FU

FREEFORM UNIVERSAL ROLEPLAYING GAME
CLASSIC RULES

NATHAN RUSSELL

PERIL PLANET
GAME STUDIO

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INTRODUCTION

FU is a game of action, adventure and fun! It is a role playing game of grand proportions and stupefying simplicity. *FU* lets you create exciting stories in any setting imaginable, with a minimum of fuss, or even preparation.

FU is first and foremost an easy game. This book will help you move from the thought *"Lets roleplay in this setting..."* to actually playing within a matter of minutes. Character creation is quick and intuitive, allowing you to play any kind of character you desire, and the game system itself is easy to learn and very simple to use.

FU is universal. Or generic. Or whatever you want to call it. These core rules are not wrapped around a specific background or setting, and make an effort to assume nothing. It is a basic system around which you may create your own settings and stories. With that said, however, *FU* favours certain kinds of play. *FU* lends itself to a 'seat of your pants' style, where little preparation is needed. Narrators that enjoy running adventures 'on the fly' will certainly enjoy *FU*, as will players that are tired of being told what they can't do, instead of what they might achieve.

USING THIS BOOK _____

This book is filled with two types of information. The first are the rules proper - the information that tells you how to play. The rules are laid out like the information on this page, with clear headings and sub-headings. FU is pretty straightforward and you aren't likely to need to do much referring to the rule book after your first game, but everything you need to know is presented clearly in this way.

Examples of rules are formatted like this. They are scattered amongst the main text and will help you see the rules in action. You probably won't need to read them either, after your first game.

There are also sidebars at the bottom of many pages. Here you will find explanations of rules, detailed examples, guidelines on using rules in play, and optional rules that you can incorporate into your games. The sidebars are easy to spot as they are separated from the main text by a line, and presented in three columns. Refer to this information if you need to clarify the "how" or "why" of a particular rule.

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THE BASICS

FU is written with the assumption that at least one player is familiar with roleplaying games and has a vague idea of how they work. If you don't have a clue what an RPG is, then start by finding someone who does!

What you need

To play *FU* you will need to gather a few things. Here is your shopping list;

Dice: Standard six-sided dice are used to resolve action in *FU*. You will need at least one, but it would be better if players had about three each. Six sided dice are referred to throughout the rules as d6. If a number appears in front (such as 2d6 or 4d6) this indicates you should roll that many dice.

Pencil and Paper: Players will need to record the details of their character, important notes about their mission, and all kinds of other things. The Narrator will also need paper for keeping track of different elements of the story.

Scrap Paper: Narrators will find it useful to keep a supply of paper handy, in order to draw rough diagrams, or keep track of the events of a story. A small white board is also handy for such purposes.

What you do

You and your friends are going to work together to tell a dramatic, exciting story. You will establish parts of the setting, and everyone will have a chance to influence that world. Most of the players will create a character who is going to be a major protagonist, one of the cool guys that gets things done. Each character has their own strengths, weaknesses and goals that will help you roleplay them. One player will be the Narrator, who helps everyone along, presents challenges for the characters to overcome and adjudicate the rules when needed.

Play is a kind of conversation, where everyone works together to put the characters in cool and/or entertaining situations. Then you will use the dice to help work out what happens next. Sometimes you will all be working together, throwing ideas around, suggesting things and talking over the top of each other. It is chaos, but hopefully productive, fun chaos. At other times you are going to take it in turns to describe what your character is doing, and seeing how that turns out.

How you do it

To resolve any action where the outcome is not clear, roll a d6. Your objective is to 'beat the odds' by rolling an even number. The higher the even number, the better the result. If you roll an odd number, the action either failed, or wasn't quite as good as needed or expected. The lower the odd number, the worse the result. When the environment, skills, equipment or abilities make an action easier or harder you will get to roll multiple dice and keep the best or worst result.

Before play

Before anything else, you and your friends must decide what type of game you want to play, who the characters are going to be, and where your story takes place. Knowing this will help players create cool characters, and direct the Narrator in the role they will take.

These decisions might already be made, either by the Narrator, or a pre-made setting module. If not, work together to come up with something everyone is excited to play.

Talk before play!

Have a conversation about the type of game you will play, so everyone starts in the same "space". Establish tone, theme and/or expectations. It is important to know whether you will be cheered or jeered for outrageous overacting, or bloody acts of violence.

Throw around ideas on setting, imagery, set-pieces, cool clichés and funky scenes. This way everyone gets a clear picture of what the game is going to be about.

This discussion will also clue the Narrator in on what players want (or need) out of the game. It establishes whether players want to feel like epic heroes, down-trodden underdogs, or tragic anti-heroes.

The Insta-Genre-Generator

For quick pick-up games, get everyone to write two genres or settings on bits of paper. Stick them all in a hat and pick out two. Now you have "Apocalypse Suburbia", "Medieval Super-heroes", "Kung-Fu High School" or whatever, have a discussion about tone, theme, possible plots and characters. Now play!

CHARACTERS

In *FU* a character is your alter-ego. During a story you describe what the character does, how they respond to situations, and react to others.

CONCEPT

When you know the kind of setting or premise of the adventures you will be playing you can begin thinking about your character. This is the kernel of who or what the character is, and should be summed up in just a few words or a phrase.

The concept might define the character's background or occupation, such as 'paranormal detective' or 'child prodigy'. Or it might give insight into their personality, such as 'noble knight' or 'nutty professor'.

Of course, the character's concept should fit into the setting, background or types of adventures that you will be playing. A 'street wise cop' may be out of place in medieval England, though a 'worldly sheriff' might be just right. Use the setting to inspire your character.

Throughout this chapter we will follow Dave and Nina as they create their own characters. With Tim, the Narrator, they have decided to play a game based on the pulp serials of the 1930's, and that it will be fairly whimsical and action-packed. Dave thinks of a couple of his favourite movies and decides that the concept for his character will be 'Daredevil Explorer'. Nina wants to play something a little unusual, and after discussing her ideas with Tim and Dave decides her character will be an 'Alien Emissary'.

DESCRIPTORS

Descriptors are adjectives or very short phrases that identify a character's skills and flaws, the things that make their life easier and harder, and ultimately make them who they are. They indicate the kinds of things that a character is good at, their physical and mental traits, and any abilities or drawbacks they might have. They are both guides for your roleplaying and modifiers to 'beat the odds' rolls.

Characters have four Descriptors; Body, Mind, Edge and Flaw. Choose an adjective or phrase to describe the most distinctive features of your character.

Thinking about his Daredevil Explorer and the kinds of things he might have gotten up to during his life, Dave decides on the following Descriptors;

> **Body:** *Nimble*
> **Mind:** *Level Headed*
> **Edge:** *Use bull whip*
> **Flaw:** *Afraid of heights*

Nina, inspired by classic pulp science fiction stories, has decided on the following Descriptors for her character, the Alien Emissary;

> **Body:** *Fragile*
> **Mind:** *Observant*
> **Edge:** *Read Minds*
> **Flaw:** *Alien Perspective*

EXAMPLE DESCRIPTORS

This is by no means an exhaustive list, just some ideas to get you started. Each of these is described in more detail in the Appendix (page 20).

BODY: *Agile, Ambidextrous, Blonde, Furry, Fake Orange Tan, Handsome, Huge, Overweight, Poor Constitution, Quick, Razor-sharp Claws, Short, Slow, Strong, Tall, Thin, Ugly, Vigour, Weak.*

MIND: *Absent Minded, Book Smart, Computer-Wiz, Dim-Witted, Empathetic, Focused, Lateral Thinker, Mathematician, Observant, Slow, Uneducated, Wise, Witty.*

EDGE: *Acrobatics, Arcane Knowledge, Courage, Driving, Fencing, Good Memory, Hunting, Keen Sight, Linguistics, Magic, Medicine, Nasty Bite, Rich, Wrestling.*

FLAW: *Blind, Brave, Clumsy, Greedy, In-human Appearance, Missing Leg, Old, Poor, Poor Sight, Primitive, Smelly, Wanted, Young.*

Clichés are your friend!

It is totally okay to use clichés when coming up with your concept. Clichés contain a host of ideas and concepts that we are immediately familiar with. When somebody says their character is a barbarian, we automatically picture them as heavily muscled, and uncivilised. Using clichés is a kind of a shorthand way to describe your character.

Choosing Descriptors

You should strive to be imaginative and honest. Consider both your concept and the setting. Giving a character the Flaw '**can't swim**' when you know all the stories will take place in the desert is hardly sporting.

Be imaginative, keep your concept in mind, and discuss your ideas with the Narrator. The possibilities are endless.

Descriptors are clear

A good Descriptor is understood by everyone at the table. If you or another player think a Descriptor is ambiguous, talk about it. It might need to be re-written, but it might not either. You just want everyone to be on the same page when it comes time to using it.

Descriptors are innate

Each Descriptor is an integral and innate part of the character. They cannot normally be taken away, lost or removed (though they might be forgotten or restricted under the right circumstances). Do not make your Descriptors items of equipment.

Descriptors are finite

Each Descriptor should have one or two obvious uses or a specific purpose. It might also be applicable in a range of other unforeseen circumstances, but you will find that out in play. **Medicine** is better than **Doctor**, for example, as the latter could be used in a variety of non-medical situations ("As a Doctor, I am well educated and quite wealthy...").

What type of Descriptor is this?

Some Descriptors could easily fall into more than one category—**Good Memory** might, for example, be a Mind Descriptor or an Edge; **Ugly** could be a Flaw or a Body Descriptor. That's fine. It is up to you, the Narrator and the other players to make a decision on whether a specific Descriptor is appropriate or not for the stories you are telling.

What makes a good Edge & Flaw?

Things that might be called "skills" or "feats" or "stunts" in other games make great Edges - stuff like '**sword fighting**', '**breath underwater**', and '**winning smile**' are all good examples.

The best Flaws are personality traits or physical shortcomings. Things like '**always smells bad**', or '**deaf**' are better flaws than '**can't drive**' or '**can't speak French**'. Of course, there are always exceptions. If the characters are British spies during the Napoleonic wars, not speaking French would be a real drawback. Likewise, the Flaw '**can't swim**' becomes a great feature in a game of pirates and sea battles. Look for ways to challenge your character, add spice to games, and present obstacles to overcome.

Should I specialise?

You can focus your Descriptors on a single concept and "specialise". For a really awesome warrior give them Body: **Strong**, Mind: **Tactician**, Edge: **Melee** and Flaw: **Reckless**. It would be very easy to bring most of these descriptors into play whenever you get into a fight. BUT, there isn't a lot of depth there and you are going to be in a bind when in noncombat situations. Instead, you might replace a couple of Descriptors with more versatile options; Body: **Tough**, Mind: **Focused**, Edge: **Melee** and Flaw: **Reckless**.

Describe your character's Body as **Huge** and their Edge as **Strong**, if you want a wrestler, body builder or angry green super hero! Give your brilliant scientist Mind: **Book-Smart** and Edge: **Rocket Science**. Just be aware the more you specialise, the harder you will have to work in scenes unrelated to your forte. Some players like this challenge.

Alternative Descriptors

The four default Descriptors (Body, Mind, Edge & Flaw) are not the only way to define your characters. Change or replace them to suit your game, setting and stories. In a game about giant mecha you might replace Body and Mind with Chassis and Pilot, for example. In a game where everyone plays different types of were-creatures one Descriptor might become Animal Form. In these cases some of the advice in this sidebar might also need to be adjusted; Animal Form: **Jaguar** is broader than the Descriptors discussed here, but is totally appropriate to capture the ideas of your game. Use your imagination and modify things as needed!

Gear

Gear is the equipment, gadgets, and weapons that a character will use on their adventures. All characters have the basic clothes or items that are appropriate to their concept. Gear is the important and cool stuff that a character carries.

Like Descriptors, a character's Gear will modify 'beat the odds' rolls. Gear can be anything - guns and knives to fancy clothes, credit cards, a horse, mobile phone, or even a star ship. Like Descriptors, your character's Gear depends on character concept, game setting, and the stories you want to tell. Unlike Descriptors, Gear is always made up of an adjective and noun; Rusting Sword, Long Rope, Fast Horse, Long-ranged Rifle, Dad's Camaro, Heavy Armour.

Your character has two items of Gear. Choose two items for your character.

*Dave decides his Daredevil Explorer to have a **Sturdy Bull Whip**, since he is quite skilled with it, and a **Worn Leather Jacket** to keep out the cold and offer a little protection from scrapes and falls.*

*Nina thinks about her Alien Emissary before deciding on some **Official Documents** that indicating her political status, and some **Exotic Robes**, designed to impress and inspire awe.*

Example Gear

Like the example Descriptors, this list is not in any way exhaustive. It barely scratches the surface of what your character might possess.

Clothes: *Designer Jeans, Slinky Black Dress (let's count "black dress" as the noun), Filthy Underpants, Worn Jacket, State-of-the-art Space Suit, Silk Smoking Jacket, Beat-up Fedora, Tall Powdered Wig.*

Weapons: *Rusting Sabre, Heavy Axe, My Father's Service Revolver, Concealed Dagger, Experimental Flamethrower, Fake Revolver, Reliable AK-47, Rubber Mallet.*

Transport: *Faithful Horse, Beat-up Buick, Bullet-proof Limo, Squeaky Clown Shoes, Tuned-up Street Racer, Girls Bicycle, Unreliable Coupe, Rickety Wagon, Fast Motorcycle, Grandma's Runabout.*

Other Stuff: *Huge Backpack, Miniature Flag, Heavy RPG Books, Faithful Hound, Dented Frying Pan, Water-damaged Notebook, Ancient Spell Book, My Favourite Pet Rock.*

Choosing Gear

Items should be "iconic" to your character. Think Batman's **Sinister Batsuit**, the Ghostbuster's **Unstable Proton-packs**, James Bond's **Reliable Berretta**, or Zorro's **Flashing Blade**.

Each piece of Gear should add something to your character's background, personality or goals. It should make a statement about who the character is or what they do.

Gear is equipment

Gear is never innate - it can be dropped, lost, broken and stolen. A **Cybernetic Arm** is not Gear, but an **Armoured Power Glove** is.

Describing Gear

When describing gear make the adjective tell us something useful and/ or interesting about it. A Long Dagger is okay, a Broken Dagger is better!

Like Descriptors, the description of your Gear should be clear - you don't want to be guessing at the purpose or main feature of an item.

One adjective only

The description of your gear should have a single adjective - no less and no more. A Sharp Sabre is okay, as is a Magic Sword, but a Sharp Magic Sabre is not allowed.

Specific nouns

Choose specific, descriptive nouns; Sabre is better than Sword, Baseball Cap is better than Hat. You can use more than one noun, but keep the description to as few words as possible.

Talk about your Gear

Discuss your Gear. Everyone needs to be clear on what you are describing; what the Gear will be useful for, and when it might be a hindrance.

Gear is not innately "good" or "bad". What you do with it and the situations you find yourself in will dictate whether having an item is useful or not.

Good Gear / Bad Gear

You can, if you want, dictate that one piece of Gear must have a "good" adjective, and the other a "bad" one. You might have a Warm Jacket and an Old Gun; or a Fast Motorcycle and a Maxed-out Credit Card.

Stuff that isn't Gear

Any objects, items or equipment that are not listed as Gear are props. Props have no effect on a character's chance of success at an action - they are merely window-dressing. However, you can swap, steal and pick-up another character's Gear and use that!

Description

By now, you should have a good idea of who your character is. Now it is time to fill in all the other details.

This is the bit where you describe the character's appearance and personality, their past, goals, friends, enemies, and any other detail you think important or interesting.

Dave takes a moment to note a few things about the Daredevil Explorer;

Tennessee Smith is a mild-mannered professor of history, but in his spare time he travels into the wilderness in search of lost artefacts and treasure. Ruggedly handsome, he always seems to keep his cool, no matter how much danger he is in—and he tends to get into a lot of it!

Nina's description of the Alien Emissary is;

Lumina is an important diplomat from the planet Jupiter, which is ruled by the Dread Lord Kang. Like all her kind, she has purple skin, a bald head, and delicate features. Lumina works for the Jupiter Underground, attempting to overthrow Dread Lord Kang.

Drives

Every character has a purpose - a goal they are striving to achieve. It may not be world changing (though it can be) but it should be important to that character. Ask the following questions of your character;

What do you want? What is it that you desire, the thing that drives you to action?

What is stopping you? What obstacle or adversary is stopping you from getting what you want?

What will you do? What is the next step to get what you want? What are you willing to do to succeed?

Tennessee Smith is in search of the Idol of Tot, an artefact he has coveted for decades. His rival, Giles Fishburne is also after the idol and always seems to be one step ahead. Tennessee is desperate to succeed this time and will do almost anything to get the idol - though he would never kill for it.

Lumina seeks freedom for all the people of Jupiter. Dread Lord Kang rules the planet with an iron fist, and his agents are always on the look out for renegades. Lumina is willing to put her own life on the line to achieve her vision.

Relationships

Choose at least one other character that will take part in the story and write a short statement about your relationship with them. This should be clear and add some interesting depth to both characters backgrounds. For example; Old drinking buddies; Dated the same woman; Fought in the war together; Were trained by the same master.

Dave writes; Tennessee Smith and Lumina met at Harvard where Lumina was giving a presentation on the ancient cultures of Jupiter. Nina is happy with this, adding only that both characters were attracted to each other but Lumina is too focussed on her mission to have any romantic dalliance.

It's all about roleplaying now

Your Description, Drives and Relationships all help develop your character and put them into the "world" of your stories and adventures. The Narrator might occasionally give you a bonus to dice rolls because of the information you reveal here, but that is by no means required.

Use your Drives and Relationships to inform the way you roleplay your character, the way they interact with the other player's characters and the world around them.

Long or short term goals?

When choosing your Drive you are free to pick long or short term goals. If you are only playing a one-off game, then it is a better idea to pick something that will have an immediate impact on the plot. If you are planning a series of games, then by all means come up with a longer-term goal for your character.

How many Relationships?

Two Relationships is a good number to start. Pick two different characters and decide how they know each other. You and another player can work

together to decide on a relationship, or you can have separate, unrelated or "opposed" relationships (for example; "In love with"/"Repulsed by").

Don't be antagonistic

Don't create Drives or Relationships that will have characters constantly at each others throats. It is okay to have characters that don't see eye-to-eye (in fact, that can be fun!), but don't have them hate each other. You want the characters to function together in order to defeat the antagonist, solve the mystery or complete the mission!

CHARACTER CREATION SUMMARY

① CONCEPT

Who is your character? What is the "High Concept"?
Clichés and archetypes are okay!

② DESCRIPTORS

Identify the four most important or interesting features of your character, one each for Body, Mind, Edge and Flaw.
Each Descriptor should be short, punchy, clear, innate and finite.

③ GEAR

What cool, iconic stuff does your character carry?
Choose two items of gear, describing each with an adjective and noun (e.g. Sharp Sabre; Fast Motorcycle).

④ DESCRIPTION

What does your character look like? What is their name? Where are they from? What makes them interesting and unique?

⑤ DRIVES

What does your character want? What is stopping them? What will they do to get it?

⑥ RELATIONSHIPS

How do the characters know each other? What connections do they have?

ACTION

In *FU* you and the other players work together to tell exciting stories about your characters. It is not about winning or even competing with anyone, but everyone having fun while you create this collaborative story.

Scenes & Turns

Play is broken into scenes and turns. A scene is a period of story involving a specific situation, location or group of characters. Scenes are the primary building blocks of the story and can represent anything from a few seconds to many hours of time. Each scene should have a specific objective and the scene ends when that objective has been addressed. A scene should advance the plot of the story, reveal information about a character, or add background colour to the events being described. Often a scene will do all of these things at the same time.

During a scene players and Narrator describe what the characters are doing. Players "act out" their characters, speaking for them and declaring what actions they take, while the Narrator does the same for all the other characters, creatures and monsters in the scene. Scenes might be resolved through dice rolls, but they don't have to be. It is entirely possible that a scene's objective is met through roleplaying and character interaction.

When it is important to know the specific actions of each character and the order in which they occur, a scene is broken into turns. A turn is a period long enough for each character to take a single action, whether that be to make an attack, deliver a rousing speech, throw an object to a companion, look up some information on their iPhone, or perform some other task.

Players declare what action their characters are taking, while the Narrator decides what the other characters and creatures are going to do. Everyone then works together to decide what order everything occurs. When all the characters involved have had a chance to act the turn ends. A new turn will begin, if necessary.

It is worth pointing out at this point that only players roll dice. This leaves the Narrator's hands and mind free to scheme and plot and prepare for the next exciting encounter.

Who "sets" the scene?

Players might suggest scenes they would like to see or be involved in, but most of the time the Narrator decides what scenes occur and in what order they happen. Discussion might occur about the order events occur in, what is happening, where it is happening and who is involved before the Narrator makes a final call on all these matters.

Some groups like to give everyone a turn at setting a scene, and that is totally cool, too.

How do you "set a scene"?

Setting a scene is a matter of defining where and when the action takes place, who is there, and what has just happened or what is about to happen. Location, Characters, Event, or Where, When, Who & What.

When describing the scene draw on all the senses; point out interesting or important details of the location; and all the characters involved. Consider the objective of the scene as you create it.

What is an objective?

An objective can be anything that a player or character wants. Character objectives might include finding a piece of information, defeating an enemy, talking to someone, travelling a small or great distance, preparing for battle, conning a mark, or stealing an object. Player objectives could include seeing their character in a cool fight, solving the mystery, revealing a secret about their character, or interacting with a specific character or player. Often, player and character goals overlap.

Do scenes have to be in order?

You can use all the techniques of stories, novels and movies, which means flashbacks and flash forwards, parallel story lines and even montages can be played out in scenes. While most of the time your scenes will occur in a chronological order, you do not have to be restricted by this.

Do I have to use turns?

Turns are an optional measurement of time, useful for when a variety of stuff is being attempted by several characters. Use them to organise the action as needed. Some scenes will naturally fall into turns, while others will be resolved without ever considering them.

Beating the Odds _____

When a character attempts an action where the outcome is not immediately and/or completely obvious, you make a beat the odds roll.

To resolve an action roll a d6. Your objective is to 'beat the odds' by rolling an even number. The higher the even number, the better the result. If you roll an odd number, the action either failed, or wasn't quite as good as needed or expected. The lower the odd number, the worse the result. There is a handy chart below that helps illustrate this idea.

The beat the odds roll is the heart of FU. While most of the time even numbers are good and odd numbers are bad, the precise situation will dictate the actual results. It may be that the roll of a 1 does not indicate an outrageous failure, so much as a success in the most minimal or fragile of ways.

We are going to follow the trials and tribulations of two characters from two different settings in this chapter;

*Sir Camden is riding after the evil Lord Kane. He sees Lord Kane leap a tall hedgerow, disappearing into the forest beyond. Sir Camden now tries to leap the hedge, so you roll a d6, scoring 2. Sir Camden's horse clears the hedge, **but** Sir Camden is jostled about in the saddle and is momentarily confused.*

*Captain Vance ducks as another hail of bullets peppers the wall he is hiding behind. Grabbing a damaged radio, he flicks some switches and tries to call HQ for back-up. You roll a d6 and score a 1. Vance fails to find the right frequency **and** a stray bullet hits the radio, destroying it.*

Roll	Do you get what you want?
6	**Yes, and...** You get what you want, and something else.
4	**Yes...** You get what you want.
2	**Yes, but...** You get what you want, but at a cost.
5	**No, but...** You don't get what you want, but it's not a total loss.
3	**No...** You don't get what you were after.
1	**No, and...** You don't get what you want, and things get worse.

Closed Questions

FU uses a closed question format to help resolve actions. A closed question can only be answered with a "yes" or "no" statement. When you reach a situation that needs to be resolved by dice, propose a closed question; "Do I leap the chasm?"; "Do I punch that jerk in the nose?"; "Does the tavern wench fall for my easy charm and winning smile?". The roll of the die will answer the question and guide your response.

A lot of the time you won't need to ask the question explicitly - it will be obvious from the action you attempt; "you take a run up and leap from the edge of the chasm. Roll."

Alternative Questions

You can pose different questions if you want, though you will have to change the result chart. An obvious question is "How well do I succeed?" This might garner the following results;

Roll	How well do you succeed?
6	Legendary success
4	Complete success
2	Only just succeed
5	Fail by the smallest margin
3	Complete failure
1	Epic failure, and then some

Feel free to come up with your own questions and answers, as suits the needs of your group, game and story.

Alternative Dice Rolls

Some players are not fans of the even/odd results. Many prefer a 1-3 Bad, 4-6 Good result. In that case the result chart would look like this;

Roll	Do you get what you want?
6	Yes, and...
5	Yes...
4	Yes, but...
3	No, but...
2	No...
1	No, and...

Success & Failure

When you make a beat the odds roll your character will either succeed at what they were attempting, or they wont. This is usually enough to push your story further along, but other things can happen too.

When you attempt an action, you are asking "Does my character get what they want?" There are six possible answers to this question;

Yes, and...

Yes...

Yes, but...

No, but...

No...

No, and...

Yes and *No* are pretty straight forward - they tell you whether the action succeeded or not. The *and* and *but* are qualifiers that modify how good the success or how bad the failure was. When you get a qualifier you make an extra statement about how the action succeeded or failed. This extra statement can add a Condition to a character or a Detail to a scene.

Conditions: These are physical, mental or social effects that impact the way a character behaves or attempts actions. Conditions include things like *angry*, *confused*, *tired* and *unconscious*. There are several listed on the FU character sheet, and there is space for you to write your own.

Details: These are features of an environment or scene that might change as a result of an action. Details might include curtains catching fire, windows breaking, animals running off, or machinery stalling. Details are always closely tied to the scene and the action.

Examples of Success & Failure

Going back to an earlier example, let's see what might have happened when we apply each possible answer to the question

"Does Sir Camden leap the hedge?"

Yes, and he catches up with Lord Kane. This is a Detail that changes the scene.

Yes, he leaps the hedge. There is no and/but qualifier so no Condition or Detail is added.

Yes, but Sir Camden is disoriented and momentarily **confused**. This is a Condition applied to the character.

No, but he spots a gap in the hedge further along. This Detail gives the character another way to continue the chase.

No, the horse shies away from the jump. There is no and/but qualifier so no Condition or Detail is added.

No, and his horse rears up, throwing him to the ground, causing an **injury**. This is a Condition.

Who chooses Conditions & Details?

Anyone can suggest a Condition or Detail that they feel is appropriate to the action taken and result achieved. Usually the player that rolled the dice and the Narrator will work together to come up with a suitably dramatic effect. But really, anyone at the table should throw in whatever cool idea they have.

The Narrator always has final say over what Condition or Detail is applied to a result.

When should I use Conditions?

Like all qualifiers, it depends on situation. In the examples above, Conditions are applied to the acting player when things don't quite go right for them (**Yes, but** / **No, and**). The Conditions make life a bit more difficult for the character because of the minimal success or outright failure.

You can also apply Conditions to the target of an action, when things are going right for your character. If you are debating with a bureaucrat and get a **Yes, and** result you might apply the **confused** Condition to the target. If you attempt to outrun an enemy and get the **No, but** result they might

catch up with you, but have the **tired** Condition. Applying Conditions in this way will likely give player characters an advantage later in the scene.

When should I use Details?

Apply Details when the action is likely to change the scene or environment in some way. This might be a change in the power dynamic of the scene ("**Yes**, he leaps the hedge **and** he catches up with Lord Kane."); or a change in the physical environment ("**No, but** he spots a gap in the hedge.").

Details are often applied when the acting character gains some advantage (**Yes, and** / **No, but**). They can be used to great effect, however, to make situations more exciting;

"Do you swing across the room on the chandelier? **Yes, but** candles fall loose and set fire to the tavern."

Details can provide instant or on-going effects, depending on the circumstances. A gap in the hedge can be used immediately to continue the chase; a burning tavern will continue to be a hazard until someone puts the fire out!

Modifiers

Sometimes circumstances, equipment and skill will make actions easier or harder. Modifiers change the number of dice you get to roll when taking action.

Making Things Easier: Roll an additional die for each Descriptor, piece of Gear, Condition or Detail that provides some advantage to the action being taken. The result is the single best (not necessarily highest) die roll, as the player chooses.

*In the woods, Sir Camden tries to track Lord Kane. You point out that the knight is a **good hunter**, so you get an extra d6. Rolling 2d6, you score a 5 and a 4. Keeping the 4 it is decided that after a brief search Sir Camden finds Lord Kane's tracks and follows them to a sinister citadel...*

Making Things Harder: Roll an extra die for each Descriptor, bit of Gear, Condition or Detail that makes the action harder. The result is the single worst die roll.

*Captain Vance decides to run to a near-by jeep. The Narrator points out there is **no cover** between Vance's hiding spot and the vehicle. "Does Vance get to the jeep uninjured?" You roll 2d6, scoring a 3 and a 5. You must accept the 3 and Captain Vance is **injured** as he reaches the jeep...*

Cancelling Out: One beneficial die cancels out one hindering die, so you will never be rolling 'negative' and 'positive' dice at the same time.

*Later in his quest, Sir Camden must scale a **sheer** (-) cliff. The knight is **strong** (+) and has a **rope** (+). Overall, this means a single bonus to the action (the sheer cliff and the knight's strength cancel each other out, just leaving the rope). You roll 2d6, scoring a 3 and 6.*

Example of Modifiers

*Captain Vance hurtles along in the jeep, when a guard tries to drag him out through the window. "Will Vance shake the guard off?" It is **hard** (+) to drag Vance out the window, but he is **wounded** (-) and **surprised** (-), and the attacker is **very strong** (-). In total you must roll 2 penalty dice. You roll 3d6 scoring a 2, 4 and 3, and must take the worst result, the 3. The guard wrestles Vance out of the jeep.*

Other types of rolls?

FU has no such thing as 'opposed rolls' or 'contested actions', 'damage rolls' and 'rolling to hit'. The beat the odds roll is the only kind of roll used in FU, whether you are trying to drive a car through a crowded mall, arm wrestle a giant, or shrug off the damage caused by a stray bullet.

How do "opposed" actions work?

For a start, only players ever roll dice. You begin by factoring in all the bonuses (+) and penalties (-) that apply to your character. Then you take stock of all the factors that would apply to the opponent, and apply those into your roll too. Is the opponent weak? You get a bonus die. Is the opponent a world champion arm wrestler? You factor in a penalty die. And so on, until everything is factored in. When you know how many bonus and/or penalty dice you have, roll. If the result is an even number, you win the contest; if the final result is an odd number, your opponent has the advantage.

Dialing in on Your action

Sword fights, political debates, space races, international wars, arguments and gun battles are all resolved using the beat the odds roll. The key is to dial in or out of the action through the kind of questions you attempt to resolve. You can fight a dramatic sword fight and exchange a series of blows by asking "Do I hit the Count De Montief?". But you could also resolve the entire fight with a single roll by asking "Do I defeat the Count De Montief in a duel?". Or, take it to the next level and ask "Do my men-at-arms storm the Count De Montief's castle?" Adjust the dial as necessary!

Option: Matching Dice

Rolling doubles, triples or quadruples can make a success much better or a failure far worse. If your result die has a match the effects will be much more dramatic. You may add one "and..." statement for each matching die. If the action is failed this statement should make the situation worse. If the action is a success the additional statement(s) should make the situation even better.

*For example, Sir Camden faces Lord Kane's henchmen. "Will Sir Camden defeat the henchmen?" He is injured and outnumbered so you will roll 2 penalty dice. You roll and score 3, 3, and 2. You must take the worst result - the double 3! Normally this would be a "**No...**" result, but the matching 3 turns it into a "**No, and...**". If you had rolled triple 3 the result would have been "**No, and..., and...**"!*

FU Points

FU Points are a resource that you spend to improve a character's chance of success at an action. They can be used in two ways;

Bonus Die: Spend a FU Point before a beat the odds roll to add a single bonus die. This works like any other bonus die. You can add as many bonus dice as you have FU Points, but they must all be declared at the same time.

Re-roll: Spend a FU Point after a beat the odds roll to re-roll a single die. The second result must stand - you cannot re-roll a re-roll. You can re-roll as many dice as you have FU Points, but you must declare them all at the same time, before the first die is re-rolled.

You can spend multiple FU Points on any given action, and for either or both effects. It is completely within the rules to spend a FU Point to add a bonus die before a roll, then another FU Point to re-roll a die afterwards.

Back at HQ, Captain Vance tries to convince General Wallace to deploy the Rocket Troops under his command. Vance doesn't have much going for him in this situation, in terms of Descriptors, so you decide to spend 2 FU Points on the roll. You roll the basic die, plus the two bonus dice, getting a 1, 1 and 3. Not happy with this, you spends your last FU Point on a re-roll. You pick up one of the 1's and throw the die again...

Earning FU Points: FU Points are earned during play for doing cool stuff and roleplaying your character. Whenever you do something that stops play and makes everyone go "Wow!", or laugh out loud at your antics, or anything else that everyone thinks should be rewarded, you earn a FU Point.

Starting FU Points?

The number of FU Points you begin a game with should be discussed before play begins. The more FU Points players begin with, the more easily they will achieve successes. If playing games of high adventure or over-the-top action, it would be reasonable to begin with 2 FU Points. Super-powered heroes might begin with as many as 3 FU Points. For grittier games each player might only begin with 1 FU Point, or even none.

Can I give / share FU Points?

That is up to you and your group. The default is "no", but...

Do Narrators get FU points?

Usually, no, but they might allow a powerful villain or monster to have one, two or three.

Other ways to earn FU

You might like to change the way you earn FU Points. You might earn them for dealing the killing blow to monsters, achieving your character's goal, or rolling multiple 1's or 6's.

This is a really good way to change the tone or style of the game. Want to play a dungeon crawl? Reward FU for killing monsters. A gritty dystopian game? Reward FU when the characters lose out to The Man. Decide if these are the only ways to earn FU, or if they are in addition to the normal roleplaying rewards. This decision will also have a dramatic effect on the tone of play. See what you can do with it.

Other ways to use FU

Play around with FU Points. Experiment, or adjust the ways you use them to suit your gaming group or the type of story you are playing. Here are some suggestions;

FU as Health

Rather than having a varying and changeable number of FU points, every character begins with 3. They can be spent as normal, but can also be lost when the character suffers physical or mental stress (injuries, fatigue, fear, etc). FU in this instance can be refreshed (brought back up to 3) by roleplaying out a (non-dice rolling) scene with another character that reveals something about your relationship.

Re-Roll Everything

Spend a FU point to re-roll all your dice. This is an all-or-nothing thing, so you can't keep a couple of good results and roll the rest. Use this variant instead of the normal re-roll rule.

Flip a Pip

Spend a FU Point to adjust a single die up or down by one pip. Spend multiple FU points to adjust a die multiple pips. This option is more reliable than a re-roll as you will always be able to turn a "no" into a "yes". If you used this variant the normal re-roll rule should not be used.

Use a Prop

Spend a FU point to turn a prop into an item of Gear for the duration of the scene.

Stunts and Powers

Give characters special abilities, skills or powers that can only be used by spending a FU Point. These should be more powerful than Descriptors - make them break the rules or give a superhuman knack, like the ability to fly or read minds, teleport, or whatever.

Taking a Hit

Instead of rolling, declare you are "taking a hit". All the dice you should have rolled are treated as if they rolled 1's (yes, if you are holding 5 dice, they count as five 1's!). In return for your suffering you earn a FU Point.

ACTION SUMMARY

① ## SET THE SCENE

Where does the scene take place? Who is there? What do they want? Do you need to break down into turns?

② ## ACT

Roleplay your character and describe what is going on. Push toward the objective.

③ ## ASK A QUESTION

When you need to resolve a conflict or complete an action ask a closed question (e.g. "Do I succeed?")

④ ## FACTOR IN MODIFIERS

+1 bonus die for every Descriptor, item of Gear, Detail, Condition or other feature that makes the action easier.
+1 penalty die for every Descriptor, item of Gear, Detail, Condition or other feature that makes the action harder.

⑤ ## ROLL

Roll all your dice. The result is the single best die (if rolling bonus dice) or single worst die (if rolling penalty dice).

⑥ ## DESCRIBE RESULT

Use the die result to describe how the conflict or action turned out. Apply Conditions or Details as necessary.

NARRATOR

Following is some simple, straightforward advice for Narrators. It is all fairly generic because all the specific stuff is going to relate to the genre, tone and style of game that you and your players choose to play.

Talking is good

Start your game with a conversation. Talk about what players want out of the game, what you want, and where those ideas overlap. Those overlaps are likely where everyone is going to have the most fun. At the very least you should work together to establish the genre and tone of your shared story. Talk about this stuff too, so that everyone is clear of the specifics (there is a world of difference between Gothic horror and splatter films, for example).

Talk during the game too. Encourage players to share ideas and give input into scenes, objectives and the challenges characters face. If you need to clarify ideas, themes or issues then do that.

Listening is good

If there is going to be talk there needs to be listening. Listen to your players and the things they tell you, either in conversation or when they do things with their character. Do stuff that relates to the Descriptors written on the player's character sheets, because that is what they think is cool.

When playing

When running games don't plan too much ahead of time. The dice rolls are going to direct a lot of the action, and you and the players will fill in the gaps by applying Conditions and Details. Here are some tips to keep things moving and help you enjoy the game as much as the players do.

Keep things simple: Do not complicate your job by introducing lots of sub-plots or convoluted twists. Things will get all messed about by themselves and the story will run off on tangents that you never dreamed of.

You are not the enemy: this may seem obvious, but is worth stating. Your role is to help guide the story in interesting directions, not to kill everyone. You can give players hints and ideas if you think this will lead to a better story. Sometimes you will portray the adversaries, and are expected to do so vigorously but fairly. Other times you will get to be an ally, companion, or peer, and once again you should be true to the spirit of the game.

Say "Yes": if players make suggestions or ask questions it is probably because they are interested in what is going on. They probably have a cool idea to introduce to the story. Encourage this and confidently say "yes" to requests. This doesn't mean you should let players get anything they want – but you should let players introduce elements into the story when the time is right.

Make rolls meaningful: Every time you call for a die roll it should mean something interesting is going to happen, NO MATTER THE RESULT. Don't have players make rolls if the result is not important to the story, or if failure will stop the momentum of the story.

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3 Questions to frame your game

When you begin a game talk with the players about their expectations. Try to answer the following three questions;

What will characters do?

Do players want to kick in doors, kill monsters and take home piles of treasure? Do they want to feel like epic heroes? Or the underdogs, struggling against ridiculous odds?

How do players want to feel?

Do the players want to feel like they are changing the world? Like their character is gaining in wealth, prestige or power? Or do they want to feel like their backs are against the wall and their lives constantly at risk?

What is the Narrator's role?

What kinds of challenges, encounters and situations are you going to present the characters in order to achieve the above? Do you need to ensure every challenge is accompanied by a generous reward? Are you going to make every fight hard but fair? Will you be relentless in the pursuit of the antagonist's goals?

Answer these questions and everyone at the table will be clear on their role in the coming adventure.

Recovery

During games characters can suffer injuries, become physically or mentally stressed, and be afflicted by a range of other Conditions. Conditions are always recovered at a time and/or rate appropriate to the story. This is usually with the passing of time, but does not have to be. A good rule of thumb is that one or more Conditions can be removed/recovered between scenes, though this will depend on the timing of such encounters.

Rewards

Reward players for good roleplaying and achieving goals by giving them FU Points. You may also reward them for a variety of other reasons, as your group decides (see the sidebar on page 12). FU Points can be used to improve a characters chance of success and are therefore a great immediate, tangible reward. You don't have to be the only one at the table offering rewards, though. All players should speak up when someone has done something cool, funny or awesome, and reward a FU Point.

How much, how often? Be generous with your rewards, as the positive reinforcement of earning FU Points will inspire them on to greater acts of heroism, spectacle or depravity, as the case may be. Also, take into account whether this will be a "one off" game, or a part of an ongoing story or campaign - players are likely to burn through FU Points faster in a singe session game and will need their resources replenished faster.

Characters & Obstacles

All the characters, monsters, traps, villains, terrain features, creatures and obstacles that are encountered during a story are defined in much the same way as characters. You are not confined by any rules or restrictions when creating characters or obstacles, the only thing you must do is make them entertaining and interesting.

The Bowl

One technique for rewarding FU Points is to place a bowl of beads, chits or tokens in the centre of the table. Each bead is a FU Point. The Narrator can tell players to "take one from the bowl", and other players can reach in when it is appropriate to reward a player, by passing a bead from the bowl. This requires trust between players and Narrator, but makes the running of the game very smooth as no-one has to stop and ask; "Does that deserve a FU Point?"

Advancement

FU is not a game about "levelling up". While characters might have a variety of experiences and learn from them, the real advancement comes from the changing story and/or world.

If appropriate, players can change one Descriptor between game sessions. This alteration should relate in some way to the experiences and story their

character just participated in. Gear can be changed between sessions at the Narrator's discretion.

Goals might also change from game session to game session. Give players time to consider their goals at the start of each session and let them adjust or change them as necessary.

Tracking obstacles

Use sticky-notes or index cards to record details about your characters, monsters and obstacles. Write down Descriptors, Gear and other info. As they suffer Conditions, record those on the card.

Use index cards to record important terrain features, too. Write down any Descriptor(s) pertaining to the feature so players can take them into account as they plan their actions.

What do I share with players?

Some groups play open, making no secret of the Descriptors and details of creatures and monsters. Other groups (and/or Narrators) keep this information hidden from players. Both options provide for different styles of play.

Playing an open table means everyone is clear about what is going on, what opportunities exist for cool scenes and actions. Players can see what Gear, Conditions and Descriptors are "in play" and incorporate them into scenes.

Keeping the details of villains, traps and other obstacles from the players will push them to test their enemies, explore the environment, and try different things. They can manoeuvre themselves and situations in directions they think will be advantageous. It is always satisfying to be rewarded with bonus dice for accurately guessing an enemy's Descriptors.

RACE TO THE TEMPLE OF TOT

Tennessee Smith, famed explorer, has finally got a solid lead on the whereabouts of the ancient Idol of Tot, an object of reported supernatural power. Unfortunately, Smith's arch enemy Giles Fishburne is also on the trail of the Idol, and has thrown his lot in with the Nazis!

This short adventure will get you into the action quickly. It illustrates one way you might prepare your own adventures, adversaries and obstacles. Use the pregenerated characters presented at the end of the adventure. *Race to the Temple of Tot* consists of a series of set-piece encounters that you can use, rearrange and ignore at your leisure. Remember that beat the odds rolls will lead to all kinds of interesting twists and turns and once the characters set out on the adventure anything is possible!

Before you begin

Before starting play have a quick discussion about the tone and style of the game. The scenario is classic pulp - over the top action, outrageous villains and larger than life heroes. Make sure everyone is on the same page here - talk about what makes this genre cool and perhaps point out examples of the genre (*Indiana Jones*, *The Mummy*, *The Rocketeer*) and what parts of these you enjoyed.

Read the flavour text above (the stuff in italics) and get everyone at the table to throw around some ideas of cool stuff they would like to see happen during the adventure. Note it all down - when things slow, or if you get stuck for what to do next, chuck one of these ideas into the mix!

Scenes

The scenes presented here have a description of where the action takes place and suggest Descriptors you or the players might incorporate into the action. The italics set up the action of the scene and the objective. Paraphrase the details for your players.

Challenges

The challenges and adversaries in this adventure are recorded in boxes with relevant Descriptors, Conditions and Notes. These are to guide you and do not have to be used. Your own cool ideas should always trump anything written here!

Escape the Bulak Market

Scene: Central Asia - a bustling market in the city of Bulak - Midday. Tall stone and mud-brick buildings with narrow arched windows surround the central market; stalls and cafes, bars and emporiums run off in all directions along winding, narrow streets.

Descriptors: Crowded streets, Exotic goods.

The characters have just acquired a map to the Temple of Tot. Unfortunately, Nazi goons have arrived and want the map, too. There are a lot of goons, and while the characters could fight them, it might be easier to flee. Do the characters escape?

NAZI GOONS	
Descriptors:	Lots of goons, Beefy Aryans, Not too bright
Gear:	Noisy Sub-machine guns
Conditions:	☐Confused, ☐Trapped, ☐Slowed, ☐Out of Action

Notes: There are a number of goon squads equal to the number of characters.

What can go wrong? The characters are captured; The map is lost.

Translating the Map

Scene: A dark coffee lounge, cafe or back room, somewhere in the city of Bulak. The smell of strong coffee and exotic food permeates the room.

Descriptors: Private.

Tennessee Smith and his companions have the map but must now translate it, puzzling out the strange symbols and markings. Do they translate the map?

TRANSLATING THE MAP	
Descriptors:	Ancient glyphs, Brittle paper
Conditions:	☐Torn, ☐Ruined, ☐Smudged, ☐Burnt to a crisp

What can go wrong? The map is damaged; The characters misread the map; They cannot read the map and must get help from an expert in ancient languages.

The Gou Zou Gorge

SCENE: The majestic Gou Zou Gorge, half a mile deep and crossed by a single iron girder railway bridge. Wide open plains lie on either side of the gorge and the Kow Mountains lie in the distance.

DESCRIPTORS: Open plains, Impassible Gorge.

The characters follow the map to Gou Zou Gorge, by car or horse back. Giles Fishburne is approaching fast, aboard the German dirigible Der Vogel. Do the characters cross the bridge safely? Do they keep their lead on the Germans?

NAZI BIRD TRUPPEN

DESCRIPTORS:	They Fly!, Agile
GEAR:	Delicate Flying Harness, Deadly Stick Grenade
CONDITIONS:	☐Confused, ☐Grounded, ☐Slowed, ☐Out of Action

NOTES: There are a number of Bird Truppen equal to the number of characters.

GOU ZOU BRIDGE

DESCRIPTORS:	Wide but narrow
CONDITIONS:	☐Rickety, ☐Blown all to hell

NOTES: You know you must introduce an approaching train, right?

WHAT CAN GO WRONG? The bridge is destroyed; The map is lost; the characters are captured.

The Temple

SCENE: An ancient temple fashioned into the side of a mountain. Grand statues of sinister looking gods and daemons line the walls. Dust covers everything. The tunnel leads deeper into the mountain.

DESCRIPTORS: Dark, Silent.

The characters must penetrate the heart of the temple, but the map warned of nefarious traps and terrible guardians. Do they get past the traps and guardians?

NEFARIOUS TRAPS

DESCRIPTORS:	Hidden, Deadly
GEAR:	Poison Darts, Rusting Spears
CONDITIONS:	☐Disarmed, ☐Set-off, ☐Revealed

NOTES: Challenge characters with one or two traps. Tell them the passage is trapped, but don't tell them how, or where the traps are until they are sprung!

STONE STATUE GUARDIAN

DESCRIPTORS:	Big, Heavy, Slow, Relentless
GEAR:	Heavy Stone Weapons
CONDITIONS:	☐Damaged, ☐Off balance, ☐Slowed, ☐Out of Action

NOTES: There is one Statue Guardian for every two characters. The large, heavy weapons can strike multiple characters at once.

WHAT CAN GO WRONG? Characters cannot get past traps; characters are injured by traps.

The Idol Chamber

SCENE: A large stone chamber ingeniously lit by mirrors reflecting sunlight. The Idol of Tot - a golden statue of a seven-headed monkey - sits on a stone plinth in the centre of the room.

DESCRIPTORS: Large bronze mirrors.

The characters enter the chamber of the idol, only to find that Giles Fishburne and his Nazi goons are here too! Do they defeat Giles and escape with the Idol?

GILES FISHBURNE

DESCRIPTORS:	Smart, Arrogant, Sword fighter
GEAR:	Polished Sabre
CONDITIONS:	☐Confused, ☐Injured, ☐Slowed, ☐Out of Action

NOTES: Giles is a greedy, arrogant villain, but he isn't stupid. If things start looking dire he will attempt to escape, make a deal and/or double-cross anyone in his way. He has no loyalty to the Nazis!

Characters

Four pre-made characters can be found on the next page. They are each examples of classic pulp character archetypes. Players may tweak or adjust them at the Narrator's discretion, before play starts, perhaps changing a Descriptor or two, or switching out an item of Gear. Before starting the game each player should define one or two relationships, describing how the characters know each other. A quick and easy way to do this is for everyone to describe how they know the character to their left.

TENNESSEE SMITH, DAREDEVIL EXPLORER

DESCRIPTORS:	Nimble, Level Headed, Use Bull Whip, Afraid of Heights
GEAR:	Bull Whip, Worn Leather Jacket
DRIVES:	Find the Idol of Tot
CONDITIONS:	☐Angry, ☐Scared, ☐Tired, ☐Trapped, ☐Blinded, ☐Hungry, ☐Dazed, ☐Injured, ☐Dying

Tennessee Smith is a mild-mannered professor of history, but in his spare time he travels into the wilderness in search of lost artefacts and treasure. Ruggedly handsome, he always seems to keep his cool, no matter how much danger he is in—and he tends to get into a lot of it.

RELATIONSHIPS:

NOTES:

HARVEY REED, RETIRED BOXER

DESCRIPTORS:	Strong, Thinks-on-his-Feet, Boxer, Ugly as Sin
GEAR:	Roll of quarters, Poor fitting suit
DRIVES:	Look out for Tennessee Smith
CONDITIONS:	☐Angry, ☐Scared, ☐Tired, ☐Trapped, ☐Blinded, ☐Hungry, ☐Dazed, ☐Injured, ☐Dying

Harvey Reed is a recently retired champion boxer. Finding the sedentary life a little too boring he has joined his old friend Tennessee in search of adventure.

RELATIONSHIPS:

NOTES:

JIMMY SWEET, PLUCKY KID

DESCRIPTORS:	Quick, Smart-aleck, Underestimated, Young
GEAR:	Noisy Firecrackers, Dirty Baseball Cap
DRIVES:	See the 7 wonders of the world
CONDITIONS:	☐Angry, ☐Scared, ☐Tired, ☐Trapped, ☐Blinded, ☐Hungry, ☐Dazed, ☐Injured, ☐Dying

Jimmy Sweet is a happy-go-lucky kid who has never had anyone to rely on but himself. He is wiry, tough and quick, with a cheeky attitude that frequently gets him into trouble. Jimmy stowed away on a tramp steamer with the intention of seeing the world and making his fortune.

RELATIONSHIPS:

NOTES:

OCTOBER JONES, GIRL REPORTER

DESCRIPTORS:	Beautiful, Witty, Good Memory, Curious
GEAR:	Trusty Camera, Thick Notebook
DRIVES:	Get the scoop on the real Tennessee Smith
CONDITIONS:	☐Angry, ☐Scared, ☐Tired, ☐Trapped, ☐Blinded, ☐Hungry, ☐Dazed, ☐Injured, ☐Dying

October Jones is a reporter and adventurer, afforded a great deal of freedom by her father's immense wealth. Beautiful, intelligent and spoilt she is a woman used to getting what she wants.

RELATIONSHIPS:

NOTES:

APPENDIX - DESCRIPTORS

This list is by no means exhaustive, but it's a good place to start. Each entry lists the kinds of things a Descriptor might be an advantage or hindrance for, which makes it a handy reference for both players and Narrators.

Body Descriptors

Agile: helpful when dancing, leaping, doing gymnastics, crawling through tight spaces and balancing.

Ambidextrous: great when shooting two guns at the same time, or doing slight-of-hand magic tricks.

Blonde: good for getting people to underestimate you, not good if you spend too much time in the sun.

Fake Orange Tan: great for passing as an aging celebrity, and for drawing attention to yourself.

Furry: useful for resisting cold weather, and living in the woods.

Handsome: useful for flirting, selling stuff, getting roles on T.V., modelling, and being popular.

Huge: good for looking menacing, reaching high places, acting like a body builder, or getting stuck in small spaces.

Poor Constitution: a hindrance when long distance running, resisting damage, performing feats of endurance, and healing.

Quick: handy for ducking to and from places, slight-of-hand, dodging and other actions that require speed of action.

Razor-sharp Claws: great for slicing up enemies, cutting vegetables and maybe climbing trees.

Short: a pain for reaching the top shelf, but useful for crawling under low objects and getting lost in a crowd.

Strong: useful for lifting, carrying, smashing and throwing things. Wrestling and avoiding being crushed might also be aided.

Tall: good for reaching the top shelf, climbing, and seeing over other people's heads.

Thin: handy for squeezing into places and clothes, hiding behind poles, and performing on the catwalk.

Vigour: great for resisting poison, long distance running, and other feats of endurance.

Weak: a pain when lifting, carrying, smashing and throwing stuff.

Webbed Feet: great for swimming, but terrible when buying shoes.

Mind Descriptors

Absent-Minded: good for being distracted, but a problem when remembering where you left the keys, or that you just pulled the pin from a hand grenade.

Book-Smart: great when doing exams, knowing math formulas, remembering dates in history, and generally getting into Law at Harvard.

Computer-Wiz: good for programming, fixing your laptop and getting into PC vs. Apple flame-wars.

Dim-Witted: a problem when listening to jokes, recognizing a trick, or generally keeping up appearances in social settings.

Empathetic: good for reading peoples emotions, doing psychological evaluations, and knowing how to comfort distressed people.

Focused: good for staying on task, not getting distracted, and looking serious.

Lateral Thinker: handy for problem solving, and approaching issues in new or unusual ways.

Mathematician: great for doing sums, solving equations and doing your tax.

Observant: great for spotting hidden clues, noticing details, doing find-a-words, and reading body language.

Orator: good for public speaking, debating and getting people to see your point of view.

Slow: a pain when trying to understand plans, or learn new things.

Tactician: great for planning battles, remembering military history and quoting Tsun Tsu.

Uneducated: a pain when reading, doing math, remembering important dates in history and doing any school-type tests.

Wise: handy for sprouting proverbs, giving advice, putting unrelated clues together, interpreting people's reactions, and saying 'I told you so'.

Witty: good for making funny comments, being charming and / or entertaining, and always knowing the right thing to say.

Edge Descriptors

Acrobatics: great for joining the circus, leaping through narrow gaps, and doing impressive flips.

Arcane Knowledge: good for identifying mystic artefacts, recognizing the presence of evil magic, and reading ancient scrolls.

Courage: handy when seeing something scary, telling your wife you forgot your anniversary, and attempting other dangerous acts.

Driving: great for car racing, car chases, and passing your driving exam.

Fencing: good for sword fighting and other civilized forms of melee.

Good Memory: handy for remembering names and faces, vital clues, and mathematical formulas.

Hunting: good when tracking and stalking, looking good in camouflage, and knowing what an angry rhinoceros sounds like.

Keen Sight: great for seeing a long way or even doing stuff by moonlight.

Linguistics: good for speaking one (or more) foreign languages and generally communicating with others.

Magic: great for knowing the mystic arts, casting spells, or acting like a stage magician.

Medicine: good for performing operations, diagnosing illness, and administering first aid.

Nasty Bite: great for really hurting someone in combat, chewing your own arm off, or winning a pie eating contest.

Rich: handy for buying luxury sports cars, getting invited to exclusive parties, and bribing city officials.

Wrestling: good for fighting unarmed combat, and pinning opponents to the ground.

Flaw Descriptors

Blind: a pain when doing anything that requires sight, such as shooting, navigating an unfamiliar space, or painting.

Brave: good for charging into mortal danger, acting foolhardy, and getting into deep trouble.

Clumsy: a problem when carrying a valuable vase, visiting an antique store, or trying to cross a booby-trapped room.

Greedy: a pain when resisting the urge to steal, lie, or in some other way keep or obtain wealth.

In-Human Appearance: a hindrance when trying not to get noticed, avoiding attention, or finding a pair of pants that fit just right.

Missing Leg: a problem when running, climbing, or performing any other activity that involves movement, without prosthetics or a wheel chair.

Old: a pain when trying to look cool, climb stairs, use a computer, or be positive about your health.

Poor: a hindrance when wanting to buy food or clothes, or trying to get into an exclusive party.

Poor Sight: a pain when trying to recognize someone or thing, driving at night, or noticing visual clues.

Primitive: a problem when using mobile phones, cars, and door bells, as well as interacting at more civilized social occasions.

Smelly: a hindrance when trying to impress people, or hiding from wild animals or trackers.

Wanted: a pain when trying to keep out of trouble, or needing something from your apartment.

Young: a problem when trying to get into clubs, be taken seriously by adults, avoid school, or see over the dash in a car.

NAME

CONCEPT

BODY

MIND

EDGE

FLAW

GEAR

DESCRIPTION

DRIVES

WHAT DO YOU WANT?

WHAT IS STOPPING YOU?

WHAT WILL YOU DO?

RELATIONSHIPS

CONDITIONS

- ☐ Angry
- ☐ Trapped
- ☐ Dazed
- ☐ Scared
- ☐ Blinded
- ☐ Injured
- ☐ Tired
- ☐ Hungry
- ☐ Dying

NOTES

FU POINTS

THE ODDS

ROLL	RESULT
6	Yes, and...
4	Yes...
2	Yes, but...
5	No, but...
3	No...
1	No, and...

THANKS!

Thank you for downloading, reading and / or playing **FU: *the freeform, universal roleplaying game***.

I also want to send a huge *"Thank you!"* to everyone who has written to offer feedback, been involved in the community, created "Fan Made FU" supplements or worked to translate the game and share it with international communities. Your enthusiasm and encouragement have been hugely appreciated over the last decade. I never imagined that I would still be writing about FU or talking to keen fans ten years after I bashed it out as part of National Game Design Month. It blows my mind!

Those of you who have been following along know that this weird little game has been a continual work in progress and I have been promising more. For those of you new (or returning) to FU, there are a bunch of articles, clarifications and new ideas to be found at www.FreeformUniversal.com, and a thriving community of fans on facebook (link below). There is a beta-version of a second edition currently available and very soon I will be releasing a revised version of **Freeform Universal**, which takes the rules in this document and updates them a little to improve clarity and speed of play. Below are a bunch of links to get you hooked into the FU community and my other games and projects.

Once again, thank you so much for your continuing support and enthusiasm.

GET THE NEWSLETTER

Join the Peril Planet mailing list to stay up-to-date with news about *Freeform Universal* and other games.

http://perilplanet.com/newsletter/

CHECK OUT THE 2ND ED BETA

Articles and updates on all my games - including the 2nd edition beta - can be found at Peril Planet.

http://perilplanet.com

JOIN THE COMMUNITY

Join like-minded folk, share cool ideas and discuss FU in the *Freeform Universal* Facebook group.

https://www.facebook.com/groups/freeformuniversal