



Now Playing

Roleplaying the World of Television

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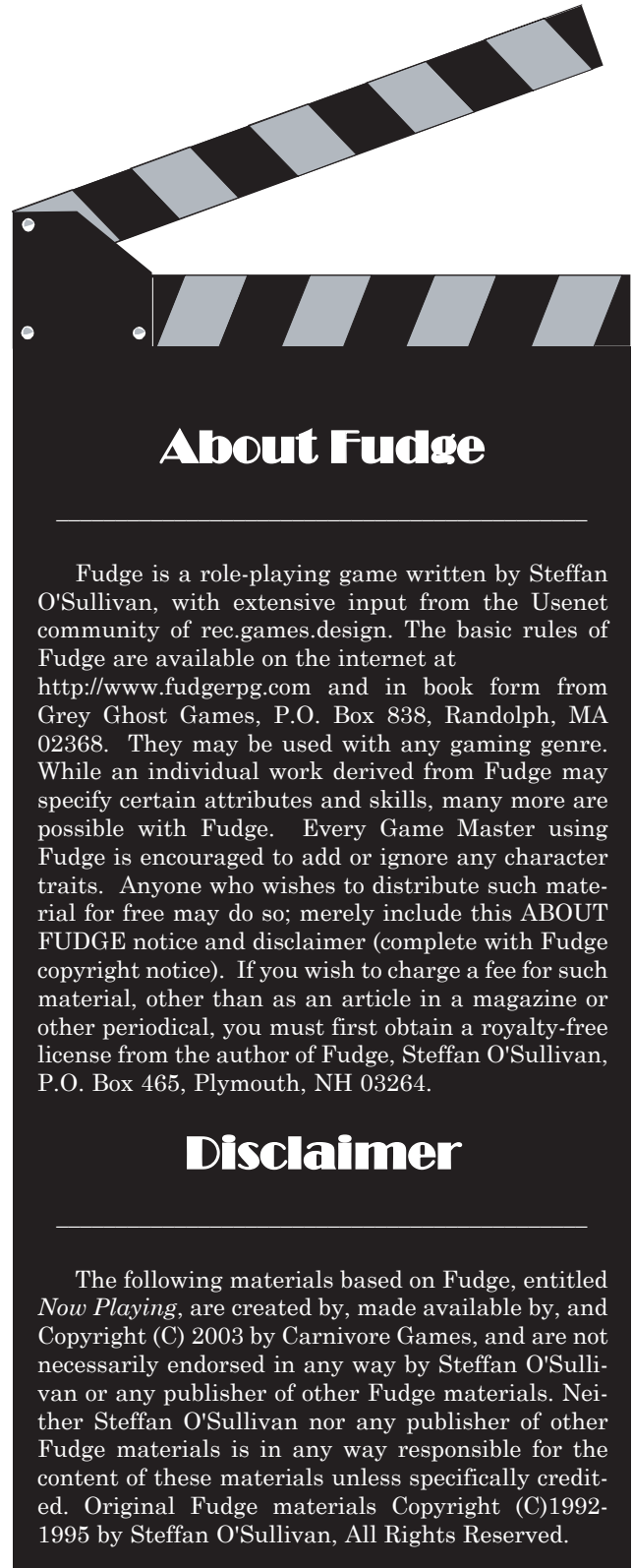
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About Fudge

Fudge is a role-playing game written by Steffan O'Sullivan, with extensive input from the Usenet community of rec.games.design. The basic rules of Fudge are available on the internet at <http://www.fudgerpg.com> and in book form from Grey Ghost Games, P.O. Box 838, Randolph, MA 02368. They may be used with any gaming genre. While an individual work derived from Fudge may specify certain attributes and skills, many more are possible with Fudge. Every Game Master using Fudge is encouraged to add or ignore any character traits. Anyone who wishes to distribute such material for free may do so; merely include this ABOUT FUDGE notice and disclaimer (complete with FUDGE copyright notice). If you wish to charge a fee for such material, other than as an article in a magazine or other periodical, you must first obtain a royalty-free license from the author of Fudge, Steffan O'Sullivan, P.O. Box 465, Plymouth, NH 03264.

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This is Television

Two police detectives track down a serial killer. The crew of a starship encounters a derelict ship adrift in space. A team of superheroes matches wits and brawn with a new villain. A reporter from a local tabloid investigates the story of people being bitten by vampires, only to find out that it may be true!

What do all these story ideas have in common? They all sound like episodes of some TV shows. The fact is that all television shows have a lot in common. They have to; it's the nature of television. They all must be shown on the same networks during a very rigid schedule. All shows must fit in either a half-hour or a full hour time slot. One episode must air every week. Each episode must take a certain number of commercial breaks. They must be episodic, which means that every episode must be a complete story in itself, but must also maintain continuity with every other episode that has aired. There are other standards that shows typically follow, but you get the idea.

This is Roleplaying

"Freeze! Police!" I shout then charge after the suspect, and try to tackle him." Both the Director and the actor roll some dice, then the Director says, "You both run hard, and eventually you begin to catch up on him." They both roll some more dice, then the Director says, "You leap at him, and land square in the middle of his back. As the two of you tumble to the ground, he squirms and you fall off him. He now jumps to his feet and runs. What do you do?" I grimace, then say "I draw my pistol and fire it into the air. 'I said freeze!' I shout at the suspect, then aim the gun at his back. If he runs, I'll shoot him!"

A roleplaying game is much like the old "cops and robbers" game that we used to play as children. However, instead of running around outside with toy guns, we take the game inside and sit around a table. One person is chosen to describe the setting to everyone, and to act out all the roles that no one else is playing. I'll call this person the Director, although she has had many other labels, like Game Master and Referee. Everyone else acts out the role of one of the leading characters. The acting is done verbally and with what body language can be used while sitting at a table. The actor simply tells the Director about any physical action that his character wants to make. Of course, to avoid all the senseless squabbling over who shot whom, we must introduce a system or rules. These rules govern how a character can perform physical actions while his player is sitting at a table. This often involves rolling dice.

As you can see, roleplaying games have their own set of commonalities and standards, just like television shows have. The details may differ from game to game, but the basic structure always remains the same.

This is Now Playing

Now Playing is a game that blends the rules and structure of both television and roleplaying into a game that plays like a roleplaying game, but feels like a TV show. It has the same basic structure as all roleplaying games. It also follows the same formats and standards that all TV shows adhere to. When you have finished reading this book, you will be able to take the setting of any television show that you already know a lot about, and create and run your own episodes of the show as a roleplaying game. As you play your games, you will feel as though you are in a TV show.

Summary of Chapters

The chapters of this book have been split into four major sections. These sections divide the content of the book into logical categories. These categories are as follows:

Casting: Contains everything you need to know to create characters for the game.

Acting: Contains everything you need to know to play the game.

Screenwriting: Contains everything you need to adapt an existing show into a roleplaying game, create your own "shows," and create episodes of a show that you can run. This chapter is designed specifically for Directors. Anyone who plans to just play a role does not need to read this section.

FPI: The Show: Contains a fully defined TV show, created specifically for *Now Playing*. This includes a full description of the show's setting, as well as one complete episode. Once you know how to play the game, you can read and run this episode right away. The first two chapters are open to both Director and actors. The last is not.

Casting

Chapter Two: Creating Characters covers all of the rules for creating characters. All of your traits are explained here, such as attributes, skills, gifts, faults and powers. The rules for purchasing traits is described here in detail, as is the means for advancing your characters through Experience Points.

Chapter Three: Skills lists and defines all of the skills that are available to your characters.

Chapter Four: Gifts & Faults lists and defines all of the gifts and faults that are available to your characters.

Chapter Five: Props lists and defines all of the equipment that you can outfit your characters with. It also includes definitions of a variety of animals and other creatures that you can use in your games.

Now Playing

Acting

Chapter Six: Filming describes all of the rules for playing the game. This includes using FUDGE dice, performing tests, handling combat, healing, luck, vehicles, and magic.

Chapter Seven: Directing teaches the art of directing, or game mastering, a roleplaying game. The advice it offers will help you direct your game as a television show.

Screenwriting

Chapter Eight: Shows instructs you on how to adapt an existing TV show into a *Now Playing* game. It also explains how to create your own TV show as a roleplaying game. It discusses how to help the actors create characters that fit well in your show. Finally, it describes all of the most common genres of TV shows, and offers tips on how to deal with them in *Now Playing*.

Chapter Nine: Writing Episodes gives you all the tools you need to know to create episodes for your shows that will have the feel of TV. This chapter takes many of the methods and tools used in crafting real television shows and applies them to creating roleplaying scenarios your can run for your friends.

The Show: FPI

Chapter Ten: The Foundation describes the setting of the show FPI. It explains how the Foundation for Paranormal Investigation was founded, how it is organized, and what responsibilities its members have.

Chapter Eleven: The Paranormal describes how paranormal phenomena exist in the world of FPI, and how it can be handled within the game.

Chapter Twelve: Haunted Holiday is a complete, ready to run episode of FPI. It includes both the leading and supporting cast, as well as a setting and story. Once you know how to play *Now Playing*, you can simply read this chapter and run the game.

Conventions

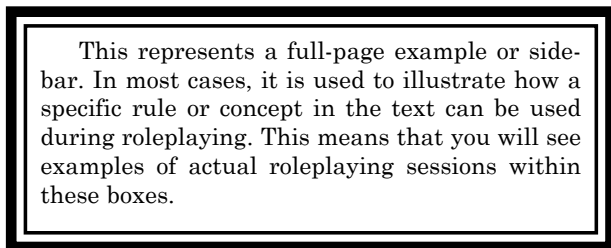
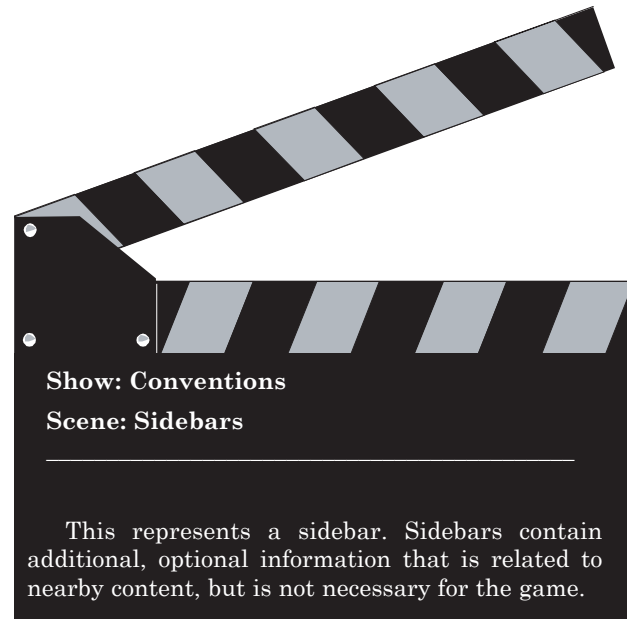
Text Conventions

There are a number of different types of information being presented in this book. Each type of information is presented with a different graphical look. The text you are reading here represents the standard text of the book.

Boldfaced italics are used to represent works of fiction designed to add flavor and atmosphere to the content being discussed in the chapter or section.

Normal italics are used to denote examples that are scattered throughout the text of the book. These examples

are meant to add clarity to a rule or concept being presented.



Gender

Every roleplaying game struggles to find the best way to handle gender balancing in the examples and text of their books. Some omit gender altogether in exchange for the term "the character." Others switch back and forth between gender for every chapter or major section.

In *Now Playing*, gender balancing is handled very simply. All references to the Director will be female. All references to actors or characters will be male. In cases where two or more actors or characters are being referenced in the same section, both genders may be used to avoid confusion.

About the Author

Bradford Younie was born in Weymouth, Massachusetts and has spent most of his life in southern New Hampshire. He has worked most of his adult life as a software engineer, but his passion has always been for fiction writing and roleplaying games.



I stood outside the door to my office, looking around, still not sure what to do. The director was watching me expectantly. "I wish I had a script." I said.

"You've got a character," she replied confidently. "You've got everything you need. Just do what Sam Diamond would do."

All right, I thought, get into character. You're Sam Diamond, private dick. Well, here goes. I took a deep breath, and opened the door. A woman sat at a desk beside the door to my office. She looked up. "Hi Boss, got mail for ya", she said in the heaviest Bronx accent I have ever heard.

"What is it?" I replied.

"Bills. The electric company wants to get paid. For that matter, I do too."

I rolled my eyes. I can see my work is cut out for me. "Don't worry. You'll get paid soon."

"Yeah, right," she replied derisively, "You always say that." Her tone then changed, but only a little. "Ya know there's a better way to pay me. A little wining and dining goes a long way with a lady." Her voice had the hint of hope masked heavily with humor.

I wasn't interested, but I bet she wouldn't be bad if she'd just let her hair down and took off those horned-rims. "Yeah, yeah," I replied, trying to remember her name. Christ, they had just told me before the scene began, but then, this whole thing was tough. "Keep dreaming. Maybe I'll take you up on it some day."

She chuckled, "I ain't countin' on it anymore."

I went into my office and closed the door. The office was dark, dingy and sparsely decorated. I walked

behind my desk, tossing my wet trench coat on the couch as I walked by, and looked out the window. It had a great view of a brick wall. A neon sign hung directly beside the window. It read "Joe's Bar" with a big red arrow pointing down. The "o" was flickering. I hadn't been here a minute yet and it already annoyed me.

I sat down in my chair, picked up the newspaper sitting on the desk and leaned back, setting my feet on the desk. No sooner had I done this, than a knock came at the door. Sally stuck her head in...Sally! That's her name. Anyway, she stuck her head in and said "Boss, there's a lady here to see ya. Says it's important."

"Sure," I said, not moving from my spot. "Send her in."

"Sure thing, Boss," she said and her head disappeared.

Then she walked in. Wow! What a lady! I practically fell over as I scrambled to stand up. She was tall and leggy, with big painted lips and lots of blonde hair. She was dressed to kill, too. Her dress clung to every curve of her body like skin, and a slit up the side showed a hint of leg as she stood there watching me.

When the door closed, she spoke in a deep husky voice that I felt all the way to my toes. "Mr. Diamond," she said, "I need your help."

"Um, sure." I stumbled over the words. Christ, this improv thing is tough! As it is, I have no idea if she's just gonna talk or tear my clothes off! I hope the latter. "Here, have a seat." I gestured the chair that sat in front of the desk.

She sauntered over with a swing I ain't never seen in my back yard, and sat down. She crossed her legs, showing lots of creamy skin through the slit in her dress. She saw where my eyes were and smiled. I blushed. "How can I help you?" I asked, forcing myself to sit down.

"My husband's been arrested." She didn't sound too upset, but then again, my mind was elsewhere.

"So," I replied, trying to keep my cool. "I ain't a lawyer."

"No, you don't understand. He's innocent. He's been framed."

"Oh..." Light dawns over Marblehead. "And you want me to catch the guys who did it and prove his innocence."

"That's right. I can pay you. My husband is rich."

"Okay, so who is he," I asked. I had a feeling there was a catch to it.

She put a newspaper down on the table, folded open to one page. The headline read "Restaurateur Arrested for Murder". There's the catch. I just read that article before she came in. The cops thought it was a Mob killing before they caught him. If he's been framed, then the Mob's behind it. "Whoa, honey!" I said, holding up my hands as though the paper were toxic. "That's too rich for my blood. It's outta my league."

"Please, Mr. Diamond. He won't last long in jail." She looked at me, and for the first time I saw the helplessness in her eyes. I began to melt.

"Look, we're talking about the Mob, here. You know that. It's too much for me."

She stood up. She straightened the wrinkles on her dress slowly and carefully; so that I could watch her hands touch every curve. Then she walked around to stand over me. She leaned over and whispered in my ear. The smell of her perfume and the sight of her voluminous breasts so close were almost impossible to bear. "Mr. Diamond," she whispered. I knew she was just acting, like me, but right now, she could've talked me into buying a bridge. "I can't bear to be alone. I'm too young to be alone. I need to be touched; to be held." As she said this, she cupped my cheek with the palm of her hand. "Please, Mr. Diamond. I will do anything to get my husband back. Anything."

Aw, that did it. I caved. I shook my head like I was going to say "no". Perhaps that's what I meant to say; I'm not sure anymore. "All right. I'll poke around a bit, and see what I can find. But I can't promise anything."

She hugged me then, long and hard. She didn't need to, but I was glad she did.

Casting

The list of available skills and their descriptions can be found in Chapter Three: Skills.

Gifts

A gift is something special and positive about you that you just have. It helps to define who you are, but it is not something that will change over time. Some gifts have a direct effect on the mechanics of the game, either by modifying a skill or attribute roll or by enabling a specific ability. Some gifts, however, may simply be a roleplaying element, and have no direct effect to any dice rolls or action results.

Gifts are always beneficial and are befitting of the term “gift”.

The list of available gifts and their descriptions can be found in Chapter Four: Gifts and Faults

Since most gifts do not have any direct game-system rules associated with them, it would be easy to add more gifts as needed.

Faults

Like gifts, faults are just something you have. They are not something that you can roll against, and they do not change over time: either you have it or you don't. In many cases, you are born with it, but sometimes you gain it later in life.

Unlike gifts, however, faults are usually bad. These are things that have a negative impact on your character, either by placing a penalty on certain rolls or simply by making your character challenging to roleplay. A birth defect or disease could be a fault, but phobias and other such physical and psychological problems could be as well.

Obligations are another form of fault. They are not necessarily negative traits, but they constrain the character's actions, making certain situations very difficult. Code of Honor is a prime example of this. It is in no way a bad trait, but it does restrict the character's actions. This can cause some great problems in times of crisis.

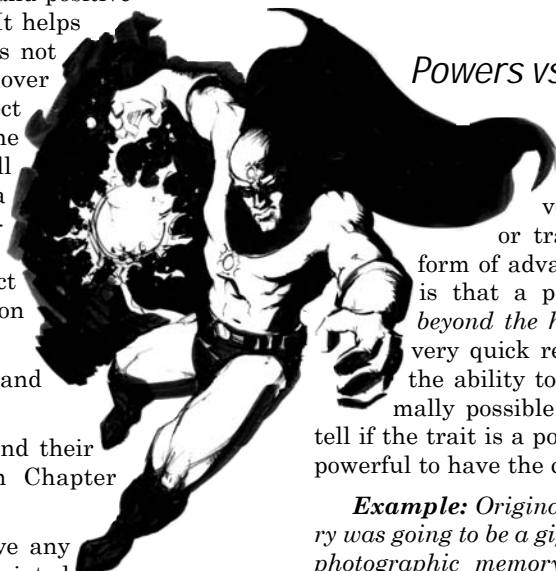
The list of available faults and their descriptions can be found in Chapter Four: Gifts and Faults. Like gifts, you can always create your own faults if the one you want is not available. Just run it past your Director to see if she approves.

Powers

These represent any special powers or abilities that extend beyond the human norm. Psychic powers, photo-

graphic memory, cybernetics and superpowers are all examples of Powers.

Powers are not available in all shows, and how they are handled is up to the Director. If you want to give your character a power, ask your Director and work it out with her.



Powers vs. Gifts

Sometimes it can be hard to decide if a certain trait should be a gift or a power, since they can be very similar. They both are abilities or traits that give the character some form of advantage. The key difference, though, is that a power gives an advantage that is *beyond the human norm*. For instance, having very quick reflexes is humanly possible, where the ability to read people's thoughts is not normally possible for a human. Sometimes you can tell if the trait is a power if the advantage it gives is too powerful to have the cost of only one gift.

Example: Originally, the power Photographic Memory was going to be a gift because there are people who have photographic memory, so it is technically not beyond human capability. However, the ability to be able study a scene that you saw hours and even days after it took place as though looking at an extremely detailed picture is way too powerful for one gift. So, now it is included in Now Playing as a Power.

Trait Levels

Since attributes and skills can differ from person to person, and can be improved upon over time, there must be a way to track your progress with them. You need to know how good you are at the trait any time, so each skill and attribute has a competency level that describes how good you are with it. Dice rolls can be made against these levels to determine success or failure. See Chapter Six: Filming for details on performing these rolls.

Each level describes how good you are with the trait. The following levels, listed from best to worse, are as follows:

⌌	Superb	⌌
	Great	
	Good	
	Fair	
	Mediocre	
	Poor	
⌋	Terrible	⌋

Once a skill or attribute reaches Superb, it cannot be raised any higher; that's as good as you can be at it. The only exception is if the Director allows Legendary traits.



Gifts & Faults

Chapter

4

Casting

Gifts

A gift is something special and positive about you that you have. It helps to define who you are, but does not improve over time as skills and Attributes do. Because of this, they do not have the levels (Terrible through Superb) that the other traits have. Instead, either you have the gift or you don't.

Some gifts have a direct effect on the mechanics of the game, either by modifying a skill or attribute roll or by enabling a specific ability. Some gifts, however, may simply be a role-playing element, and have no direct effect to any dice rolls or action results.

Stacking Gifts

It is possible, in some rare cases, to improve upon a gift. You can do this by stacking them. To stack a gift, you simply purchase the same gift more than once. This can add benefits that the gift did not have by itself.

Not all gifts can be stacked. In fact, the vast majority of them cannot. To know if a gift can be stacked, refer to its description in this chapter. Only those gifts that say they can stack actually can, all others cannot.

The benefits that stacking a gift can give depend completely on the gift in question. The description of the gift will explain how it stacks and what the benefits are.

Meta Gifts

Like skills, there are some gifts that are too general to stand by themselves. Each one represents a category of gifts. These are called meta gifts. When you take a meta

gift, you must choose a specific sub-gift. An example would be the Keen Sense gift. When you pick it, you must choose a specific sense, such as Hearing, Sight, Smell, etc.

With a meta gift, you can take the gift several times without stacking them, each time choosing a new sub-gift. For instance, you can take Contact Law Enforcement and Contact Government.

Two meta gifts that apply to different sub-gifts do not stack on each other. If they apply to the same sub-gift, then you can stack them if the gift's description allows it.

Losing Gifts

It is possible that you will lose a gift. For instance, if you have the Contact gift, and you abuse it, the Director may choose to have the contact either die or choose not to help you anymore. Sometimes, the loss of the gift simply makes sense in the episode, based on the events that take place.

When you lose a gift, it is gone. Period. This means that your character will be potentially unbalanced, which is not desirable. The Director must work out a way to help bring some balance to the character. This could be by awarding Experience Points to the character for the event that caused the loss of the gift. After all, losing a gift is a major life experience! Sometimes it may make sense to trade one gift for another. For instance, you could lose the Presumed Dead gift because you just saved the world, but also gain the Famous gift for the notoriety you get for your deeds.

Director Controlled Faults

Sometimes the Director may choose to force you to activate a fault. She should only do this when she feels it

Adrenaline Rush	Foreign Tech	Quick Reflexes*
Always Keep Your Cool	Grapevine (pick type)*	Rapid Reload
Ambidexterity	High Pain Threshold*	Refuge*
Animal Empathy	Increased Income*	Savoir-Faire
Artful Dodger	Inheritance *	Shot on the Run
Attractive*	Keen Sense (pick one)*	Single minded
Beautiful speaking voice	Lucky*	Skill Specialization
Blind-Fight	Never forget a feature (pick one)	Stunning Fist
Born to Money	No Identity	Sucker Punch*
Contact (pick one)*	Offensive Driver	Tough Hide*
Danger Sense*	Passionate (pick one)	Trustworthy
Defensive Driver	Patron (pick one person)	Two-Weapon Fighting
Diplomatic Immunity	Perfect Timing	Well-Traveled
Famous	Presumed Dead	
Favor (pick one person)	Quick Draw	
* These gifts can stack.		

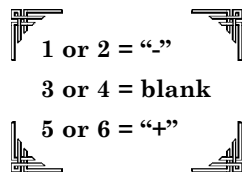
Performing Tasks

Whether you are using a skill, an attribute, or are attacking someone, you are performing a task. All tasks involve rolling dice to determine a modifier and then applying that modifier to the appropriate trait to determine your level of success. This section describes the details of how to perform a task as well as how to deal with the results.

Fudge Dice and Alternatives

Fudge Dice are special six-sided dice that have symbols on them instead of numbers. On each die, two sides are blank, two have a plus sign “+” and two have a minus sign “-”. Fudge dice are available at any gaming store, as well as online at <http://www.fudgerpg.com/>.

If you cannot find Fudge dice, you can use normal six-sided dice, but you would need to do a simple conversion on each roll. Simply apply the following conversion:



Making a Test

Whenever you perform a task or need to roll dice against an attribute, you make a test.

To make a test you must roll four Fudge Dice. Add all of the pluses “+” together, and then subtract all of the minuses “-”. Ignore the blanks. The result is your test modifier. Then, raise or lower your trait level by the amount of your test modifier. The formula for determining the level of the test is as follows:

$$\text{Result} = \text{Trait Level} + \text{Test Mod} + \text{Situation Mod}$$

The levels, and the order that they are in, are listed below:

Level	Modifier
Legendary	+4
Superb	+3
Great	+2
Good	+1
Fair	+0
Mediocre	-1
Poor	-2
Terrible	-3

Example: Jack is using his Paleontology skill to identify the dinosaur that he sees grazing in nearby field. He rolls four Fudge dice, resulting in 2 pluses, 1 minus and 1 blank. He subtracts the one minus from the two pluses, which equals a +1 modifier. His Paleontology skill is Good. He adds +1 to his Good skill, which makes Great. So he has made a Great Paleontology skill test. The Director had already decided that it is an obscure dinosaur and had set the Difficulty Level at Great. Jack barely managed to identify the dinosaur.

Difficulty Level

The Difficulty Level is the level that your test must match or exceed in order to be successful. For instance, if the Difficulty Level of your Drive Car skill test is Great, then your test must equal Great or Superb (or even higher) in order to succeed.

Situation Modifiers

Sometimes a certain situation may cause the test being rolled to be easier or harder. This is what is called a situation modifier. The Director sets this number and it is applied to all tests that the Director sees fit as long as that situation lasts. For instance, when driving a car in a

Fudge Cards

As a fun alternative to Fudge Dice, you can easily create cards that you can deal instead of roll. Here is how:

On a sheet of card paper, cut out rectangles about 3.5" long by 2.5" wide. Make a deck of them with at least 30 cards. The number of cards you make must be divisible by three.

On one-third of the cards draw pluses ("+"), on another third draw minuses ("-"), and leave the final third blank.

To use them, shuffle the deck at the beginning of the gaming session. Whenever you need to roll dice, deal out four cards instead, and treat the results the same as if they were Fudge Dice. You could shuffle between deals, or just once until you have gone through the deck.

Acting

Treatment

Once you have diagnosed the illness, make Treat Injury tests. There may be multiple tests involved, depending on how many wounds must be treated.

Surgery

If surgery is required, make a surgery test. Of course, you cannot just make the test. You have to roleplay it out. This could mean planning out what surgical procedures need to be made, and making several tests for them. In this way, you could succeed in stopping the internal bleeding, but fail to fix another more serious part of the injury.

Vehicles

Vehicles look much like characters when viewed on paper. They have attributes, skills, gifts and faults. These all work the same way that they do with characters. The difference is that they do not have the same six attributes, and many of the other traits are different as well.

This section will describe each of the important traits for dealing with vehicles, and will then include the definitions of some of the more common vehicles shown on

television.

Attributes

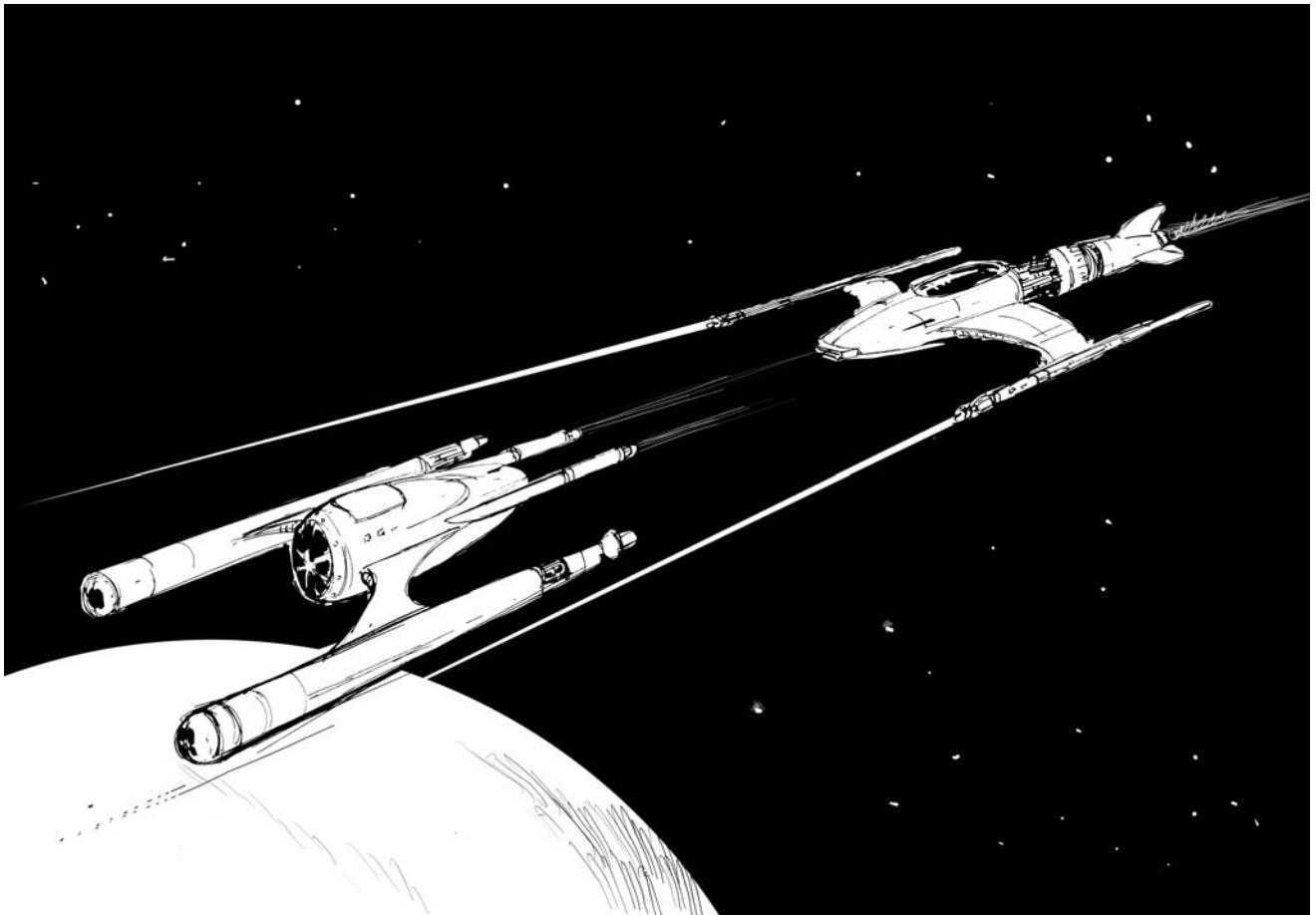
Vehicles do not use the same six attributes that characters have. Instead, they have their own that are specific to them. These are described as follows:

Acceleration

This represents how quickly it can increase speed. This is equivalent to a car's "0 to 60" rating.

When two vehicles begin a chase, both drivers make their appropriate skill tests for the type of vehicle they are driving ("Drive Car" for a car, "Pilot Airplane" for an airplane, etc.), and add Acceleration attribute's modifier to it.

Example: *Jack is racing Pete in a drag race. He's in a suped-up Charger and Pete is in a Camaro. The Director has decided that the drag strip is long enough to require 3 Drive tests for acceleration to determine the winner. When Jack's girlfriend waves the flag, both Jack and Pete make their Drive Car skill tests. Jack rolls +1. His Charger has an Acceleration attribute of Great, which has a modifier of +2. This makes his total +3. He adds it to his Good Drive Skill to give him Superb +1. His car leaps forward with a loud squeal and zooms ahead in a cloud of smoke. Howev-*



Acting

The Gaming Environment

You should give some thought to the room where you play. It should be comfortable and have little distractions. It should be private so everyone can feel free to play his role without inhibition. Ideally, everyone should sit at a table with comfortable chairs. The least amount of distractions that are there, the better it is.

You should sit at the head of the table so that no one will be sitting directly on either side of you. You will need some privacy, as you have notes, maps and other paraphernalia that the actors should not see.

I have a small whiteboard that is easily portable. I keep it in my car and bring it to every game. That way, I can draw a quick sketch of a map or tactical area for a combat scene. I could even list the initiative order for combat on the whiteboard. They are very handy and not expensive.

A Set Starting Time

Tardiness has been the bane of my existence as a Director. Every gaming group I have been a part of has had trouble getting every session underway. The problem

is that if you say that the game starts at eleven o'clock, many people will roll in between eleven and twelve. Then there will be the expected conversations where people discuss what has happened in their lives since the last session. If the game starts near a mealtime, then people may order food. By the time you get things going, a couple hours have slipped by.

You have a schedule to follow. You have prepared your session and are expecting a certain amount of time to run it in. It is your unfortunate duty to rein everyone in and make sure the game gets underway when at the predetermined time. Play hardball. Tell everyone ahead of time when the game starts, and do not feel bad about saying that anyone who is late will miss some of the game. Then, when the time you give comes, start the game. Make all out-of-game conversations end and get it started. The actors should not mind, since this is why they have all come.

Handling Late Arrivals

Do not stop the game when someone shows up late. Just politely let him know that the game is in progress. If his character is with the rest of the cast, then you must pause when it is convenient and give him an update of



Action & Adventure

The Action and Adventure is a high-adrenaline show that thrusts you through a whirlwind of action and leaves you breathless when it's over. Although they also focus on the characters like all other shows, the plots have more importance.

Build the Excitement

Excitement is the primary key to an Action and Adventure show. Build the excitement quickly and keep the thrills coming throughout the episodes. Cliffhangers are your friend. Use them to good advantage. The cast should feel breathless by the end of each session.

The Archetypes

The following sections describe some of the more common formulas for action shows. You can choose on of these as a template, or create your own.

Adventure

These shows are all about people who, in one way or another, go on a perilous adventure each week, nearly losing his life in the process. Perhaps the show is about an archaeologist who is willing to take any risk to recover ancient treasures. Or perhaps it could be about an investigative reporter who will do whatever it takes to get the story. Whatever the situation, the leading cast has a certain knack for getting into trouble and has a flair for getting out of trouble in spectacular ways.

Martial Arts

Some of the best of these shows come from Hong Kong, but these days, they are everywhere. The shows center on a cast that are martial arts experts. They could be cops, mercenaries, or secret agents.

The key skill in these shows is, of course, Martial Arts. For these shows, you can choose to expand the rules for Martial Arts to add some more detail to the combat scenes. There may be some free martial arts rules for Fudge posted on the Internet that you can make use of.





FPI

Chapter 10



Mike Malone

Leading Character

Private Investigator

Brawn: Good **Reasoning:** Fair
Agility: Fair **Perception:** Great
Stamina: Fair **Will:** Good
Luck: 3 **Income:** Mediocre

Skills: Bluff (Mediocre), Brawl (Great), Criminology (Fair), Gun (Great), Stealth (Good), Gather Information (Great), Interrogate (Good), Intimidate (Good), Research (Fair), Run (Fair), Notice (Great), Sense Motive (Fair), Shadow (Good).

Gifts: Keen Eyesight (+1 to all sight-based Notice tests).

Faults: Bossy, Decreased Income.

Props: Flashlight, Revolver (Strength +2), Box of 50 rounds, cell phone, Swiss Army knife, pocket notebook & pen, investigation kit (fingerprinting kit, rubber gloves, etc.).

He was once a tough-as-nails police detective who worked in the homicide division of the New York Police Department. He was trying to catch a serial killer. He

found the killer, but what he saw shook him to the core. The killer turned out to be some kind of bizarre creature. He shot the thing three times in the chest and back, but it ran away.

In the aftermath, Internal Affairs walked all over him. Although he was not fired, he was fed up with the process and quit. He went into business for himself as a private investigator, and soon found out about the FPI. He joined up right away. The more he could learn about this stuff, he reasoned, the better prepared he would be when he went up against another one!

Mike tends to try to take the lead in any situation, sometimes even when he does not have the right to do so. He'll just automatically assume the lead and start blurting out orders.

Christina Mariani: Mike likes Christina and has great respect for her talents. Like him, she's a person of action, ready and willing to jump in and get things done. She's also very smart, and very attractive. Although he tries to keep a professional relationship with her, he is quite taken with her. After all, an attractive woman

whose personality fits his own is a hard woman to resist. But, since he has to work with her, he tries to keep things cool.

Mike feels he has to watch out for Christina. She is quite impulsive, and although she's intelligent, she has managed to get herself into deep trouble by taking unnecessary risks. He could not bear to see anything bad happen to her, and he can't prevent her from entering into dangerous situations, so he keeps close to her and acts as her protector.

Dr. David Walker: Walker's a doctor; a man of medicine and research. He has a mellow attitude, and is not quite the active person that he and Christina are. This has sometimes slowed down their investigations, but his skills have nevertheless proven quite useful.

Jelena Koslova: Walker's a doctor; a man of medicine and research. He has a mellow attitude, and is not quite the active person that he and Christina are. This has sometimes slowed down their investigations, but his skills have nevertheless proven quite useful.

Nicholas Wu: Walker's a doctor; a man of medicine and research. He has a mellow attitude, and is not quite the active person that he and Christina are. This has sometimes slowed down their investigations, but his skills have nevertheless proven quite useful.