She can work her contacts again the next day, but they’re more likely to be waiting for her this time!

**Busting Heads:** The bruiser can improve her odds by getting more violent or extreme than usual. This alienates her contacts for a week but adds +2 to the roll.

This raises the stakes as well. A simple failure means the evening ends with **Bumps & Bruises** (page 125), and a Critical Failure bears more serious consequences. The GM might break the action down to an actual encounter (which might be an ambush!), she might run afoul of the law, come back with two levels of Fatigue from **Bumps & Bruises**, or her questions might trigger a deadly reaction from a more powerful enemy!

### EXAMPLE: SAVAGE MOJO

Gabe is a private eye in *Deadlands Noir*. He needs to find out where the Red Hand, an evil voodoo cult in New Orleans, has taken the District Attorney.

Gabe’s Intimidation is better than his Persuasion, and he has the Menacing Edge that adds +2 to Intimidation rolls. Time is tight so he decides to bust some heads. That adds another +2 to his roll. With the +4 bonus he gets a success and a raise. Gabe finds where the DA is being held and how many guards are with her as well.

## QUICK ENCOUNTERS

Sometimes the Game Master may want to quickly sum up an encounter rather than track every action round by round. "Quick Encounters" resolve these kinds of situations with good collaborative storytelling, tension, and risk.

**When to Use These Rules:** Use Quick Encounters when you're pressed for time, the group isn't as interested in tactical fights, or they do something the GM isn't prepared for, like infiltrating a large complex she hasn't detailed.

**The Basics:** Characters make a skill roll based on the type of encounter and their goal and interpret the results narratively with the Game Master.

## ENCOUNTER TYPES

No Action Cards are dealt in a Quick Encounter. Instead, the GM describes the scene, then the players agree on a general plan and what each of their characters will do.

Once everyone states their intent, they can pick the skill that best represents their actions during the encounter.

Here are some examples:

- **CHASE:** Common Knowledge (for navigation), Driving, Repair, Shooting.
- **COMBAT:** Fighting, Shooting, arcane skill.
- **CRISIS:** Athletics, Persuasion (to calm bystanders), Repair.
- **HEIST:** Hacking, Notice, Stealth, Thievery.
- **MISSION:** Battle, Boating, Fighting, Persuasion, Piloting, Shooting.
- **TREK:** Common Knowledge, Notice, Survival.

**Modifiers:** The GM should assign modifiers based on the situation. If the heroes greatly outnumber their opposition, pursue much slower prey, have prior experience with the obstacles in their path, or special equipment to deal with hazards, the roll might be made at +1 to +4.

Very difficult encounters, such as powerful foes (relative to the party), faster prey, or extreme conditions inflict a -1 to -4 penalty.

## TURN ORDER & CRITICAL ACTIONS

Players can go in whatever order they want in a Quick Encounter. This might be important if some of their actions are dependent on someone else's. In a heist, for example, the group might depend on the hacker to shut down a company's security measures before they can break in. Similarly, the crew of a B-17 in *Weird War Two* might need the navigator to get them to the mission location before they can fend off enemies and bomb a target.

Resolve these kinds of actions in the order that makes sense, and allow those who come after to change their own plans as the situation changes.

If a critical task is failed, the GM must decide if it stops the encounter or simply complicates it (perhaps inflicting a penalty to everyone else's roll). In the heist example above, for example, maybe the hacker *does* break in but alerts the guards, inflicting a -2 penalty to Stealth or combat rolls and possibly turning the operation deadly. In the *Weird War Two* example, the navigator might still get them to the location but arrives just as the enemy fighters respond and make things more difficult.

These kinds of complications might also mean resolving the encounter in multiple stages instead of one roll as the heroes must react to the changing circumstances (see **Staged Encounters**, below).

## STAGED ENCOUNTERS

Quick Encounters are typically a single die roll followed by some narration between the GM and the players. But some encounters might need additional rounds to better reflect the results or any new information or events that come to light.

If the heist to break into a pawn shop and steal a powerful occult artifact goes badly, for example, the next stage might become a crisis when the shop suddenly bursts into supernatural flames. That might then lead to a combat encounter as an artifact in the shop breaks and releases an angry djinn!

The beauty of staged encounters is their ability to handle complex problems when the constraints of time or larger narrative require a speedy resolution.

## ENCOUNTER RESULTS

Once each player has determined her skill and any modifiers, she rolls the dice and works with the Game Master to narrate the details based on the total, the situation, and the other players' actions.

### DAINGEROUS ENCOUNTERS

If a character fails his roll in a dangerous situation he takes a Wound (or d4 Wounds with a Critical Failure). If he's the driver of a vehicle, it takes a Wound (or d4 with a Critical Failure). Wounds may be Soaked as usual.

Success means the hero emerges with only **Bumps & Bruises** (page 125), and a raise means he escapes unscathed.

### NONLETHAL ENCOUNTERS

If the encounter isn't physically dangerous, failure means the hero doesn't contribute to the party's overall success somehow. Critical Failure means she suffers social stigma, loses or breaks a piece of vital equipment, is positively identified, or gets the wrong information. This likely means moving on to a second stage of the encounter as she deals with the fallout of her errors.

### SUCCESS & FAILURE

In general, narration and individual actions determine the success or failure of an encounter. If the hacker can't get past a building's security measures, for example, and the GM decides it shuts down the operation rather than complicating it, the encounter fails. In other words, let the story tell the tale.

In a more dynamic situation such as combat, assume the group "wins" if there are at least as many total successes (one for each success and raise) as there are player characters. They get the information, drive off their foes, complete the mission, or avert (or escape) the crisis. Support rolls *don't* count as successes.

If there are fewer successes than player characters, they fail. Specifics are up to the Game Master, but might mean the party has to fall back or retreat from their foes, their prey escapes, they don't get the object or data they were looking for, they survive the crisis but can't save most of the bystanders, and so on.

If they can try again, the GM should "reset" the encounter with the new narrative so the group has to come up with a new plan. And of course, their foes are likely on to them now!

### AMMO & POWER POINTS

Use the rules for **Ammo & Power Points** under **Mass Battles** (page 131) for combat encounters if desired. Otherwise the player and GM can just decide what resources were consumed in the encounter.

## EXAMPLE: NIGHT AT THE MUSEUM

Red and Gabe must break into a museum, steal an ancient book, and stop a global conspiracy that threatens all of humanity.

The group decides to play out the break-in as a Quick Encounter. Red plans to use Thievery to break into the museum, take the manuscript, then escape out the back. Gabe will Support her using Hacking as she runs into trouble.

The GM decides Red's Thievery roll is at -2 to get into the museum. Gabe tries to turn off cameras and unlock security doors as she goes, Supporting her Thievery roll with Hacking. He gets one success and adds +1 to his friend's roll.

Red manages a single success, but since there are two player characters and the rules say they need at least as many successes as there are characters, they fail.

The GM says several night watchmen are alerted by the pair's actions and begin prowling through the museum. Red and Gabe can continue if they want, but the encounter is now more difficult (-2). The GM also says it's now "dangerous" as the guards are armed and nervous.

With the fate of the world at stake, the heroes agree to press on. Red now uses Stealth to avoid the guards. Gabe gives up on Hacking, borrows some clothing from a passing tourist, and knocks on the door, pretending to be lost! The GM tells him to use Performance and he rolls a 21! Both characters are successful, so the ancient manuscript is secured!

"REALLY LOVED THE HAWAIIAN SHIRT. NICE TOUCH!"

-RED

## SETTING RULES

*Savage Worlds* range from dark and gritty detective tales to cinematic epics to political thrillers. These rules provide a great framework for anything you want to do, but adding the right Setting Rules really brings the world and the action to life!

**When to Use These Rules:** Setting Rules accommodate different play styles and help emulate genres or tropes of established settings — like those of a book or movie that's inspired you. This lets you easily tweak the rules to make a gritty crime drama more bloody, or an adventurous space romp more fun — all without changing the core of the game.

**The Basics:** Each Setting Rule is different. Some apply during character creation while others tweak combat, skills, or even Benny use in some way.

### BORN A HERO

Heroes may ignore the Rank qualifications for Edges during character creation. They must still meet any other Requirements as usual. The usual rules for Rank Requirements apply afterward.

### CONVICTION

Conviction is a special award granted when a character experiences a great victory or catastrophic misfortune. If possible, use a themed token to note the award; maybe a Marshal's Badge for *Deadlands*, a Benny of a different color, a toy doubloon for *50 Fathoms*, and so on.

Conviction can be spent to add a d6 to all a character's Trait and damage totals until the beginning of her next turn. This die can Ace, and its result is added to the final total.

Conviction tokens aren't Bennies and can't be used as such. They *are* kept between sessions, however.

A character may maintain Conviction from round to round by spending a Benny (at the start of his turn, before it runs out). Once Conviction lapses, however, the effect ends.

### TRIUMPH AND TRAGEDY

Conviction is granted for personal triumph and tragedy, drawing on a character's entire background, including — but not limited to — his Edges and Hindrances.

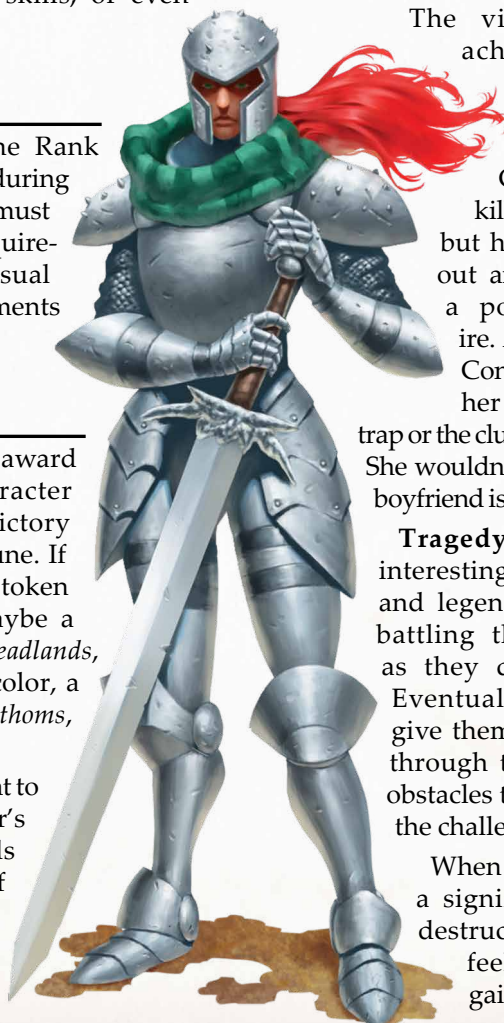
Savage settings may also grant Conviction for certain world-specific actions or events.

**Triumph:** Characters gain Conviction when they overcome significant obstacles core to their overall goals and motivations. This might mean defeating powerful enemies, saving a true love, or overcoming some great mystery or problem.

The victory should be an achievement over and above the usual. A vampire hunter in *Rippers* shouldn't get Conviction every time he kills a vampire, for example, but he might when he wipes out an entire coven or slays a powerful master vampire. A super hero might gain Conviction when she saves her true love from a death trap or the clutches of a powerful villain. She wouldn't earn it just because her boyfriend is in a dangerous encounter.

**Tragedy:** Some of the most interesting heroes of fiction, film, and legend spend as much time battling their personal demons as they do fighting their foes. Eventually these same issues give them strength as they work through their grief or overcome obstacles to rise once more against the challenges they face.

When a character experiences a significant personal loss or destructive event, and the GM feels it's appropriate, he gains Conviction. The death



of a loved one or close friend (including a party member he was close to), losing an important job, giving in to harmful character flaws and vices, being removed from a case or quest, or getting framed for a crime are all classic examples of heroic tragedy.

These might happen in the course of the game, but players should also proactively suggest their own ideas to the Game Master. Consider your hero's backstory and occasionally look for ways to do what your favorite authors do to their characters — torture them! Think about what's important to them and threaten it or take it away. Most of the time this should be done as a quick narrative tale or a scene with a little interaction and roleplaying so as not to distract from the main campaign or the other players' time, but occasionally it might inspire a side-trek or adventure to regain — or avenge! — whatever was lost.

Note that earning Conviction for harmful behavior is motivation for *players* in a game to occasionally spotlight their *character's* dark side. It is *not* an endorsement or rationalization of poor conduct in the real world.

### EXAMPLE: RED'S RAGE

Emily is Red, a fighter in a fantasy campaign. She has "anger management issues" but didn't take the Mean Hindrance because she's had her problem under control for a year or so. But it's a fun part of her backstory and Emily loves roleplaying constantly managing her character's temper.

Unfortunately, Red and her constant ally Gabe failed in their last adventure. Emily decides this is a good time for Red to go on a rampage. She narrates a story about going into town and terrorizing everyone in sight with her surly attitude. During the course of a "bad day," she breaks a window, turns over an apple cart, and even insults a friar's mule!

The GM loves Emily's story and awards her a point of Conviction. In the game, Red is barred from the local tavern, has to pay for all the damage she caused, and is refused help by the friar (the town's only healer!) until she performs some act of penance (a new quest!)

More importantly, Emily told a story about her heroine's tragic flaw — and has a point of Conviction to carry her through the next chapter of her quest.

## CREATIVE COMBAT

Tests make a game even more exciting and memorable. Creative Combat enhances a pulp-style game with additional benefits for those who Test with a raise.

A successful **Test** (page 108) works as usual, but if a Wild Card character succeeds with a raise while in combat, her foe is not automatically Shaken — she rolls on the **Creative Combat** table instead:

CREATIVE COMBAT	
2D6	RESULT
2	<b>Second Wind:</b> The foe's reaction gives your hero hope or allows her to catch her breath. She may remove a level of Fatigue or a Wound (her choice). If she doesn't have Fatigue or Wounds, the enemy is Shaken instead.
3	<b>Inspiration:</b> Fate favors the bold. The clever hero receives a Benny.
4-5	<b>Double Whammy:</b> The target is both Distracted <i>and</i> Vulnerable.
6-8	<b>Shaken:</b> The foe is Shaken.
9-10	<b>Setback:</b> The target suffers a setback of some sort. She might fall off a ledge, lose the confidence of her minions (who then desert her), take a rash but foolish action, or simply lose her next turn as she attempts to recover from whatever situation she finds herself in.
11	<b>Insight:</b> The hero has new insight into the target's nature. Once during this encounter, she may add +d6 to any Trait roll made to directly attack, affect, or damage the same foe. If rolled a second time in the same encounter, the foe is Shaken instead.
12	<b>Seize the Moment:</b> After the hero resolves this turn, she immediately gets an entire additional turn. This includes movement as well! She may use the turn to go on Hold if she wishes.

"OOH! FUN! THIS CAN MAKE THINGS REALLY WILD!"

—THE GM

## DUMB LUCK

Dumb Luck allows a player to spend a Benny even after a Critical Failure. The failure still happens in some way, but the character can spend one Benny (and only one) for one more roll. The hero still drops her weapon, flubs her Taunt, or otherwise “fails” the attempt — but if the reroll from the Benny is actually successful, it somehow still results in whatever success the new roll provides.

A character trying to pick a lock might break the lock on a Critical Failure, for example, but only after cracking the lock. Or a warrior who fumbles a Fighting roll might hit a foe as if he'd thrown the weapon!

The player and Game Master should work together to describe the scene in some fun or bizarre way that explains how the mishap ultimately results in success.

*Example: Red fires three shots from her submachine gun (Rate of Fire 3). She rolls a 1 on her Wild Die and two of her Shooting dice—a Critical Failure! The GM decides the sudden recoil makes her drop her gun.*

*Red's player, Emily, calls on Dumb Luck and spends a Benny. The reroll results in two hits (one with a raise!). The GM says the weapon bounces on the ground and sprays randomly, hitting two of Red's foes!*

## DYNAMIC BACKLASH

A Critical Failure on an arcane skill check results in **Fatigue** (described on page 151). That works well in traditional fantasy settings or worlds where magic is relatively common. If you feel magic should come with a higher price, however, use this table instead.

*Example: Gabe is a techno-sorcerer in some far-flung science fiction world. He rolls a Critical Failure when casting lower Trait against an enemy's Agility. Gabe's player rolls Backfire on the **Dynamic Backlash** table so it affects his friend Red instead.*

*Red's Agility suddenly drops two die types, forcing the warrior to go on the defensive until the power wears off.*

## DYNAMIC BACKLASH

2D6	EFFECT
2	<b>Catastrophe:</b> Something goes terribly wrong. The GM must decide what, but some ideas are a new and permanent Minor Hindrance, the inability to use powers for several days, or an explosion of some sort. The backlash should be thematic if possible. If the hero tampers with dark forces for his abilities, for example, he might become corrupted or summon something sinister into the world. If he's a weird scientist the device might explode for 3d6 damage in a Medium Blast Template, or he might develop a Quirk, Phobia, or other “madness.”
3	<b>Backfire:</b> The power succeeds as with a raise but affects a different target with the worst possible results. A <i>bolt</i> hits a random friend, <i>boost Trait</i> increases an enemy's skill or attribute, etc. If there's no likely target, he's Stunned instead. If the power has a Duration other than Instant, it lasts its full term and can only be negated by <i>dispel</i> (the caster can't voluntarily end it herself).
4-5	<b>Short Circuit:</b> The power fails but the Power Points allocated to it are spent, along with an additional 1d6 Power Points.
6-8	<b>Stunned:</b> The caster is <b>Stunned</b> (see page 106). She subtracts 2 from arcane skill rolls for the rest of the encounter (the penalty remains -2 even if she gets this result again).
9-10	<b>Overload:</b> The character's synapses crackle and overload with power. He takes 2d6 damage plus the cost of the power in Power Points, including any Power Modifiers the player declared.
11	<b>Fatigue:</b> The character suffers Fatigue.
12	<b>Overcharge:</b> The power draws ambient energy from the air, automatically succeeding against the target with a raise and costing the caster no Power Points!

## FANATIGS

Use this rule in pulp-style games where henchmen are numerous and villains are larger than life.

When a Wild Card enemy character is hit by a successful attack and the GM thinks it's appropriate, one of his henchmen, goons, or other allies jumps in front of his master and takes the attack instead.

## FAST HEALING

Wild Cards make natural healing rolls once per day instead of every five days (or once per hour if the species has Regeneration).

**Bumps & Bruises:** Wild Cards recover one level of Fatigue from **Bumps & Bruises** (page 125) every four hours instead of the usual 24.

## GRITTY DAMAGE

This variation on damage works well for settings such as gritty detective scenarios or “realistic” military adventures. It can be very lethal so use it cautiously.

Whenever a Wild Card takes a Wound, roll on the **Injury Table** and apply the results immediately (but roll only once per incident regardless of how many Wounds are actually caused). A hero who takes two Wounds from an attack, for example, rolls once on the **Injury Table**.

Injuries sustained in this way are cured when the Wound is healed. Injuries sustained via Incapacitation may be temporary or permanent as usual.

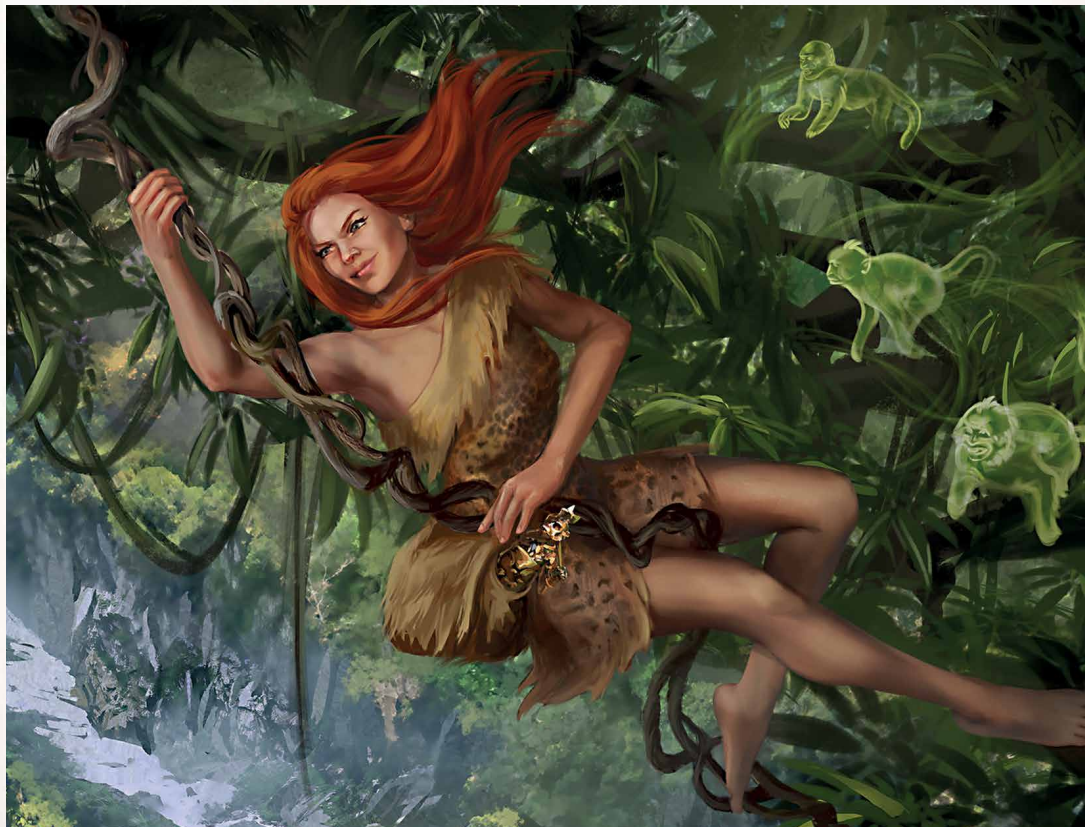
A Shaken character who’s Shaken a second time (from damage) receives a Wound as usual but does *not* roll on the **Injury Table**.

*Example: Gabe is a Hellfighter (soldier) during Weird War One. He takes a Wound from a German sniper and rolls on the **Injury Table**. He rolls a 10—Leg. The GM rolls a die and decides it’s the left leg, so he has the Slow (Minor) Hindrance. If he takes another Wound to that leg, the Hindrance becomes Major. Further Wounds to the same leg add to his Wound total as usual but have no further effect.*

*Later, Gabe takes two Wounds to the Guts. The Game Master rolls once and gets the Battered result from the **Injury Table**, reducing the Sarge’s Vigor from d8 to d6. Gabe now has three Wounds and two gruesome injuries.*

## HARD CHOICES

Use this rule for more dramatic and gritty games. The GM and her Wild Card characters don’t start with Bennies, but every time the players spend one it goes into her pool where it can be used for any of her characters. If this rule is in play, Jokers no longer grant Bennies to either side.



## HEROES NEVER DIE

Heroes in movies very rarely die. When they do, they go down fighting or perform one last, epic act of heroism.

With this rule in play, Wild Cards who are Incapacitated from a damage roll make a Vigor roll as usual but treat Critical Failures as regular failures and ignore the rules for Bleeding Out.

How a hero might survive what *should* be certain death is a chance to get creative. An adventurer who falls from a towering cliff, for example, might land in a pool of water or crash through the branches of a forest far below.

If the situation is particularly heroic or if it serves as a major story point, the GM and player can decide the character perishes. A hero who confronts a massive demon on a crumbling bridge, for example, might take the fiend with him with his final blow.

**Villains:** The reverse is also true — villains rarely die either! Heroes should play this in the spirit it's intended — they shouldn't attempt to cause some sort of gruesome and undeniable death to a villain who falls into their hands, for example. They should instead turn the captive over to the authorities — even though they know full well he will eventually escape to plague them once again.

## HIGH ADVENTURE

Characters can spend a Benny to gain the one-time use of a Combat Edge. They have to meet the Rank and any Edge requirements as usual but can ignore Trait requirements. Multiple Bennies can be spent in one round for multiple Edges, either for different effects or in order to meet a needed requirement to gain another Edge.

## MORE SKILL POINTS

Thanks to technology and improved education, characters in modern and futuristic settings have 15 skill points at character creation rather than 12. This helps them take Driving, Electronics, and other skills common in the modern world.

It's up to the GM if this makes sense in her particular setting. A futuristic but "savage" world of planetary romance probably doesn't need it, but it works well for most anything set in the developed world from about 1950 on, hard scifi, or "exploration" scifi like *The Last Parsec*.

## MULTIPLE LANGUAGES

Some settings feature characters and cultures who typically speak many different languages. If this Setting Rule is in play, all characters have the **Linguist** Edge for free (page 40), and ignore its usual Requirements.

A character who actually takes the Linguist Edge knows a number of languages equal to her Smarts (instead of half her Smarts).

## NO POWER POINTS

Instead of using Power Points, characters with Arcane Backgrounds simply choose the power they want to activate and make an arcane skill roll. The penalty to the roll is the power's total cost in Power Points (base cost plus all Modifiers), divided by 2. Round up.

Casting *protection* (1 point) with Additional Recipients (+1) and the Hurry modifier (+1), for example, has a cost of 3 Power Points. Half rounded up is 2.

Success means the power activates as usual. A raise grants any additional bonuses stated in its description.

Failure means all current powers are canceled and the caster is Shaken. Critical Failure results in **Backlash** (page 151).

**Maintaining Powers:** Characters can maintain those powers that allow it as long as desired, but each one maintained inflicts a -1 to all further arcane skill rolls.

**Power Preparation:** A caster may prepare powers by concentrating for an entire round (no movement or other actions and must not be Shaken or Stunned). If successful, he ignores 2 points of penalties on all powers cast on his next turn. If he does not enact any powers on his next turn, the preparation is lost.



## SKILL SPECIALIZATION

*Savage Worlds* skills are intended to be broad, allowing characters to focus primarily on Edges for customization rather than multiple iterations of something like Fighting for edged weapons, Fighting for blunt weapons, etc.

If it's important to have more detail for some reason, the GM can decide some skills require specialization. A character chooses one particular use of that skill to roll normally, and subtracts 2 from the total when using it in any other way.

Gaining an additional specialization counts as raising a skill below its linked Attribute. So a character can gain two new specializations with an Advance, or mix and match to gain a specialization *and* increase a skill below its linked Attribute.

Below are skills appropriate for this extra detail and some example specializations:

- **BOATING:** Powered, Sail, Steam.
- **DRIVING:** Hover, Tracked, Wheeled.
- **FIGHTING:** Axe, Blunt Weapon, Exotic (such as nunchaku; each is separate), Long Blade, Pole Arm, Short Blade.
- **PILOTING:** Fixed Wing, Rotary, Space.
- **RIDING:** Camel, Horse, Dragon.
- **SCIENCE:** Biology, Chemistry, Engineering.
- **SHOOTING:** Bows, Pistol, Rifle, Shotgun.
- **SURVIVAL:** Arctic, Desert, Temperate.

## UNARMORED HERO

Pulp action tales often feature heroes with little or no armor defeating far more heavily armored adversaries.

In these settings, if a Wild Card chooses not to wear *any* armor (ignoring shields), he adds +2 bonus to his Soak rolls!

## WOUND CAP

Use this Setting Rule when you want combat to remain dangerous but reduce the chances of characters (and villains!) dying from a single lucky blow. It can still happen, but it is far more rare.

Characters can never suffer more than four Wounds in a single hit and therefore never have to Soak more than four wounds either.

**Large Creatures:** The Wound Cap applies even to creatures with more than three Wounds (due to their Scale or the Resilient/Very Resilient Special Ability, both explained in Chapter Six). A Huge creature that can take five Wounds, for example, can't take more than four from a single attack, so it can't normally be killed with a single attack. The GM can always overrule this in specific and obvious situations, of course, such as massive blasts, falling from towering cliffs or mountains, etc.

## SETTING RULE CHECKLIST

Use the following list to choose the Setting Rules for your game, coloring in the dots so everyone in the group knows which rules are in effect.

- **BORN A HERO:** Player characters ignore Rank requirements for Edges during character creation.
- **CONVICTION:** Heroes gain Conviction Tokens that can be used to add a d6 to all Trait and damage rolls for one round. Conviction is awarded for triumph (overcoming a great obstacle important to that character), and tragedy (a personal setback, death of a friend or ally, etc). Conviction effects may be extended by spending a Benny.
- **CREATIVE COMBAT:** A raise on a Test allows the character to roll on a special table that grants additional effects.
- **DUMB LUCK:** Characters may spend a Benny after a Critical Failure, allowing another chance for success in unusual and unexpected ways.
- **DYNAMIC BACKLASH:** A Critical Failure on an arcane skill roll forces the player to roll on a special table with various chaotic results.
- **FANATICS:** Enemy thugs take the damage for their masters.
- **FAST HEALING:** Characters make natural healing rolls once per day instead of every five days, and recover a level of Fatigue from Bumps & Bruises every four hours instead of every day.
- **GRITTY DAMAGE:** When Wild Cards take a Wound, they roll on the Injury Table and apply the results.
- **HARD CHOICES:** The GM's characters only get Bennies when the heroes spend theirs.
- **HEROES NEVER DIE:** Heroes and named villains rarely actually die but return in some way after being defeated.
- **HIGH ADVENTURE:** Spend a Benny to gain the one-time use of a Combat Edge.
- **MORE SKILL POINTS:** Player characters in advanced or specialized settings start with 15 skill points.
- **MULTIPLE LANGUAGES:** Characters know half their Smarts die type in different languages at d6.
- **NO POWER POINTS:** Those with arcane backgrounds don't track Power Points but instead subtract half the listed Power Point cost (round up) from their skill roll to activate the ability. Powers may be maintained as desired at a -1 penalty to all further arcane skill rolls.
- **SKILL SPECIALIZATION:** Characters choose a specialization for each skill and subtract 2 when using other variations.
- **UNARMORED HERO:** Wild Cards without armor add +2 to their Soak rolls.
- **WOUND CAP:** Wild Cards never suffer more than four wounds from a single hit.

*"I SHOULD PRINT THESE AND FILL IN THE DOTS WHEN I'M RUNNING FOR THE OTHERS SO THEY KNOW WHAT SETTING RULES WE'RE USING."*

*-THE GM*

# SOCIAL CONFLICT

Not every conflict is won by the blade. Successful oratory can topple nations.

**When to Use These Rules:** Most social exchanges are a simple skill roll resisted by the appropriate Trait, such as Intimidation or Persuasion vs. Spirit. For longer interactions, such as the back and forth of a long argument, negotiation, or a legal proceeding, the following system adds some drama and structure to each side's discussion. (The GM might use a Dramatic Task instead if the argument must be won in a hurry!)

**The Basics:** Characters make arguments back and forth over three rounds, roll their appropriate skills, then consult the **Conflict Results** table (below) to see how well they've influenced their audience.

## CONFLICT ROUNDS

The conflict is broken down into three rounds of conversation, each focusing on a particular point (or a few highly connected points).

During each round, the player roleplays her character's argument and makes a Persuasion roll opposed by the Spirit of whoever she's trying to convince. If a rival argues against her, the roll is opposed by his Persuasion instead.

Each success and raise by the petitioner grants her an "Influence Token" (rivals don't gain tokens, they just oppose the petitioner and keep her from gaining them).

**Modifiers:** Persuasion rolls should be modified by the situation as the GM sees fit. A hero trying to convince a scientist of a fact within his field rolls the lowest of his Persuasion or Science. A particularly brilliant argument or

impassioned roleplaying might add +1 to +4. An insult or *faux pas* inflicts a similar penalty.

Hindrances should also be considered. Convincing a jury that an Outsider (Major) is innocent of a crime, for example, carries a -2 penalty.

## RESULTS

At the end of the third round, the speaker looks up her total Influence Tokens on the **Social Conflict Results** table below.

**Trials:** Run trials and similar conflicts from the accuser's point of view since they must usually prove the accused's guilt. If the player characters are the defenders, they oppose the prosecution and must keep them from gaining Influence Tokens with the judge (baron, king, warlord, etc.).

Accusers in a trial must get at least three tokens to convict. Lesser or greater results indicate the degree of punishment based on the setting's customs and laws.

## EXAMPLE: TO ARMS!

Red must convince a baron to send troops to the defense of a neighboring fiefdom. The barony has warred with his neighbor for generations so the GM decides that's a -4 penalty to Red's Persuasion rolls.

Worse, she's opposed by his slimy wizard, who argues against the idea every round (he opposes her Persuasion rolls).

Red gets lucky the first round and gets a success and raise. That's two Influence Tokens. She fails on the second, but gets one more in the third.

That's three tokens in total. The baron agrees but requires payment in land from his neighbor in return for sending part of his army to his rival's defense.

## SOCIAL CONFLICT RESULTS

### TOKENS RESULTS

0	Pleas are denied and negotiations fail. Discussions may reopen if new information is presented or favors are performed. In a trial, the defendant is acquitted.
1-3	The target isn't truly convinced, but provides the minimum amount of support possible. In a trial, the defendant receives the minimum penalty.
4-5	The arbiter is reasonably convinced or willing to help. He grants the aid requested, more or less, but only under certain conditions or in exchange for payment, tasks, favors, etc. The prosecution is successful with typical sentencing in a trial.
6+	The target is eager to help or agree. He gives more than expected in a negotiation or provides more support than requested. A defendant is convicted with the maximum penalty.

## TRAVEL

Many epic tales feature trips across great expanses. Adventurers might endure a long voyage across the endless seas of *50 Fathoms* or ride the dusty trails of *Deadlands: The Weird West*.

Below are some guidelines to help you figure out how long these journeys take and what dramatic events might happen along the way.

**When to Use These Rules:** If it doesn't matter how long the trip takes, skip all this. Narrate the journey, maybe do an **Interlude** (page 130), and get to the next scene. If you need to know how long the trip takes, or want to insert an obstacle or encounter of some sort, use the information below as a guideline.

**The Basics:** The mode of travel determines how many miles the group makes per day.

## TRAVEL TIMES

The rates below assume reasonable terrain and weather. Difficult conditions can drastically decrease progress (or increase it in the case of sailing with strong winds).

### AVERAGE TRAVEL TIMES

TRANSPORT	MILES/8 HOUR DAY
Foot	24
Horse	30
Early Car	200
Modern Car	400
Sailing Ship*	30
Steam Ship*	40
Steam Train	60
Modern Passenger Train	400
Prop Plane	1,000
Commercial Jet	4,000

\*Sailing ships (and steam ships to a lesser degree) are greatly affected by currents and winds. Strong winds or currents in the right direction allow them to travel about 60 miles per day. Poor winds or going against the current reduces them to 20 miles per day or less.

## ENCOUNTERS

If an area is dangerous or lawless, draw a card from the Action Deck once per day (or even two or three times a day in particularly dangerous areas). A face card or higher represents an encounter, and the card suit can be used to determine the type.

Draw twice more if the card is a Joker and combine the results — such as Enemies and an Obstacle or Strangers and Treasure.

Game Masters are highly encouraged to customize encounters based on their setting.

- **SPADES — ENEMIES:** Monsters, enemies, or hostile beasts bar the way. Perhaps they lie in ambush if it's a popular path, waiting for the next band of unwary travelers.
- **HEARTS — STRANGERS:** The group comes upon neutral or friendly nonplayer characters such as merchants, lost travelers, a guide, or even other adventurers.
- **DIAMONDS — TREASURE:** Somewhere along the way is something of value — the hulk of a crashed ship with some remaining supplies waiting to be scavenged, a cache of useful or valuable minerals, or a magic item for sale or guarded by someone or something.
- **CLUBS — OBSTACLE:** The heroes encounter an obstacle of some kind and must figure out how to circumvent it. Some examples are a flooded river, minefields, a decaying rope bridge, whirlpool, etc. The obstacle might also be defended by creatures or enemies as well.

### EXAMPLE: IRRADIATED WASTES

Red and Gabe are wasteland warriors in *Deadlands: Hell on Earth*, traversing an area outside of Las Vegas, Nevada, that's been blasted by nuclear "ghost rock" bombs.

The GM draws a Jack of Clubs and decides the area is now a maze of jagged "glass chasms" and toxic sinkholes. This slows progress to a crawl for two days and makes them both roll for Fatigue from heat and radiation (see the **Hazards** section, page 125).

The GM draws again later that day and gets a Queen of Spades. From one of the sinkholes slithers a swarm of irradiated serpents, hungry for fresh prey.

# WEALTH

The fight against evil can sometimes be expensive! The system here makes managing money in the game a bit easier and occasionally dramatic.

**When to Use These Rules:** Use the Wealth system if you want a quick and easy way of handling financial resources without tracking actual currency.

**The Basics:** Characters have a new statistic called Wealth they can use to buy things. It increases when they're rewarded and decreases after significant purchases.

## BUYING THINGS

Each character has a d6 in Wealth, which represents average, middle class resources for the setting. This isn't a Trait, but acts like one — players may spend Bennies when checking it, get their Wild Die, and benefit from allies' Support.

When a hero wants to buy something mundane, she does so — no roll is required. If the item is more than about  $\$10 \times$  her Wealth die, or she's made numerous recent trivial purchases, she must make a Wealth roll. The GM should add bonuses for savings or deals, subtract penalties for expensive purchases, or rule out all-together purchases beyond the character's means.

Critical Failure means the buyer can't scrape up the needed funds at the moment but may try again the next week, or after he obtains one or more **Rewards** (see below). With a regular failure, the buyer can either forgo the expense or she can buy it but goes broke regardless of her Wealth die (see below).

Success means she purchases the item but her Wealth is reduced a die type until the GM feels her finances are restored by time or Rewards. A raise means she buys the item without reducing her Wealth.

## GOING BROKE

If a hero's Wealth would be reduced below d4, she's dead broke. She has basic food, water, and shelter (unless the GM and the situation dictate otherwise), but otherwise can't buy luxury foods, transportation, or even ammo.

## POOR OR RICH CHARACTERS

Wealth is only permanently increased by Rewards or the Rich Edge. It's decreased through use and the Poverty Hindrance. Those with the Poverty Hindrance have a d4 Wealth. Rich characters have a d8, and Filthy Rich heroes have a d10.

Heroes with the Fame Edge add +1 to their Wealth rolls or +2 if they're Famous. Not only do they tend to have more money, but people love to give discounts to celebrities.

## SUPPORT ROLLS

Other characters may Support a hero's Wealth roll, but assume the same risks as the buyer (losing a die type in Wealth with success, for example).

## AVAILABILITY

If an item isn't commonly available, finding it on the black market, via a private dealer, or in an internet chat room requires the Research skill or **Networking** (page 133).

The GM can also simply decide the item isn't available or she can assign a modifier to the hero's roll as she sees fit. Finding a firearm in modern-day Europe, for example, is at least a -4 penalty, with serious consequences if the roll is failed.

## REWARDS

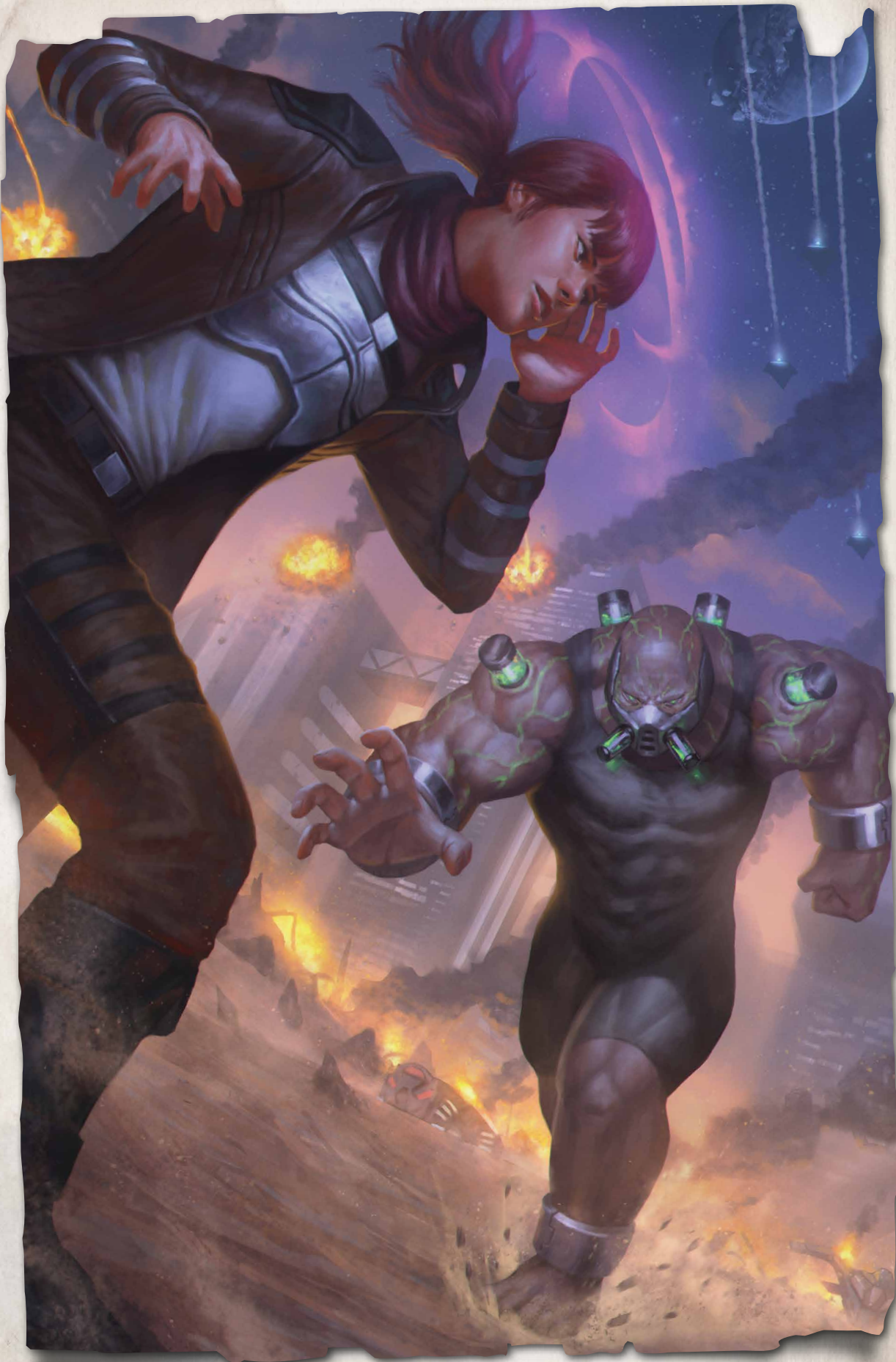
Getting paid for a job or finding treasure increases the characters' Wealth die one step for an average task, two for a particularly lucrative reward, or three for a very great reward.

Rewards and cost of living are relative, so the increase lasts only for a month of game time or until the GM thinks the party's lifestyle, carousing, or general living expenses restores it to normal.

## NEGOTIATING

Players love to negotiate with those who hire them, but an increase in cash rarely means anything in actual gameplay. Using this system means a successful negotiation, as well as bounties and rewards, gives them a tangible bonus to their finances.

At least for a while!



## CHAPTER FIVE

# POWERS

Most *Savage Worlds* settings feature “magic” in one form or another. Whether it’s hidden occult lore practiced only by dark cultists, voodoo rituals, the eldritch sorcery of powerful wizards, weird gadgets created by mad scientists, super powers, or brain-burning psionics, these rules handle it all in one simple system.

For ease of use, we call all of these effects “powers.” They work the same from game to game, but the particular use, modifiers, and Trappings give the same core powers endless variations.

## ARCANE BACKGROUNDS

Start by choosing one of the Arcane Background Edges available in your campaign. Five different types are presented in this book: Gifted, Magic, Miracles, Psionics, and Weird Science.

Each type has the following entries:

- **ARCANE SKILL:** Each type of power has a particular arcane skill listed in its description. Take this skill and buy it just like any other on the skill list. The attribute to which the skill is linked is listed in parentheses beside the skill itself.
- **STARTING POWERS:** The number of powers a hero starts with at character creation. Additional abilities may be learned with the **New Powers** Edge (page 47). The player

and Game Master can decide if there’s a narrative reason for this (a cleric is given a revelation, a wizard finds an old spellbook) or it’s simply an evolution of her abilities.

- **POWER POINTS:** The number of Power Points the character starts with when she chooses an Arcane Background. A hero increases her Power Points by taking the **Power Points** Edge (page 47).

## VERSATILITY

The versatility of the *Savage Worlds* powers system allows you to emulate any genre you can imagine using the same powers you become familiar with in different ways.

Emily likes to play a paladin in fantasy games. She uses *smite* on her sword with a “light” trapping – it glows with the holy power of the order she serves. In a sci-fi world, it becomes a laser sword.

Nate’s wizard in a fantasy setting uses ice magic to hurl freezing *bolts* of devastating energy from his hands. In a sci-fi game, he might be more of a tinkerer-type who uses a “freeze gun” with the same power.

As you get to know the powers and what they can do, you can give them different names and descriptions that make them feel new and interesting without changing the core mechanics. This versatility is extremely powerful, fast, and fun.

## ARCANE BACKGROUND (GIFTED)

- **ARCANE SKILL:** Focus (Spirit)
- **STARTING POWERS:** 1
- **POWER POINTS:** 15

The character has innate abilities that don't fit into the usual tropes of magic, miracles, or psionics. Their powers may be low-level super powers, divine gifts, or even alien abilities, and are often very unusual or unique for their setting.

## ARCANE BACKGROUND (MAGIC)

- **ARCANE SKILL:** Spellcasting (Smarts)
- **STARTING POWERS:** 3
- **POWER POINTS:** 10

Magicians range from powerful wizards to vile cultists. They draw on raw supernatural energy to fuel their eldritch fires. This energy infuses the worlds in which they live, and is drawn forth with gestures, words of power, or ancient runes.

## ARCANE BACKGROUND (MIRACLES)

- **ARCANE SKILL:** Faith (Spirit)
- **STARTING POWERS:** 3
- **POWER POINTS:** 10

Those who invoke miracles draw their power from a divine presence of some sort, including gods, nature, or spirits. Their powers are usually invoked with a few words of prayer or by performing established rituals.

Those who cast miracles are champions of their particular religions. They typically have Hindrances that pertain to their service, such as Vow or Obligation. They might also have Connections to others of their religion who can help them out when their divine energies wane.

"I CAST SMITE ON MY  
LONGSWORD. NOW IT'S A  
FLAMING LONGSWORD. IT  
GOES BETTER WITH MY HAIR."

-RED

## ARCANE BACKGROUND (PSIONICS)

- **ARCANE SKILL:** Psionics (Smarts)
- **STARTING POWERS:** 3
- **POWER POINTS:** 10

Psionics tap into their own mental energy to manipulate matter, read minds, and far more. Some are agents in the employ of a vast government agency, while others are often on the run from them! Some may have years of training or they might have developed their incredible powers in isolation.

## ARCANE BACKGROUND (WEIRD SCIENCE)

- **ARCANE SKILL:** Weird Science (Smarts)
- **STARTING POWERS:** 2
- **POWER POINTS:** 15

Weird scientists use strange and powerful inventions beyond the normal technological level of the setting. Such creations might be possible due to super fuels, alien discoveries, or the raw intellect of rare super-geniuses who push the boundaries of science.

A weird scientist's **Trappings** (see page 150) must always include the item they're associated with. The *burst* power might manifest through a magical flamethrower in *Deadlands: The Weird West*, for instance, while "Dr. Gabriel's Wondrous Restorative Elixir!" is a *healing* potion.

Weird scientists must have their devices at hand to activate their powers (but see **Jury Rig**, below).

Other characters can't activate the inventor's creations. They might not understand the strange mechanisms required to make it work, the device might not be "calibrated" or portioned for other users, or it might just "fritz out" for anyone but the creator. While this may seem a bit strange narratively, the "magic" — and the Power Points — come from the inventor so he must be the one to activate it.

Creating devices for others is possible — it just requires an **Arcane Device**, see page 153 and the **Artificer** Edge (page 45).