The image features a stylized logo for "Dusk City Outlaws" at the top. The logo is set within a blue, ornate frame with white outlines. The words "DUSK" and "CITY" are in large, bold, orange letters with a blue outline, while "OUTLAWS" is in smaller, orange letters with a blue outline. The background is a detailed illustration of a cityscape at sunset. The sky is a mix of orange, yellow, and blue, with dark clouds. The city is filled with various buildings, including a prominent church with a tall spire and several smaller houses with lit windows. The entire scene is framed by a red, patterned border that looks like a curtain or a decorative frame.

DUSK CITY OUTLAWS

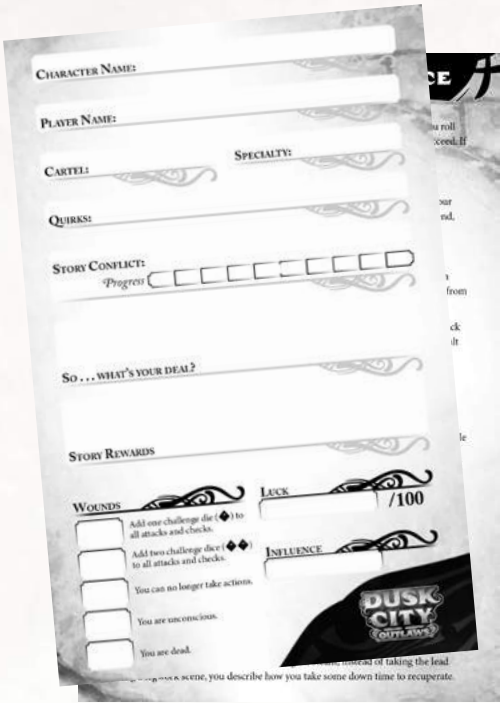
A decorative blue banner with white outlines and crossed swords at the ends. The banner contains the text "PLAYER RULEBOOK" in white, bold, serif capital letters.

PLAYER RULEBOOK

COMPONENTS



19 cartel sheets (2 each of the 8 main cartels, 1 of each of the Rare cartels)



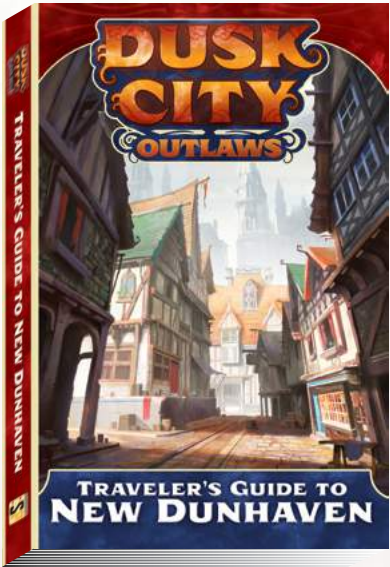
1 character sheet pad



1 Player Rulebook



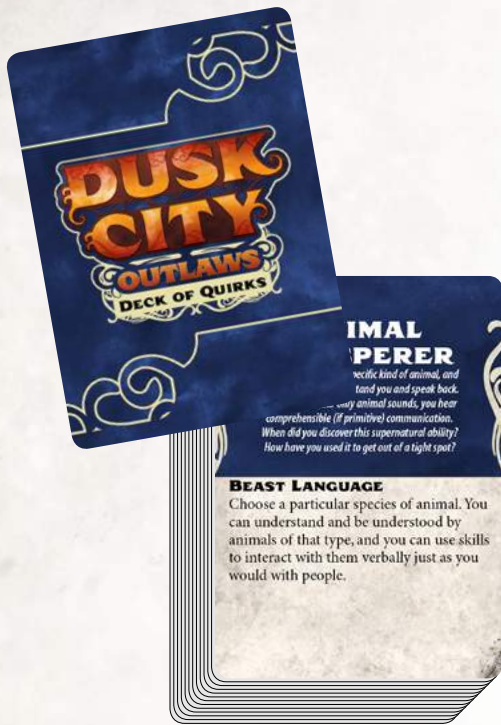
26 specialty sheets (each unique)



1 Traveler's Guide to New Dunhaven



1 Judge Rulebook



1 60-card Deck of Quirks



1 40-card Deck of Enemies



1 20-card Deck of Time



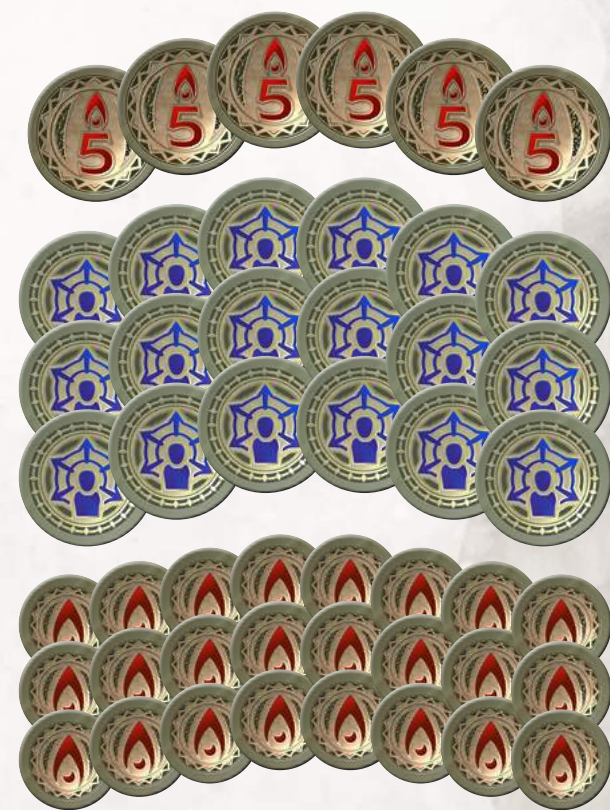
4 advantage dice



5 sets of percentile dice



4 challenge dice



Tokens

Dusk City Outlaws is a roleplaying game for three to six players, set in the sprawling city of New Dunhaven. One player takes on the role of the Silver Judge (subsequently referred to as the Judge), and the remaining players take on the roles of criminals on the wrong side of the law, collectively known as the Right Kind of People to those who run in outlaw circles. These criminals team up to form a crew and take on a Job, a criminal enterprise brokered to them by a third party.

Each member of the crew belongs to one of the eight cartels that rule over the city's criminal underworld. These cartels each have firmly defined turf, specialties, motives, and methods. They are all bound together by the Arrangement, an agreement negotiated between all the cartels to preserve themselves against too much infighting. The cartels realize that they have enough enemies without warring with one another, and that they all want the same thing: to get rich. The cartels agree to respect one another's turf, and while they allow some bickering and fighting, the Arrangement forbids large-scale conflict and discourages revenge.

To maintain this peace, when the cartels have a Job they want done, they call upon a crew. The crew draws members from several cartels to pull off the Job. Each cartel represented receives a cut of the take from that Job, and the crew gains wealth, prestige, and influence, plus the promise of future Jobs from those brokers.

Once the Job has been assigned, you—the characters in the crew—devise a plan, carry out the legwork to set it into motion, pull off the scheme despite inevitable complications, and then survive long enough to get paid.

This book contains the rules that all players (crew members and Judge alike) need to know to play the game. Additionally, throughout these pages, you will find some examples of how these rules might show up during the game. These examples are highlighted in *italicized blue text* to separate them from the actual game rules.

Bad Guys You Can Root For

Although the players take on the role of criminals, this isn't a game of hard-edged crime drama or grim-and-gritty violence. This is a game about criminals you can root for. As players, your crew will be composed of people that, though they operate outside the law, have redeeming qualities and reasons to cheer for them. Your eclectic band of criminals should feel like the heroes from *Ocean's Eleven*, *Leverage*, or *Firefly*. Sure, they're bad guys and sometimes commit unsavory acts, but in the end you want to see these criminals succeed and enjoy watching them overcome situations against all odds. In many cases, the marks that your crew targets will be those in the city who have it coming to them in some way; few, even among the law-abiding, are completely innocent, and many of the city's merchants, nobles, and other powerful individuals have done things to deserve being robbed and exposed.


GETTING STARTED

If you can, it's a good idea to have at least one person in the group read over this rulebook, as well as the Judge Rulebook, to get a basic handle on the rules. Once you are ready to play, designate one player to be the Judge, while the other players will be the members of the crew who pull off the Job.

IF YOU ARE THE JUDGE . . .

- ◆ Take the *Judge Rulebook*, choose one of the *scenarios* at the back, and begin reading over it.
- ◆ Each scenario contains a brief description of the scenario's goal. Before the other players start making their characters, give them a basic idea of the kind of Job the crew is about to undertake, so they can choose specialties that might be useful during that Job.
- ◆ Place the supply of Influence tokens and the advantage dice and challenge dice within easy reach of the players.
- ◆ Put the supply of heat tokens and the Deck of Enemies within your reach.
- ◆ Create a line of cards from the Deck of Time in view of the crew, alternating between day and night cards, to create a timeline representing the segments the crew has to complete the Job.
- ◆ You also need a means of keeping time in 15-minute increments.

IF YOU ARE A MEMBER OF THE CREW . . .

- ◆ Choose one cartel and one specialty. Two players may choose the same cartel if desired, but each player must select a unique specialty to ensure a well-rounded group. Some cartel and specialties generate a *rare character*; the crew can have only one rare character active at a time.
- ◆ If you are playing with the Deck of Quirks (recommended only if some players have played before), draw three random *quirk cards*. Pick one quirk card to keep and return the remaining cards to the deck.
- ◆ Take a character sheet, fill out the relevant information, and pick a name for your character.
- ◆ Take a set of percentile dice.
- ◆ Take one Influence token (.

Once you've created your characters and the Judge has finished reading over the scenario, it's time to begin. Like many good heist movies, the Job begins with a montage. Each player in turn describes his or her character and specialty, and then briefly narrates a scene that conveys what the character is doing when the broker's agents arrive with the Job offer. This description shouldn't take long, but it provides a snapshot that gives the other players an idea of the character's personality.

GETTING THE JOB

Once the introductory character montage is complete, the Job begins in earnest. The Judge starts out by describing the scene where the crew meets with the broker, as defined in the scenario. The broker provides the crew with basic information, including the target, the score, and any special conditions under which the crew can gain extra respect. You can ask a few questions during this time, but most of the information you need will be obtained through legwork.

PLANNING AND LEGWORK

Once the crew has the Job, characters retire to a secluded place to do some planning. This planning scene is considered to be part of the briefing from the broker, and it does not count against the Job's time limit, though it functions like a normal planning scene in all other ways. After this initial planning session, the crew heads out in the city to start gathering information and laying down the groundwork for their plans. It's completely up to you to determine how to pull off the Job, so it's important to spend time early on in the Job collecting as much information as possible before hatching a decisive plan. Creating a plan in absence of information is a risky proposition.

Once the characters gather the information they deem necessary, the crew finalizes the plan, goes out into the city to lay the groundwork for that plan, and prepares to enact it when the time is right.

PULLING OFF THE PLAN

Eventually, the planning, scheming, and preparing must come to an end, and the characters execute their plan. During the final scene the heist goes down, the crew robs the gondola, or the assassination takes place; this is what everything has been building to. The Judge also brings the full opposition of the Crown and law-abiding citizens to bear on the crew, making success a risky proposition, even with a strong plan.

GETTING PAID

With the plan accomplished and the objective achieved, the crew needs to survive and remain free from capture long enough to return to the broker, turn over evidence of their success, and get paid for the Job. When that's done, it's time to kick back, relax, and rest on your laurels—at least until the broker comes calling once more.



The Quick Example Job

Here's a quick sample of how a typical game sequence plays out.

- The broker assigns a Job to the crew and provides basic information. The crew has its initial planning scene, in which the players discuss the ways they intend to approach the Job.
- The cycle of planning and legwork begins. This example Job must be completed within two days; the crew has to carry out the Job within two daytime and two nighttime segments. The players collectively decide how they intend to spend each segment: as planning or legwork. In this case, they decide to devote the first segment to legwork.
- Day One: Each character takes the lead on a legwork scene, in which he or she roots out information, bribes informants, spends Influence to gain resources, cases the joint, or otherwise explores options toward executing the Job. The other crew members can choose to join in on a legwork scene if their talents are useful or relevant. If a character attempts something particularly risky, the legwork scene can become a drama scene. Crew actions generate heat, a resource the Judge uses to introduce complications.
- Night One: The characters all meet for a collective planning scene: 15 minutes on the Judge's timer to discuss what they've learned and plan their next moves. They decide on one more legwork scene to finalize their preparations before the main event.
- Day Two: As day one above, with the characters potentially generating more heat and dealing with Judge-declared complications along the way. (Alternatively, the players could opt for one more planning session, or decide they have enough information and jump right into the final scene—leaving themselves the last night to finish the score if things go awry.)
- Night Two: It's go time! The players set their plan into motion, and all goes as they intend—except for the unexpected obstacles and challenges that threaten to derail their chances of success. With luck, Influence, and the abilities and resources they have at their disposal, the characters overcome all complications and complete the score within the time limit. They receive their rewards, revel in the satisfaction of another Job accomplished, and potentially gain additional respect from their employer if they fulfilled secondary parameters of the Job.

DAYS, NIGHTS, & SCENES

Time poses the supreme challenge that the crew needs to deal with while on the Job. Most Jobs impose a time limitation: steal a piece of art before the week is done, assassinate a merchant who will be leaving the city in four days, knock over an armored carriage as it delivers taxes to a Crown counting house two days from now, and so on.

Each day is divided into two major **segments**: daytime and nighttime. During these segments, each player (or group of players) chooses one major goal they want to accomplish through their actions, which determines the nature of the scene or scenes that take place during that segment. Inconsequential minor tasks that pose little risk to the crew or the Job can be completed during this time, too, with the Judge's approval.

Once each player has decided on a goal and a course of action toward accomplishing that goal, you play out these intentions in **scenes**. A scene is a period of time during which one or more player characters interact with the world around them. Most of the time, when you are playing the game, you're taking part in a scene of some kind.

The Judge decides when you transition from one scene to the next, indicating advancement in the story of the game.

At the start of every day segment and night segment, the Judge adds 1 heat (🔥) to the heat pool (see Heat, below) for each player character in the game, representing the behind-the-scenes efforts of the Crown to clamp down on crime throughout the city. The Judge tracks the progress of time by turning over the next card in the timeline of cards from the Deck of Time.

PLANNING SCENES

A key part of pulling off a Job involves coming up with a plan of action. Each scenario provides the characters with scant information up front, requiring them to do the legwork to gather information and then hatch a scheme to pull off the Job. Those who barge in unprepared have a nominal chance of success.

Without a distinct structure, it would be very easy for players to spend long stretches of time in the middle of the game talking about potential plans and not doing anything. To mitigate this, **planning scenes** cover iconic moments from heist movies and caper shows when the would-be criminals are sitting around, talking and hatching their plan.

A planning scene takes place over the course of a daytime or nighttime segment, consuming that entire stretch of time. During the planning scene, all the players discuss their overall scheme for the Job and plan their next moves.

Before the planning scene begins, the Judge asks the players to

Leaving a Planning Scene Early

During a planning scene, a player might decide that the time is better spent out in the city taking action and ask if her character can leave early. Because the day/night segment cycle and planning scenes represent large segments of time in abstract, the character gains no advantage in doing so. The discussion at the table might be short, but that time period also covers mundane details beyond the actual planning that would otherwise take up time. In general, once a planning scene starts, the members of the crew participating in that scene are occupied until the next day or night segment starts. Similarly, it is important to note that all of the members of your crew must do legwork at the same time, and plan at the same time; you cannot have some members of the crew planning and some doing legwork during the same segment.

describe the place where the crew gathers to talk and hatch their plans. If you describe a setup that is particularly cinematic or in keeping with the heist genre (and if it is the first time during this Job that the crew has used that setup), the Judge usually awards the crew 1 Influence, which any member of the crew can spend. The location you choose should be somewhere secure where the crew can work without being interrupted, and crew members do not generate heat for being conspicuous during planning scenes.

At the start of a planning scene, the Judge starts a 15-minute timer. If that timer expires before you are done with your discussion, the Judge presents a choice: either start another planning scene (consuming the next daytime or nighttime segment), or begin the next segment's legwork or drama scenes.

Jessica is playing Crow, a young Forgotten boss who leads her own street gang. She is working on a crew that is planning the theft of several strongboxes full of coins from a well-defended coach. A daytime segment is coming up, and the crew members need to plan out their next steps, so they decide to take a planning scene. Jessica suggests that they do their planning in the half-collapsed upper floors of an abandoned counting house in the slums where her street gang spends its time. The crew agrees, and the Judge starts the 15-minute timer while the players begin to talk through their plans and figure out what they want to do next.

Abstracting Time

In a game that involves a lot of planning and in which time is an issue, players naturally try to cram as many actions as possible into as short an amount of time as possible, which can bog down play and require the Judge to deal with inconsequential actions. Having each player or group of players focus on a single goal for each day or night segment creates structure, while keeping time pressure on the players and making it all the more important that they generate a plan and execute it. Additionally, day and night segments abstract the incidental activities that the characters would be doing throughout the day—sleeping, eating, traveling through the city, and so forth—rather than requiring the Judge to meticulously track how long it takes for something to happen.

Legwork Scene Summary

Each time the crew does legwork, each member of the crew takes the lead on one legwork scene during a day or night segment. Legwork scenes play out as follows:

- The leading crew member describes the scene's premise.
- The Judge describes any inherent obstacles in that scene.
- The Judge might spend heat to introduce one or more complications into the scene.
- Any other players may choose to join in on the scene.
- The crew takes turns describing how each obstacle and complication is dealt with.
- If all obstacles and complications are successfully dealt with, the leading crew member attempts the main goal of the scene, making rolls as necessary.
- The Judge provides the leading crew member with the outcome of the scene.

LEGWORK SCENES

The best plans don't come to fruition after a few hours of talk—they require the crew to travel around the city and do some legwork. During each day or night segment that is not a planning scene or the final scene, each character takes the lead on one *legwork scene*. Legwork scenes involve hitting the streets to gather information by listening to gossip, finding and tailing a mark to learn his or her habits, seeking out a building you are targeting and casing the joint, and reaching out to your cartel and other contacts to lay the groundwork for the heist, con, or assassination to come.

When you want to use a day or night segment to do some legwork, the Judge asks each player in turn to describe the premise for the legwork scene his or her character is taking the lead on. You can use the following basic template to help to set the scene:

Specify one **thing you want to get out of the scene** (a specific piece of information, some asset or resource, the cooperation or aid of an individual, and so on), and describe **the place you are going to get it**. You then **explain how you are going to get it** and, if necessary, **who you will interact with** to get what you want.

The Judge can spend heat to introduce *complications* and describes any *obstacles* inherent in the scene the player outlined: the presence of security, suspicious observers, agents of the Crown, physical obstructions, a target's reluctance to cooperate, or other impediments. Then, any other players can decide to be a part of the scene, and as a group you explain how the crew is going to deal with each complication and obstacle. Each complication and inherent obstacle described by the Judge needs to be addressed in some way; if any obstacles or complications remain in a scene, the Judge might rule that the legwork scene fails, or add challenge dice (see below) to rolls made to get what you want out of the scene.

The Judge might ask for one or more checks to determine the outcome of the scene and whether obstacles and complications are dealt with. Alternatively, the Judge can simply narrate the outcome of the scene based on the player's description, as is usually the case

in scenes where failure is highly unlikely or uninteresting. If rolls are necessary, the Judge decides what skill each player needs to roll, taking player suggestions for specific skills, and adds any advantage dice or challenge dice to the rolls based on the nature of the scene and the players' descriptions. Additionally, you can spend Influence to describe ways in which the characters can succeed in dealing with obstacles and complications without having to roll the dice.

Though any given player can take the lead on only one legwork scene per day or night segment, each player can participate in any number of legwork scenes. Once every player has taken the lead on one legwork scene, the day or night segment ends, and the characters can either do more legwork or go back for further planning. Your characters have a chance to touch base with one another between legwork scenes and communicate any pertinent information from the previous scenes, though you should save larger discussions for planning scenes.

Unlike *drama scenes* (see below), most legwork scenes use abstracted, narrated descriptions of what happens during that scene. They rarely involve significant dialogue or moment-by-moment descriptions of the action. However, if you fail a roll to deal with an obstacle or complication, the scene might change from a legwork scene to a drama scene.

Brett is playing Antonio Stilletti, a Family brawler and a member of the same crew as Crow. During their last planning scene, the crew decided they needed to take out the head of the armored coach's security team so they can replace him with one of their allies. Antonio is going to take the lead in the legwork scene to do so. Brett describes what he wants to get out of the scene (badly injuring the security chief), and says that he is going to lie in wait for the security chief outside of his favorite tavern, the Lucky Boatman, in the Brass Cat district of Little Taona. The Judge describes one obstacle (there is a festival going on in the area of the tavern, making it highly likely that Antonio will be spotted by witnesses), and Jessica decides to send Crow along to act as a lookout and deal with the obstacle. With Crow on watch, Antonio is able to get the drop on the security chief and rough him up as planned.

Fortune Favors the Bold

When a member of the crew takes the lead on a legwork scene, the player narrates the premise of the scene. If a player describes a particularly bold, risky, thrilling, or dangerous stratagem—the kind of scene that makes the heist genre feel tense and exciting—the Judge can award 1 Influence (🏠) to the leading crew member after the scene ends. Given the choice between breaking into the magistrate's house to steal a document or standing in line at the District Clerk's office with a well-worded request letter, go for breaking and entering. Sure, it's riskier, but a criminal's reputation is built on the boldness of the plan! The Judge can also reward the players with Influence for exceptionally daring or thrilling actions during scenes.

DRAMA SCENES

Legwork scenes involve gathering information and laying the groundwork for the Job, but eventually the crew likely needs to attempt something risky to pursue the goal, something that not only has a chance to fail, but can put one or more members of the crew in jeopardy. When a character attempts an action that involves significant risk of exposing the crew's plans, such as beating up members of a private security force, tipping off a mark or the City Watch, or anything that could potentially generate a significant amount of heat, the Judge can decide that the scene becomes a **drama scene**.

In a drama scene, the moment-by-moment actions of the crew play out in such a way that the players and the Judge have time to react to individual actions by the members of the crew. Drama scenes often involve making multiple die rolls, playing out dialogue, and a back-and-forth interplay between the crew and Judge-controlled characters.

Both planning and legwork scenes can turn into drama scenes. If the crew members are plotting their next move when the City Watch busts down the door, that dramatic turn of events warrants an in-the-moment resolution to the scene. If an in-progress legwork scene becomes a drama scene, any players not currently involved in the scene have the option to join the scene by spending 20 luck (see Luck and Wounds, below); how fortunate that character was just a few streets over when events took a turn for the worse! The player describes why his or her character was in the area and how they join the scene, and then play proceeds as usual with that character now a part of the scene.

TAKING TURNS

During most drama scenes, the intensity of the action requires each character to take turns. To resolve fights between characters, chases through crowded streets, and other exciting sequences, taking turns allows each character involved in the scene to take actions, alternating with other characters and antagonists to give everyone a chance to get involved. Seconds matter during these scenes, though something like a chase scene where you are covering a lot of ground might take place in a minute-by-minute time frame.

When the Judge indicates that you're going to take turns, all the Judge-controlled characters participating in the scene

act first, and then you and the members of your crew can each act in turn. You continue alternating back and forth between Judge-controlled characters and the crew until the drama scene ends. Each time it is your crew's chance to act, you collectively choose the order in which you each take a turn.

When your turn comes up, you can take one **action** (and, in most cases, move a short distance). Since the time span of a scene is variable, the nature of the action you take depends on the situation. In a fight scene, an action can be a single swing of a sword, dashing down the length of a city street, or leaping from one balcony to another. During some scenes, a single action can encompass more complex efforts; a single action (and usually a single check or attack) might represent what your character does over a lengthier period of time, such as what transpires over several minutes of a foot chase.

When your turn comes up, you describe the action you want to take. The Judge then determines if you need to make any checks or attacks and, once those are resolved, describes the outcome of your action.

Evelyn is playing Valerie Mako, a Red Lotus Society sharpshooter. In a legwork scene she is leading, Valerie and Antonio are breaking into the offices of the security company to which the armored coach belongs, in the hopes of altering the route the coach will take and diverting it to a spot favorable to ambushes. Unfortunately, Antonio, who was on lookout duty, failed to notice the squad of City Watch officers converging on the building, and the crew quickly finds themselves facing five angry officers of the Watch intent on arresting them.

Once the Watch officers burst into the building, the Judge announces that the legwork scene is now a drama scene. With her companions outnumbered, Crow's player decides to have her join the scene, spending 20 luck to do so; turns out, Crow was on watch just a few streets away and heard the shouts of the Watch officers as they entered the building.

The Judge kicks off the drama scene by having the five City Watch officers converge on Antonio, who was closest to the door. They surround him and get in a few strikes with their clubs. The Judge then sends the action back over to the crew for their turns.

Since Crow is approaching from behind the officers, she attacks first, getting the drop on them and taking two of them down with a flurry of fists and feet. Valerie drops an officer with a snap shot from her crossbow, leaving Antonio to face down two officers. A slash from his cutlass drops another officer, leaving one standing. The turn passes back to the Judge-controlled characters (the lone officer is the only one remaining), and the Judge decides to have the officer dash back out into the night, blowing a whistle to summon reinforcements.

THE FINAL SCENE

Eventually, all the planning and legwork pays off when the crew's plan is put into motion. When the scene begins, the Judge describes the environment(s) where the plan will be executed, outlines known obstacles, and spends heat to introduce complications.

Executing the plan consumes the entire day or night segment in which it takes place and plays out like a drama scene, with a few exceptions:

- ◆ Any heat (explained on the next page) generated by the characters during that scene goes directly into the heat pool.
- ◆ Enemies in the scene don't usually take turns until they become aware of the characters, or the characters risk drawing their attention. However, the Judge can choose to have some enemies take a turn anyway.
- ◆ The Judge can spend heat to introduce new complications on the enemies' turns, in addition to doing so when a player fails a roll.

Typically, the scene in which the crew executes the plan starts off slowly and grows tenser as new complications come into play, forcing you to improvise. Chances are, by this time the crew members have lost some luck (either due to perils in previous scenes or from pushing their luck to succeed), and the heat pool is likely quite full. The crew should enter into the scene prepared to adapt to new challenges that pop up, since the Judge has no reason not to spend every point of heat in the pool.

When the crew finishes the score and all members reach a safe location (or are arrested or killed, if unlucky), the scene and the Job end.

EXAMPLE FINAL SCENE: THE COACH ROBBERY

Here's an example of how the final scene might start.

The crew has spent the Job setting up the perfect ambush for the armored coach, and it's time for the final scene. The Judge sets the scene, describing the nearly abandoned streets of one of the city's slum districts that the crew chose as the site of the ambush, and then asks each of the players to describe where their character is and what they are doing at the start of the scene.

Valerie, the sharpshooter, is perched high up in one of the abandoned buildings, watching the street from the safety of the shadowed, half-rotted upper story. Antonio, the brawler, and Crow, the boss, wait in an alley near the path the coach will take through the streets. The two of them are throwing dice to pass the time, waiting on Valerie's signal.

The Judge describes the armored coach rolling down the street, a rattling bulk made of ironwood and steel, heavily laden with the gold the crew is after. One of the security guards escorting the coach loudly protests that

this route must be wrong, while the security chief (who is on the take from the crew) tries to calm him. One of the members of the security team wanders off from the rest of the group, peering into the alleys.

Since the coach isn't quite in the ambush position the crew had hoped for, they decide to risk being discovered by the wandering guard to delay a little longer. From her perch, Valerie kicks a piece of debris off of the ledge next to her so that it hits the ground and draws the security team's attention away from her comrades. Crow and Antonio make rolls to sneak around and both succeed, allowing them to remain hidden a little longer.

Turning back to the Judge-controlled characters, the Judge describes the coach as rolling into the prime spot for the ambush, just as planned. However, the Judge also describes one of the guards going over to where the debris landed, and then peering up toward where it fell from—the very spot where Valerie is hiding, up above.

Valerie decides not to try to hide from the guards below, and to instead spring the trap. Even though it means being spotted, she leans out of the building and fires a flaming arrow down at the small keg of gunpowder she acquired from her cartel and planted next to several other nondescript barrels during a previous legwork scene. The gunpowder explodes, taking out several of the guards and throwing the street into chaos. Antonio lunges out of the shadows and cuts down one of the stunned guards with his rapier. Crow scuttles out from her hiding place, taking advantage of the cacophany to sneak up on the horse team and quickly slice their harnesses.

The turn passes back to the Judge-controlled characters, and the Judge describes the coach driver cracking the whip to spur the horses to movement, only to be yanked from the driver's seat as the now-unattached horses gallop off down the street, leaving the coach behind. The head of security tips his hat to Crow and then slinks off into the shadows, as previously agreed. Three of the remaining guards fire a volley of crossbow bolts up at Valerie, who ducks back into her hiding place just in time for the bolts to strike the side of the building near her.

As the turn passes back to the crew, Crow shouts a warning to Antonio. In a flurry of movement, he manages to cut down all three of the remaining guards in a single strike. Valerie drops the rope down the side of the building and slides down it to the street, moving to start setting the explosive to blast open the armored coach.

With that, the Judge describes the complication he introduces by spending heat: an unexpected, second squad of City Watch officers, dispatched by the security company after someone noticed that the route had been altered. . . .

HEAT

The cartels of New Dunhaven’s underworld subvert the foundations of the city’s law as a routine fact of their business, but the Arrangement demands that each cartel does its best to work subtly. Criminal activity is best kept to the shadows, because while the cartels are powerful, they are also outnumbered by the vast majority of honest, law-abiding citizens of the city. Wealthy as they are, the cartels are no match for the deep pockets of the Regent or the king’s ransom locked away in the vaults of local counting houses. Too much crime, too much chaos, and too great a disruption of the peaceful lives of ordinary citizens focuses the attention of these wealthy and powerful people onto the cartels—attention that, if not deflected, makes life short and painful for the Right Kind of People.

The vigilance and enmity of the City Watch (and others who oppose the action of the cartels) is represented by *heat*. Heat is a method of measuring how much the peace has been disrupted by the player characters’ actions, and how swiftly and how strongly authority figures respond.

Heat is generated by the crew’s activities; simply operating on a Job is enough to cause some amount of reaction from the city. Heat comes from agents of the Crown working behind the scenes to stymie the cartels, members of rival crews keeping tabs on the crew’s activities, high-profile crimes committed by crew members, and even law-abiding citizens observing these suspicious characters as they come and go throughout the city. Every day the crew spends working the streets increases the chance of provoking a reaction from the Watch. Even if no physical evidence directly links the character to a scene, eventually all crimes come to light; the nobleman notices that his purse is missing, or the mark tries to cash in her fraudulent bank note.

Think of heat as an abstract way of measuring the general mood of the city toward the characters’ actions. When heat is low, it’s business as usual for the law-abiding people of the city, and there’s no real cause for alarm. No one is really thinking about the seedier aspects of the city (any more than one usually does in a cosmopolitan environment) and the City Watch and other authority figures focus on their usual duties.

As the characters’ actions generate more heat, the city grows more sensitive to the criminal element. Law-abiding citizens become more watchful of their surroundings, wary as rumors of rampant crime spread. The City Watch becomes more suspicious and vigilant, responding to the demands of the ordinary citizenry to keep them safe. Government officials dedicate more resources

to policing the city, looking to stem a tide of illegal activity before it becomes a crime wave. Merchants and nobles increase their private security, and city officials put pressure on their underlings to restore order and bring the criminals to justice—otherwise, heads will roll. In the worst cases, entire sections of the city go on lockdown, with the City Watch instituting curfews and imposing martial law-like conditions over large swathes of the city.

THE HEAT POOL

The heat pool represents the combined wariness and crime-halting efforts of both the law-abiding citizenry and the agents of the Crown. The Judge can spend heat from the heat pool to introduce complications; the more heat in the pool, the more dangerous the Job becomes.

The most common events that add heat to the heat pool are listed on the table below. Additionally, the Judge can always rule that particularly reckless or chaotic actions generate more heat, depending on the situation.



Event

Heat

Day or night segment begins	1/character
A crew member spends a scene in an area where conspicuous	2/character
A bystander witnesses a crew member overtly committing a crime	2
The crew leaves behind significant evidence after a crime	2
The crew causes serious property damage	2
The crew steals items of extraordinarily high monetary value	2
The crew commits a noisy crime or disturbs the peace	2
Anyone involved in a scene with a crew member fires a firearm	2
The crew commits any crime against a member of the nobility	2
An agent of the Crown witnesses a crew member committing a crime	4
The crew takes any number of hostages	4
The crew flees questioning or arrest by the City Watch	4
The crew kills any number of law-abiding citizens	6

The Judge determines whether the heat is added to the heat pool immediately or between scenes. Any activity that seems strange, suspicious, or overtly dangerous or illegal that takes place in plain sight (or hearing) of law-abiding folks counts as a witnessed event and should have its heat added to the heat pool right away. Any such activity performed discreetly or in a remote locale does not usually add to the heat pool until the scene ends, even if the effects of that activity will be obvious later. There can never be more than 30 heat in the heat pool.

Any crime you commit while directly dealing with a complication the Judge spent heat to introduce does not in turn generate heat,

provided that the complication was introduced in the current scene. So when the Judge spends heat to have the City Watch try to arrest you while you're doing your planning, the ensuing fight and chase do not generate any heat. You might still generate heat as a result of rolling drawbacks on challenge dice.

Julianna is playing Augustine Tombs, a Gravedigger cleaner. A new night segment begins, and she and her three other crew members each cause 1 heat to be added to the heat pool. Julianna takes the lead on a legwork scene, describing a scene where she wants ingratiate herself with the crew's mark by pretending to save him from an assassin. She wants to make the threat of assassination feel more frightening, so she chooses to go to the mark's home in Little Taona. Since she is conspicuous there, as is the crewmate who comes along with her to play the part of the assassin, their presence adds 4 more heat (2 for each of them) to be added to the heat pool after the scene ends.

During the course of the scene, Augustine's companion decides to help sell the assassination attempt by using a firearm. The Judge adds the 2 heat from the firearm's discharge to the heat pool immediately, since the noise could be heard by law-abiding citizens throughout the district. When Augustine enters to "save" the mark, she and her companion tussle, smashing through a wall into the alleyway. The Judge decides to consider this to be "serious property damage," but also decides that the 2 heat won't go into the heat pool until after the scene ends, since the destruction isn't in plain sight of witnesses.

BEING CONSPICUOUS

During legwork and drama scenes, your character will be traveling around New Dunhaven trying to pull off your plan. While doing so, you might find yourself in a part of the city where you stand out, based on your general appearance and demeanor. For example, the City Watch keeps the noble districts' streets clean of riffraff, so a rough-looking member of a Forgotten street gang draws more attention than a finely dressed Vesper aristocrat.

Your cartel sheet provides information on your appearance and tells you where you will be conspicuous. When you participate in scenes in parts of the city where you are conspicuous, you generate heat. You can disguise yourself to fit in, but you need to take the time to do so (usually spending a legwork scene to come up with a disguise). Of course, just because you change your appearance doesn't mean that you won't still stand out, and the Judge might ask you to roll dice to determine how well you craft the disguise. Furthermore, appearing to be someone you are not requires attention to detail, so the Judge might add challenge dice to your rolls made to interact socially with other people while you are disguised, representing your discomfort with your altered appearance.

A Note on Heat

Although the characters generate automatic heat every segment to reflect the ever-vigilant City Watch actively working against the criminals of the city, there is no base heat production for committing ordinary crimes. The crew members can and will break the law with almost every action they take; that's not just acceptable, it's expected and encouraged. Heat is generated when the crew is sloppy, takes risks, or has a run of bad luck. However, targeting the nobility is an exception to the rule. Because the nobility is a protected class, any crime committed against nobles is taken more seriously by the City Watch. Nobles who have been targeted by crimes put pressure on the government in a way that commoners cannot.



GETTING THINGS DONE

As play progresses, the Judge sets up a scene for the players by outlining the tasks and potential challenges involved, and then the players describe what they want to do in that scene. Many times, the Judge simply agrees that what the player wants to happen does, in fact, happen, and then the Judge reveals the consequences of the character's actions and how that affects the scene. Sometimes, though, the outcome of the character's effort is not certain, requiring the player to roll dice to determine the results of an action.

When you want your character to take action within a scene, you tell the Judge what you want to do. The Judge then determines which of the three results is most appropriate based on what you described:

- ◆ There is no chance of your character failing to accomplish the task or action, so you automatically succeed and move on.
- ◆ Your character might be able to succeed on the task or action, but there's also a chance of failure. The game's mechanics decide the outcome.
- ◆ There is no chance of your character successfully accomplishing the task or action, so you must choose another course of action.

The most commonly used mechanic is the **check**. You make a check when you attempt a task that the Judge decides has a chance of failure.

Your skills all have a numerical rating, ranging from 0 to 100%. This number is called your **chance of success**, because the number tells you exactly how much of a chance you have to succeed on a task when rolling that skill. So, if you have the Stab Someone skill at 80%, you know that when the Judge asks for a roll you have an 80% chance to successfully stab someone, meaning you're likely to succeed about four out of every five tries.

Your Judge can advise you which skill to use, although the choice is often obvious. Roll **percentile dice**, and if the number rolled is equal to or less than your chance of success, you succeed! If it is greater than your chance of success, you might fail. If you roll a 93 on that Stab Someone roll, you fail to hit your target.

Logan is playing Vasily Andropov, a Circle poisoner. He wants to lift an important document off of a merchant sitting at a table in a supper club, so the Judge asks him to make a roll to Pick Someone's Pocket. Vasily has a 65% chance of success to Pick Someone's Pocket, due to his poisoner specialty. Logan rolls the percentile dice, which come up as 54. This is a success. The Judge prompts Logan to describe how Vasily manages to lift the document out of the merchant's coat pocket, and he does so. Vasily walks away with the document, and the crew gains the information contained on it, which they can then use to enact further plans.

SUCCESS AND FAILURE

The Judge determines what happens when you succeed or fail on a roll. Failing a roll does not necessarily mean that you fail at the task; when you fail a roll, the Judge chooses whether the task fails or whether you succeed, but either way the Judge can spend heat to introduce a complication into the scene. If the Judge chooses the latter option, he or she might ask you to describe what happened during your attempt that drew suspicion, and then introduce the complication. However, when a character fails on a roll to make a physical attack, it is simply a failure (the attack misses), and the Judge doesn't introduce a new complication to the scene. In a fight scene, each participant usually makes multiple attacks, and introducing complications with each failure would bog things down.

PUSHING YOUR LUCK

Even when fate is against you, a talented criminal can take risks and apply a surge of extra effort to pull off an action just as it looks like it will fail. If you roll the dice and would fail the roll, you can choose to **push your luck**. When you push your luck, you spend **luck** (described below) to increase your chance of success up to the point where you would succeed with the roll you made. You spend your luck in this way in increments of 10, increasing your chance of success on that roll by the same amount. If your chance of success equals or exceeds the number that you rolled, you now succeed on the roll. For example, if you rolled a 78 to Case the Joint when you have a 65% chance of success, you must push your luck twice, increasing your chance of success by a total of 20. This makes your chance of success 85%, which is now higher than the 78 you rolled, resulting in a success.

You can push your luck only when making a check that isn't an attack, unless you have a character benefit that says otherwise.

For every 10 luck you spend when pushing your luck, you also roll one challenge die (🎲, described below) as a part of that roll. You can never spend so much luck in this way that you would add more than four challenge dice to that roll, including any challenge dice you might have already had on that roll. Thus, if you made a roll with two challenge dice, you could spend up to 20 luck when pushing your luck, adding two more challenge dice.

Continuing the previous example, if Logan had rolled an 84 instead of a 54, Vasily would have failed to lift the document from the merchant's coat. However, Logan could choose to have Vasily push his luck. In this case, Vasily would need to spend 20 luck to increase his chance of success by 20 to 85%, which would then be a successful roll. Logan would then roll two challenge dice (🎲🎲) and deal with any drawbacks rolled.

TRYING AGAIN

In general, there is no “trying again.” If you roll and fail, you fail. Further attempts at the same task should be fruitless, unless you invent a radically different approach to the same task and the Judge agrees to allow it. Once a roll has been failed, that usually means the task is beyond the character’s skill, and no amount of trial-and-error can bring it within the player’s grasp.

There are two exceptions to this rule:

- ◆ **Attacks:** Failing to attack someone successfully does not mean that it is beyond your ability, only that this attempt failed. You can try again, though if you are making the attack during a drama scene you need to wait until your next turn.
- ◆ **Judge’s Discretion:** If the situation changes mid-scene, perhaps as a result of other players’ actions, making the circumstances of your attempt significantly different The Judge can let you attempt the roll again on a subsequent turn, usually with extra challenge dice as the pressure starts to build or time begins to run out.

ADVANTAGE DICE AND CHALLENGE DICE

The details of a given situation can affect the likelihood of your success, regardless of your skills or attributes. These circumstances include environmental factors (extreme temperatures, driving rain, distracting noises, and so on), good planning, the repercussions of previous actions, and even simply being particularly bold or foolhardy.

These circumstances affect what additional dice you roll when making an attack or a check. Most of the time, the Judge determines when a circumstance comes into play.

If the Judge determines that you have positive circumstances working in your favor, you roll a number of *advantage dice* along with your percentile dice. Advantage dice are custom 8-sided dice included with this game. The Judge can choose to add up to a maximum of four advantage dice to your roll, to express how good circumstances favor you; the more advantage dice you roll, the greater the chances of elements in the scene turning out in your favor. Advantage dice represent the fruits of the crew’s efforts to prepare for certain aspects of the Job, and also apply when a crew member’s background or history perfectly aligns with the situation.

Similarly, when the Judge determines that negative circumstances are working against you, you roll a number of *challenge dice* along with your percentile dice. Challenge dice are custom 10-sided dice included with this game. The Judge can choose to add up to a maximum of four challenge

dice to your roll, to express how poor circumstances are working against you; the more challenge dice you roll, the greater the chances of elements in the scene going wrong. Challenge dice represent the risks associated with the task being attempted, as well as times when the circumstances of the scene are weighted against the crew member.

Advantage dice and challenge dice don’t affect your chances of success. Instead, they represent the possibility of unexpected positive and negative outcomes, regardless of whether you succeed.

Character abilities or other game mechanics can add advantage dice or challenge dice to your roll. Regardless of how many factors tell you to add a number of advantage dice or challenge dice, including the Judge’s determination of the difficulty of a situation, you never roll more than four advantage dice or four challenge dice on any given attack or check.

In an alternate version of the previous example, the Judge takes into account the circumstances surrounding Vasily’s attempt to lift the document. The scene is taking place in a darkened supper club, and the merchant has already consumed a few alcoholic drinks, so the Judge decides to add two advantage dice (🏠🏠) to the roll. However, the document is very important to the merchant, and he is protective of it, so the Judge also adds one challenge die (💎) to the roll to reflect his caution.

Advantages and Challenges

Advantage dice and challenge dice don’t affect your chance of success. Instead, they represent the idea that difficult tasks introduce more chances for something to go wrong, while easier tasks create more opportunities for great success. You can interpret the granted number of advantage dice and challenge dice as follows:

ADVANTAGE DICE

One die

Two dice

Three dice

Four dice

WHAT THEY MEAN . . .

Something is working in your favor in a small way. If you’re lucky, something very good could come of this.

You have a good shot of things turning out well for you. Likely as not, you’re going to come out of this ahead.

You should feel confident about the task you are attempting. Odds are that even if you fail, something good is going to come of it.

Circumstances could not be better for you.

CHALLENGE DICE

One die

Two dice

Three dice

Four dice

WHAT THEY MEAN . . .

Slightly more challenging than average. This task has some minor risks associated with it.

Fairly challenging. This task could go wrong in a number of ways.

Very challenging. The odds are that even if you succeed, something negative is going to result.

Dangerously challenging. You are almost certain to suffer some ill consequences, even if you get what you want.



ADVANTAGE
DIE



CHALLENGE
DIE

BOONS AND DRAWBACKS

Advantage dice and challenge dice don't determine whether you succeed or fail; that's determined by the roll of the percentile dice compared against your chance of success. Instead, these dice provide an additional twist, an unexpected side effect of the action you are attempting.

If at least one of your advantage dice comes up showing the **boon** symbol, you have a boon in addition to the outcome of your check or attack. A boon is a positive twist on the situation, an unexpected turn of events in your favor. If you roll a boon, an unexpected positive consequence resulted from your action, in addition to your success or failure at the attempt. The most common boons involve gaining additional information that can help your crew on the Job or reducing heat you have generated in that scene.



BOON
ICON

If at least one of your challenge dice comes up showing the **drawback** symbol, you have a drawback in addition to the outcome of your check or attack. A drawback is a negative side effect of the action you are attempting, a twist of fate that can mean trouble for you or your allies. If you roll a drawback, an unexpected negative consequence resulted from your action, in addition to your success or failure at the attempt. The most common drawback involves increasing the heat generated by your actions; the Judge usually asks you to describe a way in which you aroused suspicion or caused concern for the citizenry with your action.



DRAWBACK
ICON

It's possible to end up with both boons and drawbacks on the same roll, especially when you have advantage dice and challenge dice added to your roll from different sources. When this happens, each rolled boon cancels out a rolled drawback, and vice versa; once you roll the dice, simply set aside each boon-and-drawback pair, as though you never rolled those dice, and then resolve the check or attack as usual with whatever dice remain.

The Judge determines the outcome of the boons and drawbacks that you roll. Boons and drawbacks do not change the fact that you succeeded or failed, but they do alter the way you succeeded or failed. Typically, the Judge uses boons and drawbacks as a way to heighten the tension of a scene, change the tone of a scene, or propel the action into a new scene entirely.

When Vasily attempts to lift the document off of the merchant, Logan rolls the dice and comes up with a 34 on the percentile dice, boons on both of the advantage dice, and a drawback on the challenge die. The drawback and one of the boons cancel each other out, leaving him with a success on the roll and one boon. The Judge rules that not only does Vasily lift the document, he also manages to nick the merchant's wallet, containing identification papers that could later be used to convincingly impersonate the merchant.

HELPING SOMEONE ELSE

In general, no more than one player rolls dice to attempt a particular task. If two characters are searching a room for a hidden compartment, only one player rolls to Case the Joint. If two or more players combine their efforts on a task, the Judge might grant one advantage die (🏠) on the roll (regardless of how many people are helping), but only one person rolls the dice. If the roll fails, that's it—the attempt failed. Another player can't make another roll to attempt the same task.

To help someone with a task, you must describe a reasonable means of doing so, and the Judge must agree. You don't have to be good at whatever task is being attempted, you just need a reasonable explanation for how you are helping out.

HELPING IN ADVANCE

Your efforts in a legwork scene can generate positive applications in a later scene. With the Judge's permission, you might be able to spend a legwork scene performing some task that helps the efforts of another member of your crew, though done in advance and not requiring you to be a part of the same scene.

Judge's Option: Dumb Luck

Sometimes a player asks a question so purely dependent on luck that no amount of character skill or ability applies. This usually occurs when players ask questions about the area where the scene is taking place, like wondering if there are any buildings under construction in a particular area. At the Judge's option, the player can roll to see just how lucky that character is. The player may spend 10 luck and then make a check with one advantage die (🏠) and one challenge die (🔪), with a chance of success equal to the character's current luck. Success means that the character's luck pans out, and the character finds what he or she wanted.



INFLUENCE

All player characters have access to a resource called Influence that can be spent during the game to help formulate or execute a plan.

Influence represents the character's social connections and pull with other people; it can denote strong friendships, favors owed, people who are intimidated by you, and any other social connection that can be leveraged to your advantage. It can also represent your access to physical supplies, material goods, and general wealth that can be bartered, traded, or spent to your benefit, all obtained from your cartel's holdings. Influence is an abstract representation of wealth and authority, and its usage can change within the context of each scene.

Each player starts the Job with 1 Influence (🎲), and the crew begins the Job with 1 Influence (🎲) in a communal pool (the crew Influence) from the planning scene at the start of the Job. Any player can spend crew Influence, but only you can spend your personal Influence. A player can gain more Influence by attempting bold, daring, or risky endeavors when taking the lead on legwork scenes.

You spend Influence in these ways:

- ◆ To use a benefit that specifically calls for you to spend Influence.
- ◆ To use your cartel's wealth, connections, or resources in one of the ways described on your cartel sheet, or for some other benefit that you describe and the Judge agrees on.
- ◆ To accomplish a goal without generating heat or allowing the Judge to introduce complications. If you can justify it, you can spend Influence to avoid rolling dice during legwork scenes.
- ◆ To give an ally in the same scene two advantage dice (🎲🎲) on a roll. You must justify how your expenditure of Influence provides your ally with an advantage on the roll he or she is about to make, and the Judge must agree that it makes sense and is plausible.
- ◆ When the Judge tells you to. Usually, this happens when you try to accomplish a task that requires more effort than your personal actions could account for, like trying to bribe a magistrate to obtain a more lenient sentence for a fellow cartel member. The Judge might ask you to spend 1 Influence (🎲) to cover the bribe.



INFLUENCE
ICON



CONFLICTS

When two or more characters want different things, a conflict arises. Conflicts encompass everything from chase scenes and combat to intense negotiations and standoffs between rival cartels. When you are in a conflict, these rules help determine who comes out on top.

ATTACKS

When you oppose someone directly, sometimes you must make an **attack** against them. Making an attack is exactly like making a check—your Judge can help establish what skill you are using to make the attack, and you roll percentile dice to determine if the attack succeeds.

You make **physical attacks** with the intent to physically harm people: stabbing them, shooting them, punching them in the face, and so forth. Only physical attacks can cause **wounds**.

You make **mental attacks** against people to try to get them to do something that you want; it can represent coercion, intimidation, lying, or even seduction. Mental attacks don't cause wounds and are usually used in scenes when you want to coax something out of a Judge-controlled character that he or she doesn't want to give up.

When you make an attack and succeed, you progress one step closer to eliminating your opponent from the scene. Succeeding on an attack is called a **hit**.

When you succeed on an attack, the number you rolled determines the effectiveness of the attack, reflected as damage of the attack. For physical attacks, most weapons provide a bonus to the damage of that attack. For example, say you're an Assassin with an 80% chance of success to Stab Someone. You're using a dagger (which grants +10 damage) and you roll a 67, so the attack is a success, and the damage is 77 (67 from the roll plus 10 damage from the dagger). The target takes that damage to his or her luck.

LUCK AND WOUNDS

All members of the crew start the Job with 100 luck. Luck simultaneously represents your general level of awareness, calm, restfulness, resolve, and willpower; it is an abstracted amalgamation of everything that keeps a character moving forward when motivated. Since luck represents a character's willingness to continue pursuing his or her goals in a conflict, when a character loses luck, the loss reflects the erosion of will to continue the struggle.

When you're being shot at or stabbed, luck partially represents your ability to avoid physical damage. Losing luck when attacked with a weapon doesn't mean that the attack physically harmed you, but it does mean that you had a close call.

Additionally, when you fail a check to attempt something that

puts your character at risk of physical harm (for example, leaping across the wide alleyway between the rooftops of two buildings), the Judge can rule that a failure deals damage to you. Usually, the Judge simply rolls a physical attack against you with a 50% chance of success; if successful, you take damage equal to the number rolled.

When you take any amount of damage, you reduce your current luck by that amount. If you take damage greater than the amount of luck you have, reduce your luck to 0. When you have 0 luck, **your luck has run out**. When your luck has run out, you're vulnerable to taking actual physical damage from attacks made against you. Each time you are hit by an attack that can physically harm you while your luck has run out, you suffer one **wound**. A wound represents physical damage, like a slash to the arm, a bump on the head, and so forth. The more wounds you accrue, the harder it is for you to continue acting in the scene.

- ◆ When you have **one wound**, you add one challenge die (🎲) to all attacks and checks.
- ◆ When you have **two wounds**, you add two challenge dice (🎲🎲) to all attacks and checks.
- ◆ When you have **three wounds**, you can no longer take actions, though you remain conscious. At this point, even speaking and remaining focused are difficult efforts, and you struggle to remain conscious. If for some reason the Judge asks you to make a check, you add three challenge dice (🎲🎲🎲) to the check.
- ◆ When you have **four wounds**, you fall unconscious. Repeated knocks on the head, blood loss, and simply going into shock from pain render you unable to participate in the scene.
- ◆ Typically, when you have **five wounds**, you die.

In some scenes, your luck running out might also mean that you've lost your resolve or ability to carry on. The exact effects of someone's luck running out largely depend on the scene at hand, and the methods used to reduce a character's luck. When a Judge-controlled character is reduced to 0 luck, the Judge determines how that character reacts. Usually that character loses the ability to have a significant impact on the rest of the scene, or acquiesces to the desires of the player.

When someone's luck runs out as a result of a mental attack, the person who caused the loss acquires what they want out of the target. Normally, this applies to player characters attacking enemies; when a player character runs out of luck, it usually means they're vulnerable to being wounded by an attack.

In some scenes, the Judge might rule that a player character's luck running out requires them to exit the scene. For example, in a chase scene, the Judge might rule that your luck running out represents the moment that you are captured. Another way to think of it: when

your luck runs out in a drama scene that isn't about physical combat, your adversaries get the better of you in a way the Judge describes.

Joy is playing Deanna Striker, a Warden of the Night basher. Deanna has gone along as muscle in a legwork scene led by one of her crewmates, and things are taking a turn for the violent as a gang of Endless Dawn thugs showed up to make trouble. The Endless Dawn's leader takes a swing at Deanna and hits her with a club, dealing 30 damage. Thanks to an earlier scrape, Deanna only had 25 luck remaining, so the attack reduces her to 0 luck. She retaliates with her brass knuckles, rolling a 57 on her roll to Brawl with Someone; adding the +10 bonus from her brass knuckles, she deals 67 damage to the leader. Unfortunately, this doesn't take him down, and on his next turn when he smashes her across the face with his club (having made a successful attack), Deanna takes 1 wound from the attack.

RECOVERING LUCK

Recovering luck requires a character to take time to recover from the stress that depleted it in the first place, a process called **blowing off steam**. This involves a combination of rest and recreation, and most characters recover their resolve by taking a break from the action of the story. Recovering luck usually takes the form of a leisure activity, such as carousing in a tavern, working on a hobby, enjoying a bard's performance, spending time in a gambling hall, visiting a brothel, taking in a play at the local playhouse, spending an afternoon betting on horse races, paying a visit to a poppy den, and so forth.

To recover your lost luck, instead of taking the lead on a legwork scene, you spend that time enjoying some recreation that helps you recover it. The exact nature of the leisure time is up to you; you need only confirm that the Judge agrees that the chosen recreation would help you recover from whatever reduced your luck in the first place. You then instantly regain all of your lost luck.

HEALING WOUNDS

Because the body can recover from punishment only so fast, you recover wounds much more slowly than you recover luck. You remove one wound after two complete day or night segments (one full day) have passed.

CHARACTERS WITHOUT LUCK

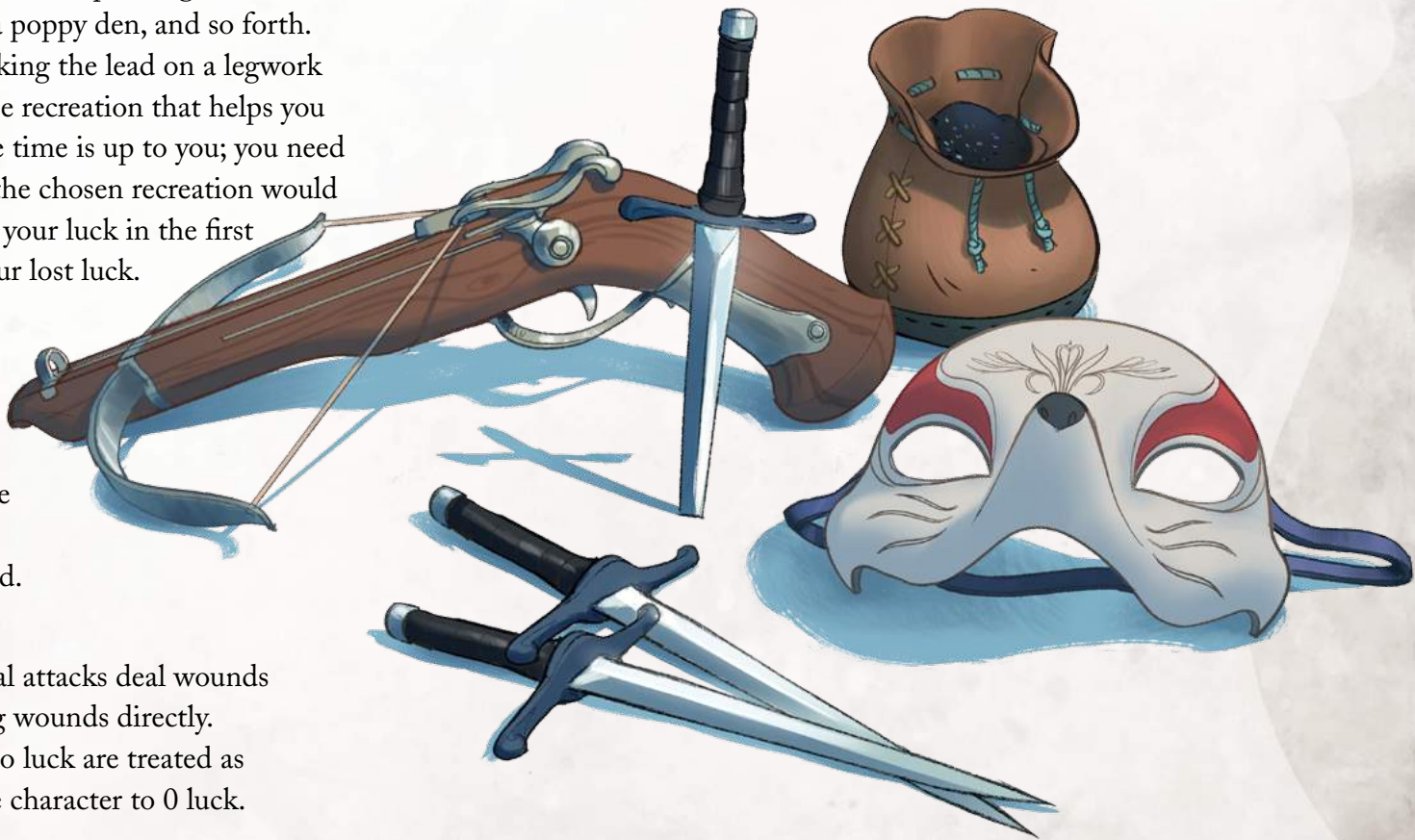
If a character does not have luck, physical attacks deal wounds as though he or she had 0 luck, inflicting wounds directly. Mental attacks against characters with no luck are treated as though the attacker had just reduced the character to 0 luck.

Weapon Statistics

When attacking with fists, feet, head, or other body parts, your attack's damage is equal to the number you rolled. Weapons add an amount of damage to the number rolled on a successful attack, based on their size and conspicuousness. Only firearms are truly exceptional when it comes to their effect on the game. Here are some basic guidelines for the most common weapons in the game.

Weapons	Damage Bonus	Other rules
Improvised weapons, brass knuckles, club, dagger, knife, sap	+10	—
Axe, hammer, sword, other weapons commonly used by soldiers	+20	—
Bow, hand crossbow	+30	—
Heavy crossbow*	+40	1 action to reload
Flintlock pistol*	+40	Deals 2 wounds when wounding, 1 action to reload
Flintlock rifle*	+50	Deals 2 wounds when wounding, 3 actions to reload, does not gain challenge dice for firing at distant targets
Blunderbuss*	+50	Deals 2 wounds when wounding, 3 actions to reload, gains one advantage die (🏠) against close-range targets

* Illegal for private citizens to own



CAMPAIGN PLAY

After you finish a Job, you and your fellow crewmates might decide to stick together and form a more permanent crew, taking on more Jobs together as a team. Your crew starts to earn a reputation, accrue some extra wealth, and make connections with other people in the city. Over time, your crew might become rich, famous, and influential, highly sought after for more lucrative and risky Jobs.

Playing *Dusk City Outlaws* as an ongoing campaign is a lot like putting together a season of a television show. Every Job is a single, self-contained episode that has an introduction, twists and turns, and a conclusion. However, recurring characters, themes, and storylines stretch through multiple Jobs, lending a greater sense of continuity to the crew's story even as individual Jobs come and go. When the conclusion of an ongoing storyline occurs at a climactic point, that resolution becomes all the sweeter.

You can always play the same characters for Job after Job, but if you're looking for a stronger sense of continuing story and for your crew's actions to have longer-ranging impact, three main tools supplement campaign play: crew experience points (XP), recurring characters, and story conflicts.

Who's in this Crew, Anyway?

Your crew is the focal point for story continuity. However, your crew doesn't always have to be composed of exactly the same characters. Just like in any ensemble cast, sometimes characters take an episode off or drift away for an entire season, only to return later. The first characters you create become the founding members of your crew, and you can note their names on the sheet where you track your crew's progress. The founding members of a crew are that crew's **core members**. When the crew takes on a new Job, some players might want to create new characters. That's OK! On any given Job, more than half of the crew participating should be made up of core members.

At the conclusion of a Job for which a player created a new character, that player chooses one of two options. Either the new character replaces the founding character as a core member of the crew (in which case the founding member is still on the crew, just not a core member), or the new character was simply a "guest star" for one Job and then becomes a recurring character, and is treated just like recurring characters that originate as Judge-controlled characters. This Job counts as that recurring character's first appearance in the campaign.

If a player joins the group for a single Job but doesn't plan on continuing with the crew over a longer period, that player's character becomes a recurring character at the end of the Job. Similarly, if that player returns for another Job later, they can either continue playing the recurring character as a guest star on that Job or create a new character.

If a founding member of the crew dies or retires, that character's player can create a new character for the next Job. The new character is considered to be a core crew member.

WHAT'S DIFFERENT?

Playing *Dusk City Outlaws* as an ongoing campaign means adding a layer of rules that connects characters and conflicts through multiple Jobs. It also means that the options to earn extra respect (the aspects of the Job that can earn the crew additional XP) have an impact on future Jobs, and thus may become more important to your crew.

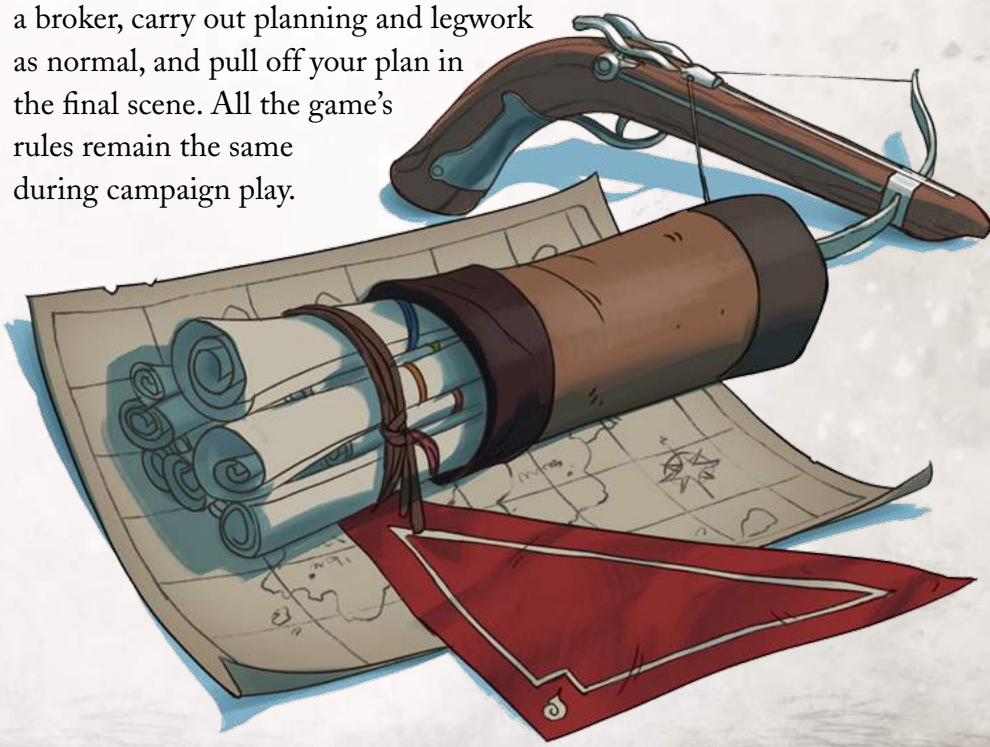
As a player in a *Dusk City Outlaws* campaign, you track a few additional pieces of information during play and have additional resources available to you on the Job. It's also useful to spend a little more time thinking about your character's history, personality, and interests. In some cases, these background details can have a tangible impact on the way the game plays out.

If you're making a new character for a *Dusk City Outlaws* campaign, use these questions as prompts to help you round out your character and to prepare you to participate in longer-running storylines:

- ◆ What led your character to join that particular cartel?
- ◆ What enemies did you make along the way?
- ◆ What does your character want out of this life of crime?
- ◆ What obligation requires your character to think about someone else?
- ◆ What would make your character leave the life of crime?

WHAT'S THE SAME?

Each Job plays out more or less the same. You still get your Job from a broker, carry out planning and legwork as normal, and pull off your plan in the final scene. All the game's rules remain the same during campaign play.






CREW EXPERIENCE

At the end of each Job your crew completes successfully, the Judge rewards the crew with a number of *experience points* (XP). Completing a Job earns the crew 1 XP; based on your actions during the Job, you may earn additional XP for accomplishing secondary goals or doing the Job in a fashion pleasing to the broker's cartel. All XP is earned and accrued by the crew as a whole; individual crew members do not have their own XP.


When your crew gains XP, mark it down on your crew sheet. The XP you earn for completing the Job is always tied to a particular cartel or faction, as is some XP earned for secondary goals, so keep track of faction-specific XP and general XP separately. Faction-specific XP can be spent only when dealing with members of that particular cartel (see below).

During scenes, your crew can spend XP that you have accrued for certain benefits. When you spend crew XP, reduce the available crew XP on your crew sheet by that amount.

REPUTATION (1 XP PER OR)

A crew that does good work on the Job sees its fame spread throughout the city. The Right Kind of People start hearing about your deeds, and your legend grows. While on the Job, you can spend crew XP to add advantage dice to rolls you make to verbally interact with someone who might have heard of you, which could be other criminals, law-abiding citizens, agents of the Crown, or anyone that you can reasonably justify being influenced by your crew's reputation. After you make such a roll but before the Judge has ruled on the outcome of the roll, you can spend XP from the crew's pool of accumulated XP to add one advantage die () to the roll for each XP you spent; if the person you are interacting with is another criminal, instead add two advantage dice ( ) per XP spent. If your crew has any faction-specific XP, you can spend that XP as a part of this expense if the person you are interacting with is a member of that faction. You can still never have more than four advantage dice on a single roll.

FAVORS (5 XP PER)

You can spend XP in larger quantities to cash in a favor you've earned by doing Jobs for the cartels. Spend 5 XP to request a favor from any one of the cartels, gaining a benefit equivalent to spending 1 Influence () to get something from that cartel. If your crew has any cartel-specific XP, you can spend that XP as a part of this expense to request the favor from that cartel. If you only spend general crew XP on this, you must request the favor from a cartel that has at least one member among your current crew.


EXAMPLE: YOU MIGHT HAVE HEARD OF ME

Here's an example of how the members of a crew might spend XP to leverage their reputation.

Mike's crew has a couple of Jobs behind them, and they are sitting on 5 crew XP. Things aren't going so well on their current Job and they've been building up a lot of heat, so much so that they are starting to worry about major complications coming into play. Mike describes a scene where his character, a Forgotten basher, is going to talk his way past a merchant's private security team so he can root around in the merchant's house undisturbed. The Judge decides that this situation is heavily weighted against Mike's character, given the fact that the private security guards were hired explicitly to keep people out of the house, and determines that Mike has two challenge dice ( ) on his roll to convince them. With so much heat in the heat pool, Mike decides he needs some advantage dice on this roll to offset those challenge dice (and the risk of drawbacks that could generate heat). When Mike describes his basher's approach, he doesn't hide his affiliation with the Right Kind of People, and instead warns the guards that if they know what's good for them, they'll let him pass. After all, he's the guy who beat up a whole security team on the last job; they may have heard about it. He spends two crew XP to leverage their reputation, gaining two advantage dice ( ) on the roll. The crew's XP total goes down to 3, and Mike rolls the dice.

EXAMPLE: CALLING IN A FAVOR

Here's an example of how a crew might spend XP to call in favors.

A few Jobs later, Mike's crew has taken on a new assignment to rob a local magistrate of every cent as retribution for sending a member of the Family to prison. The crew's plan is elaborate, and they have already spent all their available Influence. During a planning scene, the crew decides that they need more information about the magistrate's bodyguard right now, so that they can account for the bodyguard in their planning. The Forgotten have an extensive information network, composed of hundreds of beggars, street gang members, and assorted thieves who keep their eyes open all over the city. Mike wants to leverage this network to learn about the bodyguard, so he decides to call in a favor from his cartel. On a previous Job, the crew earned 1 XP tied to the Forgotten, so Mike spends that XP, plus 4 more XP, to gain 1 Influence () that he immediately uses to acquire the information he seeks from the Forgotten information network.

RECURRING CHARACTERS

Recurring characters provide opportunities for the players to develop strong bonds or enmity between their characters and the other inhabitants of New Dunhaven. At the end of each Job, the players can spend 1 Influence (🏠) to choose one Judge-controlled ally or enemy who survived the Job to become a recurring character. The Judge can spend 10 heat left over in the heat pool at the end of the Job to do the same.

On subsequent Jobs, both the Judge and the crew members can choose to bring that recurring character back when they describe scenes. For each Job they appear in, note that the recurring character made an appearance. If a recurring character dies, remove them from the campaign tracking sheet.

The first time during a Job that a recurring character appears, they automatically add advantage dice or challenge dice on all rolls in that scene made by crew members, depending on whether their appearance helps or hinders the crew. If the recurring character has previously appeared in one or two Jobs, add one die; in three or four Jobs, add two dice; in five or more Jobs, add three dice.

An ally doesn't always return in a way initially helpful to crew members. The Judge might spend heat to introduce a recurring ally into a scene as a hostage or under threat of arrest. An enemy to the crew might use the recurring ally as leverage against the crew, or as a distraction of some kind. When this happens, that character's presence imposes challenge dice on the crew's rolls.

Similarly, a recurring enemy could be called upon by the crew to help them in a situation. This is especially viable for recurring enemies who either have no real enmity toward the crew members (for example, a bounty hunter who detained the crew as part of her job), or exist in a gray area between ally and enemy (for example, a corrupt Crown investigator on the take from one of the cartels).

Recurring Enemies

When players spend Influence to create a recurring character, why would they ever choose an antagonist or villain? Because recurring enemies can be tied into story conflicts in a way that recurring allies typically are not. When the Judge introduces a recurring character into a scene, that also counts as introducing any story conflicts that the character is associated with into the Job, and thus progresses those conflicts for any character who cares about them.

Recurring enemy characters have one special rule that recurring allies do not. When a recurring enemy has appeared in at least three Jobs, that character should be treated like a minor villain (and have statistics that reflect this increase in competence). When a recurring enemy has appeared in at least five Jobs, that character should be treated like a major villain.

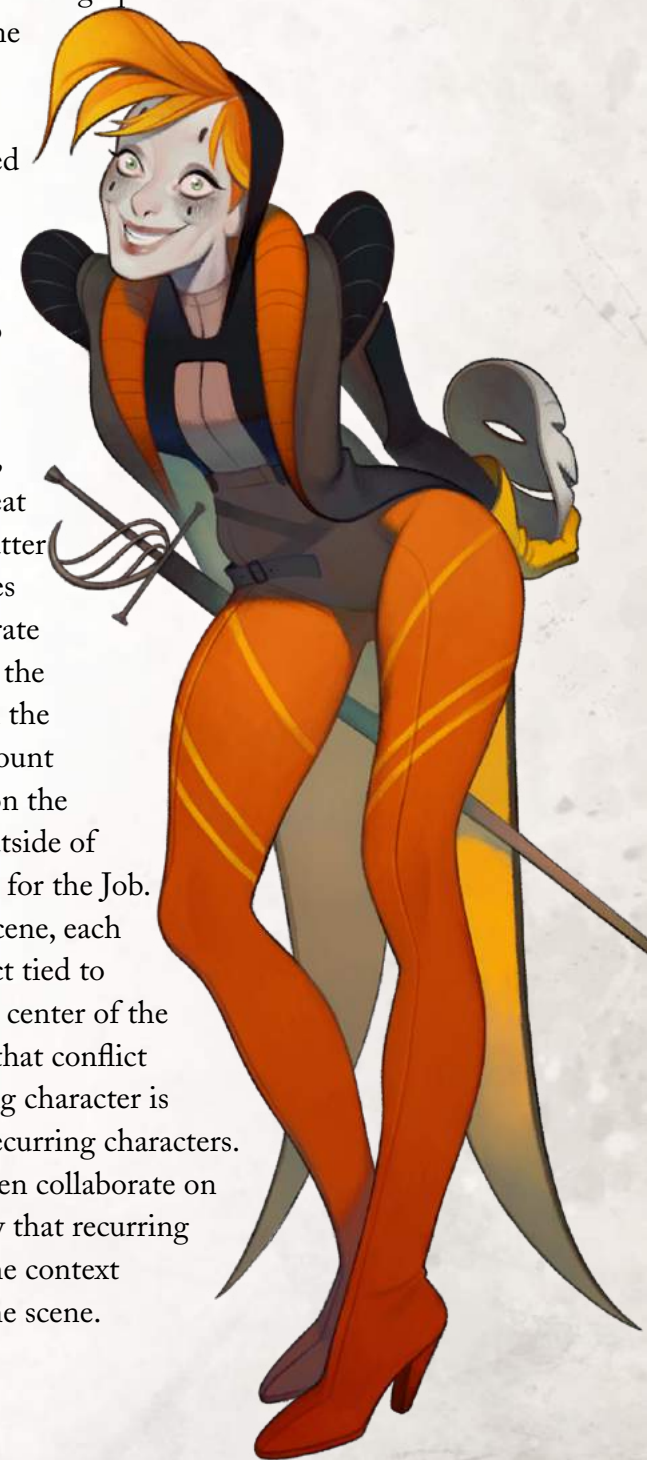
THE CURTAIN CALL

After a recurring character has appeared during at least five different Jobs, it's time for that character's curtain call. Frequent recurring characters must eventually exit the stage, giving way to new recurring characters. Their exit from the campaign should not go unremarked and should have an impact on both the crew and the ongoing story.

After the recurring character has made five appearances in the campaign, on a future Job the Judge can introduce a scene that serves as that character's curtain call. It can also be a scene that the Judge introduces as an epilogue to the completion of a Job. The *Dusk City Outlaws Judge Rulebook* contains specific guidance on setting up this scene.

Typically, a curtain call scene plays out as a drama scene. It usually involves the crew or a recurring ally being threatened in some way, though not always. The players can then describe how they enter the scene and how they intend to approach the obstacles that the Judge described for that scene. Unlike in other scenes, characters do not generate heat for being conspicuous, no matter where or when the scene takes place, though they may generate heat through their actions. If the Judge introduces the scene in the middle of a Job, it does not count as taking up any time while on the Job; curtain call scenes are outside of the normal cadence of scenes for the Job.

At the conclusion of that scene, each player who has a story conflict tied to the recurring character at the center of the curtain call scene progresses that conflict three times, and that recurring character is removed from the roster of recurring characters. The Judge and the players then collaborate on a suitable description for how that recurring character exits the story, in the context of how things went during the scene.



EXAMPLE: THE SMUGGLER

Here's an example of how a Judge-controlled character friendly to the crew becomes a recurring ally.

During a Job where the crew must steal valuable cargo off a boat docked at the Port of New Dunhaven, Chris decides to try to get his hands on the construction plans for a ship of the same class as the target. Chris is playing a Red Lotus Society boss, and he decides that his legwork scene will involve making contact with a Society smuggler who can sneak him into the shipyard where the plans for that ship's construction are kept. The Judge asks Chris to come up with a name for this smuggler ally, and Chris names him Thrush.

At the end of the Job, the players decide to spend 1 Influence (🏠) to add Thrush as a recurring character. They mark down his name and a brief description of the character ("Thrush, Society smuggler"), and note him as having appeared in one Job.

Now that Thrush is on the crew sheet, any member of the crew can bring him back into play on future Jobs. For the next example, let's assume that Thrush made an appearance in the next Job the crew took on.

On a future Job, the same crew is trying to kidnap a nobleman from a masquerade ball, and they are working on their getaway plan. Caitlyn decides that her character, a Warden of the Night runner, is going to set up a getaway coach near the mansion where the ball is being held. To do so, she needs to find a way to make sure that the City Watch doesn't find the hidden coach and start investigating it. When she describes the scene where she hides the coach under canvas tarps in a side alley, she mentions that she is bringing Thrush in to help her; he's a smuggler, after all, and knows a few things about hiding things in plain sight. Since Thrush has appeared in three previous Jobs, he grants Caitlyn two advantage dice (🏠🏠) on the roll she makes to conceal the coach, and the crew marks him down as having appeared in four Jobs.

After that, the crew pulls off a few more Jobs, and eventually Thrush appears for the fifth time. It's time for Thrush's curtain call.

The crew is on the Job, trying to steal a diamond from an unscrupulous merchant. The characters are about to start a planning scene when the Judge describes a messenger arriving from the Red Lotus Society. Thrush's ship was raided by the Watch, and he's now embroiled in a standoff between his crew and a squad of musketeers. The crew responds and breaks the standoff, rescuing Thrush in the process. At the end of the scene, the group decides that Thrush decides to set sail for Elderland, leaving the city behind before the law catches up to him again.

EXAMPLE: THE ARCH-RIVAL

Recurring enemies work more or less the same way as recurring allies. Here's an example of how an antagonist becomes a recurring enemy.

During a Job where the crew is trying to rob one of the city's counting houses, Dan decides to break into the house of the banker who owns the counting house, looking for blackmail information the crew can use as leverage. He describes a legwork scene where his character, a Circle thief named Ilya Alexandrov, waits until the merchant has left for the counting house and breaks in. The Judge spends some heat to introduce an antagonist, a thief from the Family named Antony Castoro, who has also broken into the banker's house and is already rifling through his belongings when Ilya arrives. Ilya manages to intimidate Castoro into backing off and leaving the scene.

At the end of the Job, Dan decides to spend 1 Influence (🏠) to turn Castoro into a recurring character, having chosen "The Circle vs. the Family" as his story conflict. He marks down "Antony Castoro, rival thief from the Family" on the crew sheet, and notes him as having appeared in one Job.

Castoro makes a few more appearances in subsequent Jobs, eventually graduating from a mere antagonist to a minor villain.

On a future Job, the same crew is trying to break one of the Right Kind of People out of a district jail. As the jailbreak begins, the Judge spends enough heat to introduce a minor villain into the scene. He chooses Antony Castoro, who is brought in by the City Watch under arrest and threatens to blow the crew's plan if they don't get him out. His presence and constant derogatory chatter distracts the crew and keeps them on edge, imposing two challenge dice (🎲🎲) on their rolls while they are busting out of the jail.

Castoro remains a thorn in the crew's side for a few more Jobs, reaching the point where it could be time for him to receive his curtain call. The Judge doesn't introduce him again for a while, letting the crew wonder about his whereabouts.

The crew is working on a long, complex plan to rob a casino. Things are going well, and the Judge thinks it's time to deplete the crew's resources a bit, shaking things up. After a scene where Ilya Alexandrov steals a large collection of casino chips for use during the heist, the Judge introduces Castoro's curtain call scene: the crew's grifter receives a personal invitation from the casino owner, and when he arrives he discovers that Castoro and a dozen Family goons have tipped the casino owner off to the crew's plans. The crew rallies to get away from the trap, killing Castoro in the process. At the end of the session, Dan progresses his "The Circle vs. the Family" story conflict three times.

STORY CONFLICTS

Tension is always brewing among the Right Kind of People, between cartels and between the criminals and the Crown. During a campaign, this is represented by *story conflicts*. Story conflicts are recurring narratives that pop up from time to time in the middle of a Job and give players a chance to keep their characters involved in longer-running storylines that stretch across multiple Jobs.

A story conflict should invoke danger for the crew, even if that is only the danger of having their plans foiled. The Judge uses story conflicts to introduce complications into the Job, and they can be tied (either directly or tangentially) to one or more recurring characters. Your character has a stake in resolving a story conflict, either to end the pressure that it puts on the crew, or out of personal investment in the conflict. Conflicts between groups are common, but a story conflict could also be associated with an event or series of events.

When you create a character for an ongoing campaign, you also create one story conflict that your character is invested in and write it down on your character sheet. Explain why your character cares about that conflict. You usually have only one story conflict at a time, though in some cases the Judge might allow you to add another one if something exceptional happens on the Job.

Some example story conflicts include:

- ◆ **Cartel vs. Cartel:** The Circle vs. the Family; the Red Lotus Society vs. the Wardens of the Night; the Mummies vs. the Forgotten. Each of these conflicts represents your involvement in the inevitable friction between those cartels, usually your cartel and a rival cartel.
- ◆ **Crew vs. Organization:** Fighting with the Blooded, Clashing with the Endless Dawn, Enmity of the Cult of a Thousand Eyes. Each of these conflicts represents your run-ins with one of the other organizations in the city.
- ◆ **Pursuit:** A Crown Investigation, Bounty Hunters on Our Trail, the Spider's Sabotage, the Dredgers' Case File. These conflicts represent ongoing, active pursuit by an individual or organization that persists between Jobs.
- ◆ **Revenge:** The Blooded Capo's Revenge, the Victim's Vengeance, the Rival's Payback. This usually is a conflict between your character and an individual who has a score to settle.
- ◆ **Scheme:** Blackmailed Leaders, the Military Coup, the Senator's Crackdown. Each of these conflicts represents some plan or scheme not directly tied to the crew, but that has an impact on the cartels.

What Makes a Good Story Conflict?

Story conflicts are an abstract way of representing a complex storyline that will play out over the course of several Jobs. When you're thinking about a story conflict for your character, ask yourself the following question: **What element of my character's history is going to cause trouble for the crew while we're on the Job?** Once you answer that question, you should have the seed of a good conflict, something that both you and the Judge can use to make your criminal endeavors that much more exciting. As the campaign progresses and your crew takes on more Jobs, you may wish to start creating your story conflicts based on the events of those Jobs. Few successful crews reach great heights without leaving a trail of angry, dangerous people in their wake, which makes for excellent fodder for story conflicts.

PROGRESSING STORY CONFLICTS

When you take the lead on a legwork scene, you can describe the setup for that scene in such a way that it introduces a story conflict (either yours, or that of another member of your crew) as a major element of that scene. This might be through the introduction of a recurring character, or it could simply be an aspect of the situation. For example, if you are a member of the Circle who has "The Circle vs. the Family" as your conflict, you could describe a legwork scene as taking place along the canals deep in Family turf, thus invoking the conflict.

The first time your conflict is introduced into a scene on a Job, you *progress* that story conflict once and mark it on your sheet as having progressed. The first time the Judge introduces a recurring character to a scene in a Job that is tied to your conflict, you also progress the conflict once. This typically means that your conflict progresses no more than twice during the course of a single Job, though the curtain call scene of a recurring character can progress your conflict further.

STORY CONFLICT RESOLUTION

Once a conflict has progressed ten times, you can choose for that story conflict to be brought to its resolution. Let the Judge know that it's time to resolve your story conflict. Story conflict resolution almost always takes place during the final scene of the Job, when you're bringing your plan to fruition and doing what you were hired to do.

The Judge then introduces the story conflict as a plot twist, as though the Judge had spent 20 heat (though no heat actually needs to be spent), making the final scene more challenging for you and your crew. You can suggest the nature of this plot twist if you have a good idea, or collaborate with the other players and the Judge to come up with something that you think will provide a satisfying resolution to the conflict.

At the end of the Job, your conflict is considered resolved. You gain one story reward of your choice (see Story Rewards below) and choose a new conflict. The Judge may have additional story rewards for you to choose from, based on the nature of the conflict you resolved and how the final scene played out.

EXAMPLE: CARTEL CONFLICT

Here's an example of a typical story conflict's origins.

Eric is making a character for a new campaign. He creates a Gravedigger cleaner named Sebastian Forsythe, who he decides is the proprietor of a tavern called the Rigors of Mortis. Since most such establishments normally fall under Mummer control, Eric decides that this is the perfect seed for his story conflict. He chooses "The Gravediggers vs. the Mummies" as his story conflict, representing a rivalry between members of the two cartels.

On their first Job, the crew is working on a plan to rob an armored gondola in transit, stealing the taxes within. Sebastian is going to use a legwork scene to take out the head of security for the transfer, reducing the number of challenges during the hijacking. Eric describes the scene as taking place in a Mummer-controlled ale house called the Tipping Tankard where the security chief is taking his ease. Sebastian plans to wait until the security chief leaves and jump him in an alley, but the Judge describes an obstacle to his success: the serving staff of the Tankard, all Mummies who recognize Sebastian, threaten to tip the security chief off to Sebastian's intentions. After the scene ends, Sebastian advances his conflict once.

Of course, the Judge can use the conflict as well. Here's an example of how the Judge could introduce the above conflict into a scene during a later Job by that same crew.

The crew is trying to break into the apartments of a suspected Spider on a high floor of one of the city's skyscraping towers. When the Judge spends heat to introduce a minor complication into the scene, she describes that complication as another Gravedigger agent who approaches Sebastian and demands that he abandon his crew to help him deal with Mummies who are interfering in a Gravedigger scheme. Sebastian must either choose to abandon his crew for the scene or find a way to appease his fellow Gravediggers.

After the conflict advances for the tenth time, Eric lets the Judge know that he wants to resolve the conflict during the final scene of the Job.

It's finally time for the crew to execute their daring heist of a ship carrying bars of gold sailing into the port. The Judge introduces the resolution element: Mummer agents who have been spying on the Gravediggers infiltrated the ship's crew, seized control of the vessel, and are now directing it into a different slip than the one the crew expected. The crew must scramble to adjust their plans for the new docking location and deal with both the Mummies and the still-loyal crew.

EXAMPLE: THE VILLAIN'S SCHEME

Here's an example of a story conflict tied directly to a recurring character the party has encountered a few times.

Trevor has just finished resolving a story conflict and needs to choose a new one. Among the campaign's recurring characters is a Spider by the name of Elizabeth Lantern, who has brushed up against the crew a couple of times but posed no real threat. He decides to create a new story conflict centered on the Spider. He writes down "The Spiders' scheme to overthrow the Black Council" and describes the conflict as Elizabeth Lantern working to discover the identities of the Black Council and see them arrested and executed. Trevor decides that his character, a Family brawler, cares about this story conflict because he believes that more than one member of the Black Council is from the Family, and he doesn't want to see his cartel weakened.

Spiders are already major villains, so Trevor knows that he'll need to work the conflict into future Jobs in other ways.

Trevor's crew is on the Job, looking for a way into a soirée being held at a noble estate, and he is also thinking about how to bring his conflict into play. To get an invitation to the party, he describes a scene where he makes contact with Elizabeth Lantern and arranges a clandestine meeting at a large park where it would be impossible to lay an ambush. Once there, he offers the Spider exclusive information about the identity of a Black Council member, in exchange for an invitation to the party, reasoning that a member of the city's secret police could make such a thing happen. After succeeding on a roll to lie to someone (after all, Trevor's character isn't really going to betray the Right Kind of People to the Spiders), he receives the invitation and provides Elizabeth with a few names of supposed Black Council members, all of whom are dead or never existed at all. He makes a clean getaway and marks his story conflict as progressed once. Additionally, he notes Elizabeth Lantern as having made another appearance in the campaign.

Over the course of a few more sessions, the story conflict with the Spider appears several times, until the time finally comes to resolve it.

During the formation of an elaborate plan to break someone out of the Castle, Trevor tells the Judge that he wants this Job to be the one where his story conflict is resolved. When they get into the prison, Elizabeth Lantern is waiting inside with a cadre of soldiers to arrest the crew and force them to reveal what they know about the identities of the Black Council.

STORY REWARDS

Story rewards provide you with special benefits as a result of your experience, chosen when you resolve a story conflict. You can select a reward only once unless otherwise noted.

I GET RESULTS




You stop settling for “good enough” and start leveraging every ounce of pull your crew has to get better results. When you succeed on a roll to accomplish the main goal of a legwork scene you took the lead on, you can spend 3 crew XP to gain a Deep Secret about something or someone you learned about or interacted with in that scene. You must describe some way in which your ability to leverage your crew’s reputation leads you to this Deep Secret. If the Judge cannot provide you with a new Deep Secret, you can instead make up one of your own, and it becomes the truth from that point onward.

Some suggestions for your next conflict include:

- ◆ **Hunted by the Dredgers:** Your reputation for effectiveness has made you a prime target of the Crown, and someone contracted the Dredgers to bring you to justice. Work with the Judge to uncover the Dredger assigned to bring you in, and who within the government hired them.
- ◆ **They Are Trying to Silence Me:** Your character witnesses something they should not have, and another powerful individual or organization knows that you did and wants to eliminate you before you can reveal what you saw. Describe the event you inadvertently witness or overhear, and decide who would be displeased by your discovery and what they want to stop you from doing with that information.

YOU OWE ME ONE

You can select this reward more than once.


An individual or group becomes indebted to you for your efforts. Choose either a recurring character or one of the cartels of the Arrangement to owe you a favor. You gain 3 Influence () that carries over from Job to Job and can be spent only to gain assistance from that character or organization.

I’VE GOT YOUR BACK

You can select this reward more than once, choosing a different member of your crew each time as the focus of this reward.

You start developing a stronger relationship with a member of your crew, learning to work more closely. You mutually decide if that relationship is professional, romantic, or purely camaraderie. Each time you are in a scene with that member of your crew, you regain 5 luck.

MAKING A NAME FOR MYSELF

Your reputation is spreading through the criminal underworld. When you spend crew XP to leverage your reputation and gain advantage dice on a roll, you add one extra advantage die () for each XP you spend.

Some suggestions for your next conflict include:

- ◆ **Recruited by the Spiders:** Your character is known as a skilled crew member, and someone wants you to turn Crown. You may never actually meet the person trying to convince you to betray the Right Kind of People, but the hand of a Spider is clear.
- ◆ **Target of Investigation:** Your character’s spreading reputation has drawn the attention of a Crown investigator. Choose a recurring character who is a member of the City Watch, or work with the Judge to create a new one. That character is actively investigating to build a case for the Crown against you.

THERE’S SOMETHING YOU DON’T KNOW ABOUT ME

You can select this reward more than once.

Another facet of your personality or history comes to light. Draw three cards from the Deck of Quirks and choose one; you now have this quirk, in addition to any others. Work with the Judge and your crew to explain how this new quirk comes to light at the end of the Job.

YOU’LL NEVER SLOW ME DOWN

You develop an unmatched air of confidence based on your crew’s past exploits, giving you a little extra moxie even when it looks like things aren’t going your way. When you push your luck, instead of spending your luck, you can spend crew XP. Treat each crew XP you spend in this way as though you spent 20 luck.

Some suggestions for your next conflict include:

- ◆ **A Debt to be Collected:** You’ve gotten a little too confident, leaned on one too many favors that you can’t quite pay back. Now someone is calling in the debt you owe them, and it is a big one. Choose a character or organization that you owe a debt to that is trying to cash in on what you owe, even when your resources are stretched a little thin.
- ◆ **In Over Your Head:** Your successes lead others among the Right Kind of People to think you can handle more than you’re capable of, and you’ve done nothing to disabuse them of this notion. Others call on you for favors that are way above your head. You don’t dare turn them down for fear of damaging your reputation as someone who can do anything, even if the favors they ask put you at incredible risk.

CARTEL REWARDS

COMING UP IN THE WORLD

You must be a member of the Family to select this reward.

You are rewarded by your cartel with introductions to people of wealth, power, and influence all over the city. Your cartel's leaders guide you around New Dunhaven on a regular basis, helping you make connections and letting people know that you're the kind of criminal who can be trusted to repay debts. You start every Job with 1 extra Influence (🏠).

Some suggestions for your next conflict include:

- ◆ **The Blooded Nemesis:** Your spreading fame among the Family's many connections brings you to the attention of a Blooded capo who wants to take you out to deal a blow to the Family. Work with the Judge to figure out who this capo is, and why they want so desperately to get you out of the picture.
- ◆ **Turf Warriors:** As your cartel helps you make connections in other parts of the city, a rival cartel takes note and begins to see you as a possible danger to their business. Choose another cartel that sees you as a threat and describe why they think you might interfere with their work.

DRAGON SHIP CAPTAIN

You must be a member of the Red Lotus Society to select this reward.

You are given the command of one of the Society's dragon ships and can use it while on the Job. You can name your ship and have a ship's crew (size 20 squad of minions) that maintains and operates the vessel. The ship comes equipped with six cannons (three on each side) and enough gunpowder and cannonballs to last through any sustained naval engagement. The Society also provides you with the documentation you need to keep your ship at one of the docks in Red Lotus Society turf.

Some suggestions for your next conflict include:

- ◆ **Curse of the Black Flag:** Becoming captain of the ship also made you the subject of a powerful curse. Now, some supernatural force or sorcerer seeks to slay you to satisfy the curse. Work with the Judge to figure out what caused the curse to be transferred to you, and why this other person or force must kill you to end the curse.
- ◆ **The Dread Pirate's Revenge:** You and your dragon ship crew are singled out by a pirate who plies the waters around the Sunken Mountains, and everywhere your ship sails, that pirate's ship seems to follow. Work with the Judge to identify this pirate, and why he or she has targeted you and your crew.

FORBIDDEN GIFT

You can select this reward more than once.

You receive a gift from your cartel, one with a touch of sorcery about it. You describe the appearance and nature of this object, which is clearly of an occult nature. You can use the object to use sorcery as though you had your cartel's sorcery-related specialty benefit (like a rare member of your cartel with the Use Sorcery skill). You use sorcery exactly once as a character with that specialty would, and then the object is destroyed in a fashion you describe. If you give the object away or lose it somehow, someone else can use it in the exact way that you could, though your cartel would certainly frown upon that.

NEW BLOOD

You can select this reward more than once.

A young, fresh-faced member of your cartel is permanently assigned to you and your crew, and you are personally held accountable for their safety and training by your superiors. You name and describe this member of your cartel, and you can have that individual participate in a scene you are in once per day or night segment. This person is a minion who has a 50% chance of success on Anything Else. If you have the Boss specialty, this person is added to the squad of minions you have access to with your The Usual Suspects benefit, increasing that squad's size by 1.

PERMANENT SAFE HOUSE

Your cartel provides you with a safe house that you and your crew can use at any time. Work with the Judge to determine the nature of this safe house, as befits the resources and trappings of your cartel. If your crew spends a planning scene in your safe house, you gain no crew Influence as a result of that scene, but also generate no heat for a day or night segment starting during that scene.

Some suggestions for your next conflict include:

- ◆ **An Extraordinary Bounty:** Tired of seeing you get away with crimes, the Crown has authorized an extraordinary bounty for your capture, with a reward higher than any in recent years. Work with the Judge to determine who placed the bounty on you. Any recurring bounty hunter characters can be tied to this conflict.
- ◆ **A Recognizable Face:** An important law-abiding citizen, such as a magistrate, a noble, or a Senator, has learned your name and face and knows you are a criminal. This individual launches a crusade to capture you and bring you to justice, leveraging their resources to bring you in as revenge for some slight. Work with the Judge to establish who recognizes you, how they learned your face, and what you did to earn their ire.

PRACTICE MAKES PERFECT

You must be a member of the Mummies to select this reward.

Between Jobs, your cartel uses actors to create scenarios for you so you can practice your criminal arts. These scenarios are so realistic that sometimes even you cannot tell when it is real or when it is a contrivance. When you take the lead on a legwork scene, if you succeed on your roll to accomplish the goal of that scene but rolled no boons, treat the roll as if you rolled 1 boon (↑) instead.

PREEMINENT STREET GANG

You must be a member of the Forgotten to select this reward.

Your street gang (or one you work with regularly) is elevated by your successes, giving them a newfound sense of confidence and bringing in recruits with new talents. Whenever you are in a scene with minions who are members of a Forgotten street gang loyal to you, they add two advantage dice (↑↑) to any rolls they make.

PROMOTION

You are tapped to take on a larger role in the operation of your cartel and promoted to a higher rank. Work with the Judge to determine your new rank and responsibilities, and create a new conflict for your character tied to your promotion. From this point on, when your crew earns XP associated with your cartel, the crew earns 1 extra XP.

Some suggestions for your next conflict include:

- ◆ **The Envious Rival:** Choose a recurring character who is a member of your cartel, or work with the Judge to create a new one. That character is envious of your promotion, and believes that your successes are keeping them from receiving their own due from the cartel. They seek to bring you down and use your disgrace or death as a stepping stone to their own rise.
- ◆ **A Target Painted on My Back:** Your new rank makes you a target of the other cartels looking to take you down to weaken your cartel. This story conflict manifests as members of other cartels meddling in the affairs of your crew to weaken or dispose of you.

THE SECOND CIRCLE

You must be a member of the Circle to select this reward.

You receive a rarely bestowed honor: a second Circle tattoo on the back of your other hand. This tattoo is a symbol of your dedication to the cartel and the ruling council's trust in you. Once per Job, you can get what you want out of a legwork scene without having to roll any dice or deal with any obstacles or complications, as long as you get what you want by dealing with members of your cartel and the Judge agrees that it is reasonable.

STEWARD OF A DEEP LEDGER

You must be a member of the Vespers to select this reward.

You are charged with keeping and protecting one of the Deep Ledgers, the tomes filled with blackmail and secrets about the wealthy and powerful in New Dunhaven. You work with the Judge to determine where this Deep Ledger is kept, and your cartel assigns you a small number of clerks to watch over it and comb through it when needed. Once per Job, during a planning scene you can consult the Deep Ledgers and automatically learn a Deep Secret about a merchant, noble, or other powerful or wealthy individual. If no such Deep Secret exists, you make one up, and that secret becomes true.

Some suggestions for your next conflict include:

- ◆ **The Vengeful Noble:** A member of the nobility on whom you have blackmail material wants to see you dead for daring to try to blackmail them. Work with the Judge to choose a noble character who is trying to kill you and determine the exact nature of the dirty secret you have on them.
- ◆ **Elderland Leverage:** An agent of an Elderland power knows that you have valuable information in the Deep Ledger that you protect and wants that information to gain leverage over someone powerful in the city. Work with the Judge to determine who this Elderlander agent is, who the foreign power is trying to gain influence over, and the exact nature of the relevant information.

TOMB TAX

You must be a member of the Gravediggers to select this reward.

Your cartel provides you with a stipend while you are on the Job, a small cut of the valuables taken off the wealthy dead before they are interred by the Gravediggers' cemetery workers. The amount you receive varies, and you can leverage your crew's past successes to convince your cartel's leadership to part with more valuables. You can spend 3 crew XP to gain a benefit as though you had spent 1 Influence (⚙️); this benefit must be tied to material wealth retrieved from the dead, in a way you describe.

WATCHERS IN THE DARK

You must be a member of the Wardens of the Night to select this reward.

Your cartel assigns a small number of Wardens to watch over you while you are on the Job. During night segments, if the Judge spends heat to add enemies to the scene as a complication, you can immediately regain 30 luck as the Wardens send you a warning of some kind, assuming that they could reasonably do so. You describe the nature of this warning when it is delivered.

RETIREMENT REWARDS

These rewards can be selected only after your character has gained at least three story rewards. Each one provides an epilogue for your character as a member of the crew, retiring the character from active participation in future Jobs. While they provide no mechanical benefit, they form the seeds of future story conflicts and continue to evolve the world based on your character's actions and choices.

BITTER BETRAYAL

Your character turns against the crew and your cartel, betraying them to the Spiders, the Blooded, an Elderland power, or some other organization. You and the Judge work together to portray this betrayal and its ramifications. Your character becomes a recurring character and a major villain, and can be used as an element of story conflicts for your next character or other members of the crew.

HEAD OF THE CARTEL

Your character is selected as the next leader of your cartel. You and the Judge work together to determine what happened to the last head of your cartel (consider making their death or removal a part of the story conflict leading up to you selecting this reward). Your character now leads your entire cartel and commands hundreds, if not thousands, of thieves and criminals loyal to your cartel.

LEGENDARY DEATH

You can choose this retirement reward if your character died (or, at least, appeared to die) during the final scene of the Job when your story conflict was resolved. Your death becomes the stuff of legend. The Right Kind of People tell the story in Mummies' taverns in hushed tones, their voices filled with awe and respect. You work with the Judge to determine the nature of the tales; are they words of warning to foolhardy thieves who act recklessly, or a reverent story that lauds you for making the ultimate sacrifice?

LIFE SENTENCE IN THE CASTLE

You can choose this retirement reward if your character was apprehended by the City Watch during the final scene of the Job when your story conflict was resolved. You are tried and sentenced by a magistrate to a life sentence in the Castle, the city's fortress-like prison. Though you are not dead, the cartels can do little to help you. Your character becomes a recurring character, and your new character and other members of your crew might visit your character in the Castle to ask for advice or obtain information your character learned on the inside. Your character never has to have a curtain call scene, even after they appear in five future Jobs.

MYSTERIOUS DISAPPEARANCE

Your character vanishes mysteriously and unexpectedly. You work with the Judge to determine the circumstances surrounding your character's disappearance and sow the seeds of a mystery surrounding your character's fate. Your character's disappearance can form the basis of story conflicts for your new character or other members of your crew, focused on uncovering the truth about what happened to your character and, if foul play was involved, seeking vengeance upon those responsible.

RIDING OFF INTO THE SUNSET

Your character decides to retire from a life of crime, choosing to leave New Dunhaven to start a new life with a blank slate. You work with the Judge to determine where your character retires: an Elderland or Taonan nation, the city of Westport, or perhaps to a country estate purchased with the earnings from your criminal pursuits. You also determine whether your cartel allows you to retire willingly, or if they try to stop you. If the latter, protecting the secret of your character's location could become the basis of a story conflict for your new character or a member of your crew.

TAPPED FOR THE BLACK COUNCIL

Your character is chosen to fill an empty seat on the Black Council. You and the Judge work together to decide which seat is vacated, and how. Your character assumes the responsibilities of that seat on the Black Council. Before doing so, your character must fake their death, imprisonment, or exile and have their name stricken from the records of your cartel. The members of the Black Council operate in complete anonymity, and no one, not even the members of your own crew, can ever be allowed to know who you were before becoming a member of the Council.

TURNED OVER A NEW LEAF

Your character chooses to give up the life of a criminal and instead become a law-abiding citizen, retiring from their position in the cartel. You work with the Judge to determine what your character's new life looks like, including where you live, what you do for a living, and whether the members of your cartel respect your decision to leave or badger you to get back into the game. In the future, your character could come out of retirement, pulled back into the game for some reason, perhaps with a different specialty learned during the time spent on the other side of the law.

RULES REFERENCE



CHARACTER CREATION

When creating characters, follow these steps:

- ◆ Each player takes a character sheet.
- ◆ Each player chooses one cartel sheet.
- ◆ Each player chooses one specialty sheet.
- ◆ Each player writes down a name for their character.
- ◆ **Optional:** Each player receives three quirk cards; they choose one and return the other cards to the deck.
- ◆ **Campaign Play:** Each player creates a story conflict for their character.






GETTING STARTED

At the beginning of each Job, follow these steps:


- ◆ Each player takes 1 personal Influence () token.
- ◆ Place 1 crew Influence () token in reach of all players.
- ◆ Each character starts with 100 luck.


ROLLING THE DICE

When the Judge asks a player to make a roll, follow these rules:

- ◆ The player rolls percentile dice, plus any advantage dice () or challenge dice () the Judge added to the roll.
 - ◇ Rolled boons () and drawbacks () cancel each other out on a one-for-one basis.
- ◆ If the player rolls equal to or under the chosen skill's chance of success, the player succeeds in what they are trying to do.
 - ◇ If the roll was an attack, the damage the attack deals is the number rolled, plus any bonus damage provided by the weapon being used.
- ◆ If the player rolls above the chosen skill's chance of success, the roll is a failure. The Judge can choose to use the failure as an opportunity to spend heat to introduce a complication.
 - ◇ If the roll was not an attack, the player can choose to push their luck, spending luck in increments of 10 to increase their chance of success with that skill by the same amount. For every 10 luck the player spends, that player also adds one challenge die () to the roll. The player can never spend more luck than there are challenge dice remaining (a maximum of four challenge dice on any roll).

INFLUENCE



Players can spend Influence () in the following ways:

- ◆ Use one of the suggested benefits of spending influence listed on their cartel sheet, or gain a similar benefit
- ◆ Automatically succeed on a task by leveraging a social connection or cartel resource
- ◆ Leverage a social connection or cartel resource to give another player two advantage dice () on a roll
- ◆ Activate a benefit on a specialty that requires spending Influence


LUCK AND WOUNDS




When a character takes damage, they lose that amount of luck.

When a character's luck reaches 0 (it can never go below 0), that character's luck has run out. If a mental attack caused a character's luck to run out, the attacker gets what they want out of that character, and the character may be forced to leave the scene. If a physical attack caused a character's luck to run out, subsequent attacks now deal wounds, instead of dealing damage. Each successful physical attack against a character whose luck has run out causes 1 wound.

- ◆ If you have 1 wound, add one challenge die () to all rolls
- ◆ If you have 2 wounds, add two challenge dice () to all rolls
- ◆ If you have 3 wounds, you can't take actions.
- ◆ If you have 4 wounds, you fall unconscious.
- ◆ If you have 5 wounds, you die.

HEAT

Heat () is a resource the players generate by being on the Job and being sloppy or unlucky while putting their plan into motion.

- ◆ At the start of each day or night segment, each player in the game generates 1 heat ()
- ◆ When a player rolls drawbacks () on a roll, the Judge can choose to say that each drawback increases the heat generated by the character's action by 2 heat (), then describe what the crew member did to draw unwanted attention.
- ◆ At the start of a legwork scene, the Judge can spend heat to introduce complications into the scene.
- ◆ In the middle of a scene, if a player fails a roll, the Judge can spend heat to introduce a complication into the scene.