# SKILLS GUIDE

SKILLS SUPPLEMENT

GENESYS FOUNDRY

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Document Version 1.1

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# INTRODUCTION

**H**ave you ever found yourself in a situation where the Game Master had no idea what would be the difficulty for a check you want to attempt? After rolling the dice pool for a check, have you ever ended up with symbols you had no idea how to spend?

Sure, the **Genesys** Core Rulebook has arrays of spellcasting check difficulties and explanations of how to spend these ⋀ in combat, but what about when a character is trying to ascend a cliff, track a creature that hides in the forest, or plan a faster than light course?

This document aims to give solutions to all these situations. Inside these pages, you will find sample difficulties, circumstantial modifiers, and ideas on how to spend symbols for a vast array of skill checks.

## HOW TO USE THIS BOOK

### USING CHARTS AS A GUIDELINE, NOT STRICT RULES

While this document offers multiple charts and options to spend symbols, they are guidelines. There are limitless ways of spending dice symbols and you should not limit yourself to what is suggested here. Different situations will offer out-of-the-charts possibilities and you are encouraged to be original with how you spend symbols.

The **Skills Guide** was designed to serve as a backup for when people around the table are running out of ideas. You do not want that ❀ or ♤ discarded due to lack of inspiration. In that case, open this document and quickly look up a suggestion. You should not refer to this book every time you roll the dice. That would break immersion and interrupt the flow of the game.

### CHARTS PRESENTATION

All the charts follow the same structure. The difficulty tables will show suggested difficulty based on the task at hand. The Modifiers and Spending Symbols tables will feature both the dice types, such as ◻, and the dice symbols.

The tables only show one of each symbol. This is to let the GM decide the cost of these effects. For example,

### WHO SHOULD USE THE SKILLS GUIDE?

This document is useful to both GMs and players as it offers options regarding skill use and spending symbols. GMs also benefit from guidelines for setting difficulties, as well as using skill challenges. This document gives options for every skill from the **Genesys** Core Rulebook and therefore fits any setting you play. You will also find new optional rules, such as Skill Challenge, Story Roll, Enchanting, Starvation, Gambling, and more. Finally, this document gives guidance in selecting skills when creating a setting, including designing new combat, knowledge, and magic skills.

if in the suggestion it says that a specific outcome costs ⋀, the table will not indicate how many ⋀ have to be spent. This is up to the GM.

### EXAMPLES

For each subskill presented within this document, there will be at least one example describing a situation, the symbols generated by the roll and how they are spent.

### SUBSKILLS

When you look at what a skill can do in the Skills Chapter of the **Genesys** Core Rulebook (starting on p. 52), you realize that a single skill can do a multiple things. For example, the Athletics skills is used to climb, swim, jump or run for an extended period of time.

For ease of organization, the **Skills Guide** introduces a new term: Subskills. Subskills are merely a way to organize the different ways of using a skills. They do not affect game rules in any way. Whenever your character is using a subskill, let's say Swim, they still use their Athletics skill as described in the core rules.

# Keep it Narrative

## Thinking outside the box

When rolling for a skill check, you might be tempted to use symbols strictly for the outcome of that specific action. So when making an Athletics check to swim to get to the shore after your character jumped off a sinking boat, you are naturally trying to come up for ways to spend your symbols on how your character managed to swim. But you should keep in mind that the Narrative Dice System allows symbols to control the narrative behind the intended action. After all, there are only a few different ways to swim.

In this example, negative symbols such as ⬡ could mean that the wind suddenly rises, creating higher and stronger waves. A ⨂ could mean that the character's bleeding wound would attracted a shark. A ⋀ could mean that your character managed to hold onto a floating wooden board, allowing them to stay afloat without exhausting themselves. A ❂ could be spent to make a usable first aid kit from the boat wash up on the beach. All these do not refer to the character's actual swimming prowess but are still valid narrative choices. Remember that both players and the GM can make narrative choices, and that those choices make **Genesys** more lively.

Examples presented in this document will also features some of these added narrative effects to demonstrate how spending symbols can add to a scene beyond mechanical benefits or penalties.

## All about the details

Another way to spend symbol is simply to control how the scene happens. Adding details based on the symbols are a great way to make a scene memorable even though spending symbols provided neither benefits nor setbacks.

Let's say you are playing an elven archer defending a stronghold besieged by orcs. Your character is standing on top of the rampart when orcs breach the wall below and you want to get over there to offer support. You spend your action to shoot a nearby orc climbing up the stairs to you, killing them, and then you spend a maneuver to have your character move down the stairs. There is nothing fancy or spectacular about this. But you could always control the narrative by spending ⋀, stating that when the orc was shot dead, your character jumped on the orc's shield, sliding down the stairs while shooting at orcs in the background. Now this is a scene both players around the table, and their characters, will remember for a long time.

# New rules

This document aims to be as generic possible to fit into any setting and campaign. Still, new optional rules that is presented here.

## Skill Challenge

The skill challenge is a concept dating from the dawn of tabletop role-playing games. Basically, it means that a task requires more than one success in order to be achieved. In other game systems, this means the character automatically has to roll multiple times but since in **Genesys** it is possible to generate multiple successes on a same dice roll, it makes it even more interesting.

Using a skill challenge is appropriate for a check that is complex enough and/or when time is of the essence. A task like jumping is too simple to require a skill challenge. Fixing a broken computer during downtime,

even though it is a complex task, would not require a skill challenge since there is no consequence in having the character taking their time to accomplish the task.

If you are leaving orbit in your spaceship and are chased by enemy starfighters while the crew has to calculate an FTL course, having an Astrocartography skill challenge fits the situation.

Beside combat checks, there are few situations that benefit from attaining excess ❂. Therefore, it makes spending XP in the upper ranks less appealing for these skills. Skill Challenges make investing in skill ranks rewarding as these tasks will require a certain amount of ❂ to succeed. The more ❂ you generate, the quicker your character will accomplish the task.

When using a skill challenge, the GM should decide on a certain amount of ❂ required to succeed at the

task. This number is up to the GM but a good rule of thumb is two per ◆ or ⬢ in the dice pool prior to modifications from outside factors. Therefore, a difficulty of **Hard (◆◆◆)** would require six success to succeed. The ☼ rolled are cumulative over the rolls so if after a first roll, the character has generated ☼☼, they would need to generate four more ☼ over the course of the following checks to achieve a Hard skill challenge. If a check is a failure, each uncanceled ✕ reduces the amount of achieved ☼ toward the achievement.

### EXAMPLE OF A SKILL CHALLENGE

Dale and his team are under enemy fire and have to get through the hangar to take a vehicle for their escape. While his team are fending off enemy forces, Dale attempts to fix the damaged door control panel. The GM calls for an **Average (◆◆) Mechanics** skill challenge. Dale must obtain a total of 4 successes to fix that control panel.

After rolling once, Dale has generated ☼☼☼ toward the goal of 4. On the second attempt, he generates a ✕, decreasing the accumulated amount for ☼ generated by 1. He is now 2 successes away from succeeding. On the third check, he generates ☼☼ for a total of 4 and thus, fixes the control panel.

The other symbols should be spent normally on each roll part of the skill challenge. ⋀ and ⟁ are a great way to add tension as they can be spent to add ☐ and ◼, slightly modifying the challenge of each subsequent roll.

## STORY ROLL

A story roll is unique roll that you should only use when a character is facing a situation where there are no consequences for failing a check, no immediate threat nor time constraint and can attempt the task again and again until they succeed.

While the GM might be tempted to simply dismiss the need for rolling at all, doing so prevents skilled characters from shining—or unskilled character from making fools of themselves.

In these cases, you can avoid rolling the same check over and over until the character achieves success by making a single story roll. A story roll is always considered a successful one. The outcome of the roll is mostly to determine the other symbols, such as ⋀ and ⟁. When making story roll, cancel the symbols like you do on a standard roll. If there are any ✕ left, convert them into ⟁. These newly generated ⟁ can cancel and

be canceled by ⋀ like they normally do. This way, you will always end up with successful rolls with the possibilities of generating other symbols while still rewarding skilled characters. Excess ☼ on their side will be converted into ⋀.

### EXAMPLE OF STORY ROLL

Trisha and her crew are aboard their trading ship and are leaving atmosphere. They are preparing for their next stop and Trisha is calculating the FTL course.

The party is not threatened in any way and Trisha has all the time needed to make that calculation. Should she fail, nothing is preventing her from trying again, revising her calculations until she does succeeds.

While the GM could simply ignore the roll and continue with the story, or have Trisha roll until she succeeds, they decide to call for a story roll. Trisha rolls ✕✕⋀. The ✕ are converted into ⟁. One of them cancel out the ⋀, leaving the final result as ⟁. Since it is a story roll, it is still considered a success. Therefore, Trisha and the GM will interpret that roll as if she had initially rolled ☼⟁.

Another instance in which you can use the story roll is when a specific action is crucial to the story going and a failure would ruin the fun or adventure. Needless to say, this should be an exception as **Genesys** encourages a possible narrative outcome for the result of every roll, and failure is part of the game.

### A WORLD OF POSSIBILITIES

The narrative dice system is loved for offering more than binary results. But how many results are actually possible? Without counting the possibility of generating multiple instances of the same symbol, there are actually 24 different results you can obtain when rolling a check. (☼, ☼⋀, ☼⋀⊗, ☼⋀⊗, ☼⋀⊗⊗, ☼⟁, and so on.)

# GENERAL SKILLS

# ALCHEMY

## Brewing Potion

Character can brew potions by following the rules in the **Realms of Terrinoth** sourcebook, starting on page 113.

## Identify a potion

Sometimes, a character will find a potion or elixir while adventuring and there will be no indications of what that potion does. Not all potions that has the same effects have the exact same ingredients. Thus, even if an alchemist has successfully identified a Health Elixir in the past, it does not mean that they can recognize all such potions automatically.

### TABLE I.1—1: IDENTIFY A POTION MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| + ▢ | The character has access to an alchemist's lab. See **Realms of Terrinoth** page 100. |
| + ■ | The character do not have access to an alchemist's kit. See **Realms of Terrinoth** page 100.<br>The character only has a small amount of liquid to identify rather than a full dose. |

### TABLE I.1—2: IDENTIFY A POTION SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☀ | The character successfully identifies the kind of potion and its properties. |
| ✕ | The character fails to identify the potion. |
| ⋏ | Success:<br>The character benefits from a diminished version of the potion without altering the properties of the rest of it. The diminished effects are up to the GM, but numeric values such a number of healed wounds, rounds for which the potion last or added item quality, should be reduced by 1 or more points.<br>Failure:<br>The character still gets a hint about what is the potion purpose, such as "beneficial concoction altering the perceptions" or "malign potion affecting the respiratory system." |
| ⊛ | The character benefits from the full effect of the potion without altering it.<br>Instead of the potion the GM intended to be, the player may decide that the potion ended up being one of their choice, with a rarity equal or lower than the intended potion. |
| ⟳ | The character had to sample liquid to the extent where it diminishes the properties of the potion. If the potion was carrying a negative effect, such as poison, the character suffers its ill effect. Since the character did not drink the whole thing, the negative effects should be diminished.<br>The character is caught by stomach distress as the liquid was not meant to be drink, such as from special oil meant to be applied on weapon. They might suffer strain of be disoriented until the end of the current or next scene. |
| ⊗ | The character suffers the full effects from a potion with negative effects.<br>During the process, the character drops the potion and it breaks. |

While some of the ingredients might be guessed with the concoction's color, texture and scent, the best indicator is taste. Therefore, ultimately, the process of identifying will include tasting the liquid. Sadly, tasting an unidentified potion is a dangerous process as one does not want to drink poison. In addition, you do not want to drink much of the liquid to render it less effective from gulping half of the dose. A skilled alchemist would have determined much of the ingredients prior to tasting and a single drop is enough to identify its properties without altering its effects while a neophyte might have to drink more of the potion to identify it, making it less potent when being drank later.

It is also possible to identify a potion from only a small quantity of liquid that would be left in the vial, or alchemical oil on a weapon. This is generally used for investigation purposes.

## Difficulty

The difficulty to identify a potion or mixture equals to its rarity divided by 2, rounded up.

### EXAMPLE #1 OF AN IDENTIFY A POTION CHECK

Emerick's party just defeated a group or goblins that left Viliana, one of his companions, badly wounded. Looting the goblins, Emerick finds a potion but it is unidentified. Fortunately, Emrick is a skilled alchemist. He takes out his alchemist's kit and attempt to identify its properties.

Fortunately, the potion is a Health Elixir (see **Realms of Terrinoth** page 102). Since the elixir has a rarity of 2, the starting difficulty is **Easy (◆)**. As Emerick uses an alchemist's kit, he does not suffer from setback.

Emerick's player rolls the dice and obtain ✶ ✶ ⬙ ❂. By succeeding the check, the elixir is successfully identified. The extra ✶ has no use and is disregarded. The GM spends the ⬙ to have Emerick having drank more liquid than intended and the mixture will heal one less wound than it was intended upon consumption. Emerick spends the ❂ to benefit from the full effect of the potion, making him heal 5 wounds (or less if he already drank Health Elixir that session).

### EXAMPLE #2 OF AN IDENTIFY A POTION CHECK

Kataria is part of the count's guard. She takes part in an investigation regarding the murder of some noble at the court. Kataria is searching the deceased's quarters in hope to find a clue. Browsing to the noble's belongings, she finds a small wooden box which contains vials, some are full while others are empty. According to the noble's family, he was taking some medicine to treat a sickness. Kataria is a skilled alchemist and decides to analyze the last droplets of liquid inside one of the empty vials.

The medicine was replaced by poison earlier that day. Poison has a rarity of 5 so the difficulty is set to

**Hard (◆◆◆)**. Kataria is using the castle's laboratory to identify the liquid, adding ▢ to the check. There is only a bit on liquid in the vial, so the GM adds ■■ to the check.

The roll comes up with ✶ ✶ ⋏. Kataria can deduct that the vial contained poison. She spends the ⋏ to learn more about it and the GM tells her that one of the ingredients in the concoction is from a specific far away kingdom. Now this throws the spotlight on a delegate from that kingdom that is currently living in the guest quarters. Her investigation progresses as she closes with the murderer.

## Making a NPC do the Job

Sometimes a party will lack a character skilled in Alchemy or even an Intellect-based character and would rather bring the potion to someone that will identify the potion for them. In these case, the alchemist would charge the PCs 20 per potion.

To keep it simple, you do not have to make the alchemist roll the check and just simply consider that their roll succeeded without extra symbols to spend.

# ASTROCARTOGRAPHY

## GETTING YOUR BEARINGS

A system malfunction or hasty space jump can put a ship and its crew in a location they do not recognize. Being stranded in space is a dangerous situation as the crew might run out of fuel and supplies before they can reach a spaceport.

One can find one's position by observing the stars and studying star charts. Without proper equipment that can scan the character's surrounding, it is a formidable task to analyze the stars and find constellations.

### TABLE I.2—1: GETTING YOUR BEARINGS DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Average (◆◆) | The character has access to a computer and sensors that can lay out star maps for the character to analyze. |
| Formidable (◆◆◆◆◆) | The character has no mean to map the surrounding stars and has to reply on their eyes alone. |

### TABLE I.2—2: GETTING YOUR BEARINGS MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +☐ | The ship is equipped with the latest star charts. |
| +■ | The ship is in an unfamiliar location, making it harder for the character to interpret charts. |

### TABLE I.2—3: GETTING YOUR BEARINGS SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character can assess their approximate position in space. From there they can plot a new course. |
| ✕ | The character has no idea where they are. |
| ⋀ | The character's position is close to either a habitable or colonized planet, making their rescue less daunting. The character's is close to something they can use or salvage. Maybe there is an abandoned space station that could hold helpful information. |
| ❂ | Success: The character's position is close to a friendly world, where people are likely going to help them. Failure: The character is still lost but make an interesting discovery, such as a new planet with exploitable resources, meet a new species, or find precious information such as an enemy's research outpost. |
| ⎔ | The character is in a precarious position, such as behind the enemy lines or restricted area. |
| ⊗ | The character are close to a dangerous space phenomenon, such as being in close proximity of a black hole. |

### EXAMPLE OF A GETTING YOUR BEARINGS CHECK

Vanaly's merchant ship just escaped a skirmish with space pirates. Her ship jumped hastily before its calculations could be completed. When the ship ended its jump, it ended up in a different system, far off course. After having the ship's sensors repaired, Vanaly attempts to get her bearings. The GM calls for an **Average (◆◆) Astrocartography check** since her ship's sensors are back online. The result of the roll is ✕⋀⋀. Vanaly cannot find their exact position but spends the ⋀ to have a nearby habitable planet within their scanner range. The planet will provide the information Vanaly needs to jump again and reach their intended destination. Meanwhile, this planet could also offer the crew new adventures and contacts.

# Program a Navigation Computer

The universe is vast and even at lightspeed, one cannot hope to travel between different solar system in a reasonable amount of time. Depending on the setting, ships may use warp drives, hyperdrives, wormhole drives, jump drives, or other technologies. In any case, pilots do not manually pilot the ship during long-distance space flight. Moving across such phenomenal distances requires complex calculations than only a navigation computer can achieve. Operating such a computer requires skill, and a capable navigator is key to safely reaching one's intended destination. Travel speed and jump distance is up to the setting and the GM.

Once a space jump is calculated, anyone having access to the commands can trigger the jump, regardless of skill. The calculations are only valid for the current scene. Should the jump not be made during the scene, it will have to be recalculated.

## Difficulty

The difficulty of a space jump is based on the distance between the ship's position and destination.

## TABLE I.2—4: PROGRAM A NAVIGATION COMPUTER DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | Travel to another location within the same solar system. |
| Average (◆◆) | Travel to a neighboring solar system. |
| Hard (◆◆◆) | Travel to a system within the same galaxy. |
| Daunting (◆◆◆◆) | Travel to another galaxy. |

## TABLE I.2—5: PROGRAM A NAVIGATION COMPUTER MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +▢ | The ship is equipped with the latest star charts. |
| +■ | The ship's hull trauma is above half its threshold. <br> The ship's system strain is above half its threshold. |
| Decrease Difficulty | Ship travels through a well known and established router under normal conditions. |

## TABLE I.2—6: PROGRAM A NAVIGATION COMPUTER SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The jump has been calculated and can be processed when needed. |
| ✕ | The jump cannot be calculated at that time and the character will have to try again. |
| ⋀ | The travel time is reduced by 10% per ⋀ generated. |
| ⊛ | Reduce the travel time per 20% <br> The plotted course goes through points of interest on the way, such as a trading post or supply depot. <br> If used as part of a skill challenge, the ⊛ provides an additional ☼☼ toward the completion. |
| ♲ | Increase travel time by 10% <br> The calculations are inaccurate, leading the ship off course. It might be within the same system or a totally different system. <br> The jump will put unexpected strain on the ship, dealing 1 system strain per ♲ generated. <br> The ships ends its course in a hostile environment, such as an asteroid field. |
| ⊗ | If used as part of a skill challenge, the ⊗ provides an additional ✕✕ toward the completion. <br> The ship's course is interrupted prematurely, leaving the crew stranded between their starting point and their destination. They will have to assess their position prior to jumping again. <br> The ship is seriously damaged as it exits the jump, inflicting a critical hit. Each extra uncanceled ⊗ adds 20 to the critical hit check. <br> Same as ♲ but with greater magnitude, such as emerging from hyperspace in or near a deadly space phenomenon, such as an asteroid field, within range of an enemy fleet, or greatly increasing the time travel. |

EXAMPLE #1 OF A PROGRAM A NAVIGATION COMPUTER CHECK

Zaine's ship just got out of a fight with alien forces. He wants to head back to a friendly port to repair his ship. His destination is a planet is a nearby system so the GM sets the difficulty at **Average** (◆◆).

Since his ship's Hull Trauma is currently above half its threshold, Zaine's player adds a ■ to the dice pool. The roll generates ✿☍☍☍.The GM uses a ☍ to have the ship go off course, in an adjacent system and the remaining ☍ to inflict strain on the ship. Zaine realizes they are off course but detects a nearby world. He does not know much about it though. He will have to decide whether to risk jumping again or to settle for this planet to make the repairs.

EXAMPLE #2 OF A PROGRAM A NAVIGATION COMPUTER CHECK

Bradger's ship is engaged with pirate forces. While the crew is piloting and firing at the pirates, the ship's captain orders Bradger, the ship's navigator, to plot a course to a friendly planet.

Bradger is looking at charts for a suitable world that is not too far away. Unfortunately, none are close and he will have to calculate a course to reach a system farther away in the same galaxy. The difficulty of this check is **Hard** (◆◆◆). Since the ship is currently threatened and the situation is thrilling to the players but stressful to the characters, the GM calls for a Skill challenge (see "Skill Challenge" on page 5). Since the difficulty is **Hard** (◆◆◆), the number of required success to calculate this jump is 6. No special modifiers are added to the check.

One the first round, Bradger makes the check and generates ✿✿⋏⋏. The successes count toward the completion (2/6) and Bradger spends the ⋏⋏ so he gets quick and valid calculations for the first part of the jump, with multiple viable possibilities. This will add ▢ to his next check.

On the second round, Bradger generates ✿✿✿☍☍. The successes are added to the previous one, making the calculations nearly complete (5/6). The battle rages outside and Bradger is under a lot of stress, as the other crew members are yelling at him to get them to safety. To represent this, the GM spends ☍☍ to have him suffer 2 strain. Later that same round, the ship is hit hard by the pirates. The ship's Hull Trauma is now above half its threshold, adding a ■ to further Astrocartography checks to program the navigation computer. In addition, the ship suffers from a critical hit, which damaged the engines. Now even with proper calculations, the ship won't go anywhere before the engines are fixed. This sudden dire situation is taxing for the crew. The GM calls for a Cool check to avoid panic (see"Keep your Cool" on page 30). Bradger generates ✿☍☍ on the check. Since he succeeded, he can still act on the next turn, but the GM spends the ☍☍ to have him suffer a ■ on further checks ss he becomes distracted. He cannot help but think of his daughter back home and how he might never see her again if the pirates destroy his ship.

On the third round, the mechanic brings the engines back online, which puts the pressure back on Bradger to calculate that course. He is now suffering ■■ on the check—one for the ship's current Hull Trauma being above half its threshold and the other from the Cool check. The situation is dire so Bradger spends a story point to upgrade his ability check as he makes himself a silent promise that he won't let her girl down and will come home to her. He rolls and generates ✗☍☍✸. The ✗ impairs completion (down to 4/6). The ✸ is spent for two additional success, making Bradger completing the calculations (6/6). The engines are still sensitive as the mechanic did a hasty job to put them together, making the ship suffer 2 system strain from the jump. Bradger shouts "Done" and the pilot hit the trigger.

The ship jumps toward its destination and suffers the system strain. Even though the ship is severely damaged, the crew is safe and Bradger will be able to reunite with his daughter.

# ATHLETICS

Athletics encompasses every activity requiring physical prowess, brute strength or endurance. When making any of the Athletics subskill checks, do not forget that each encumbrance point above the character's threshold imposes a ■ penalty (see page 85 of the **Genesys Core Rulebook**).

## Climb

A Climb skill check should only be rolled where there are reasonable chances of falling. Someone climbing up a ladder, even with missing rungs, should not have to roll unless they are threatened or distracted. Even then, if the fall would make them drop so low that there would not be any consequences, beside obvious shame, it is not worth rolling for.

### Difficulty

The difficulty is based on the ease of climbing a given surface.

### TABLE I.3–1: CLIMB DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | A ladder with missing rungs. |
| Average (◆◆) | Climbing a wall with lots of handholds and footholds or climbing up a knotted rope. |
| Hard (◆◆◆) | Climbing a wall with only a few handholds and footholds or climbing up a rope. |
| Daunting (◆◆◆◆) | Masonry walls with only small cracks. |

### TABLE I.3–2: CLIMB MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| + ☐ | There is a wall for the character to brace against. The surface has a favorable incline. |
| + ■ | The surface is slippery. The surface has an unfavorable incline. There are high winds throwing the character off balance. |
| - ■ | The character uses climbing gear (see **Realms of Terrinoth** page 100). |

### EXAMPLE #1 OF A CLIMB CHECK

Vazmir the assassin has been hired to execute a warlord overnight. Vazmir successfully snuck through the patrols around the castle and now has to climb the wall to reach the warlord's room. He secures his grappling hook and starts his ascent.

The rope he is using is knotted so the base difficulty is **Average (◆◆)**. Since he can help himself up the wall, the GM adds ☐ to the pool. To reflect the danger and importance of the mission at hand, the GM decides to spend a story point to upgrade the difficulty. The rolls generates ✗ ⟳ ⟳ ⊗ ✸.

Vazmir starts climbing up the rope. The GM decides to spend the ⟳ ⟳ to have a guard patrolling by. The guard notices the rope. The GM then spends the ⊗ to have Vazmir slip off the rope and fall. Vazmir's player spend the ✸ to fall directly on top of the guard, knocking them out. Now even though he possibly injured himself in the fall, he now has a guard's attire he can use to enter the warlord's hall through the main entrance.

## TABLE I.3–3: CLIMB SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character can move up and down on the surface. |
| ✕ | The character fails to move but may retry with successive maneuvers. |
| ⋏ | Grants a ▢ on next Climb check. |
| | Some debris falls off, imposing a ■ on the next Climb check made by foes below the character. |
| | If the character falls (due to ⟁ or ⊗), they may catch themselves before they hit the ground. |
| | An obstacle, such as rock formation, wall-mounted air conditioning, or pipes are obstructing adversaries as it provides cover for your character. |
| | The character can free a hand during the climb to attack or defend themselves. |
| | Grants a ▢ on Climb checks to allies following you as you can point them good hand holds. |
| ✸ | The character adds ▢ to all subsequent Climb checks for that scene. |
| | If the character falls due to ⟁ or ⊗, they may fall on an enemy below and make them fall as well. |
| ⟁ | The character wounds themself during the climb, suffering 1 wound. |
| | Some debris falls off, imposing a ■ on the next climbing check made by allies below the character. |
| | The handholds are becoming more difficult to hold onto, and your character adds ■ to their next check. |
| | A loosely stowed item falls down. |
| ⊗ | <u>Any:</u><br>Something prevents the character from climbing further. Maybe part of the surface completely collapsed, forcing the character to abandon the climb or take a detour.<br>The surface's texture changes, increasing the difficulty of further Climb checks.<br><u>Fail:</u><br>The character falls and hit something dangerous on the floor, inflicting a critical injury.<br>The character falls toward an ally who is climbing below. The ally must make an **Average (◆◆) Coordination check** or get hit by the character and fall as well. |

### EXAMPLE #2 OF A CLIMB CHECK

Sarah is exploring the northern mountains in search of a centuries-abandoned monastery hidden in this secluded part of the world. She now stands at a high altitude, buffeted by chilling winds. At some point, she faces a steep cliff she has to climb to reach higher summits.

The rock formation has only few handholds so the GM sets the difficulty of the Athletics check she has to make at **Hard (◆◆◆) Athletics**. The cliff has an unfavorable incline, adding ■ to the check. Fortunately, Sarah has a climbing kit (**Realms of Terrinoth** page 100) that removes that ■. High winds at this altitude are strong enough to add a ■ to the check.

The roll generates ☼⟁⟁. As Sarah climbs her way up, she slips off, holding herself only by her climbing axe. The GM spends a ⟁ to have her waist hit a pointy rock formation and make her suffer 1 wound. In addition, They spend the other ⟁ to make it so that when she hits the cliff wall, the flashlight she had strapped to her belt comes loose and falls, plunging out of sight. Sarah curses as she knows she will need it later on, but she cannot afford to climb down and search for it. Yet, her ☼ brings her up the cliffside.

# Forced Entry

Sometimes, the characters need to get access to a building or room and cannot afford the time or the means to obtain a key or open the door in ways other than breaking it down. This can be accomplished by using tools with brute force alone, or tools such as a battering ram or crowbar and it also applies to containers such as crates and chests.

## Difficulty

The difficulty is based on the quality of the actual door or the container the character is trying to force open.

## TABLE I.3—4: FORCED ENTRY DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | Cheap wooden door or container. |
| Average (◆◆) | Common wooden door or container. |
| Hard (◆◆◆) | Metal door/container, or high quality wooden door. |
| Daunting (◆◆◆◆) | Stone door/container, large metal door or stone container. |
| Formidable (◆◆◆◆◆) | Large stone door. |

## TABLE I.3—5: FORCED ENTRY MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +☐ | The door or container is damaged. The character is using a tool or suitable weapon to Forced Entry. The character has a running start before smashing the door. |
| +■ | The door or container is stuck, locked, or blocked. |
| Increase Difficulty | The door has been reinforced or barricaded from the other side. |

## TABLE I.3—6: FORCED ENTRY SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The door or container is bashed/forced open. |
| ✕ | The door container resists any attempts to force it open. |
| ⋀ | Any: If forcing a container, it will contain either more items the character needs, or more valuable items. Success: As the door bursts open, adversaries on the other side are surprised, adding a ■ to their initiative rolls. As the door bursts open, the character is quick to react to what's inside, adding a ☐ to their initiative roll. |
| ⊛ | Success: After breaking the door open, the character can take cover as an incidental. One of the adversaries was close to the door as it was smashed open. The door hits them hard, staggering them for 1 round. Failure: The door becomes damaged, granting a ☐ on subsequent checks. |
| ⟁ | The character falls prone. The character is disoriented for 1 round. If forcing a container, some items might be damaged during the process. |
| ⊗ | The character is staggered until the end of their next turn. The tool or weapon used to Forced Entry gets damaged. |

## EXAMPLE #1 OF A FORCED ENTRY CHECK

Julia is a police investigator. Her recent case has led her and her partner to a cheap apartment downtown to arrest a dangerous suspect. They now stand in front of the door, guns drawn. Julia attempts to kick in the door.

The GM makes it an **Easy (◆) Athletics check** since the door is of poor quality. The door is locked so Julia's player adds ■ to the pool.

The roll generates ✿✿ᗅᗅᗅ. Julia successfully kicks the door open. She spent ᗅ to have add a 🟦 on her Cool check to determine initiative. She spends ᗅᗅ to have the suspect be caught unaware, away from their weapon.

## USING WEAPONS TO BREAK IN

At the GM's discretion, some weapons can be used for Kick-in-Door. Not all weapons are suitable though. You can't bash a door in with the point of a dagger. Yet, that dagger could be used to force open a chest.

When using a weapon as a tool to break a door or container, the GM may allow the character to use their weapon skill rather than Athletics. Even then, it is only possible when the character is trying to cut through. If using the Melee skill is alright to bash open a door, it should not be allowed when using a dagger to force a chest open.

Using a weapon to break at an inanimate object is different than fighting an actual opponent. Therefore, even when using a weapon, the character should be able to use Athletics if the player prefers.

## EXAMPLE #2 OF A FORCED ENTRY CHECK

Ramek is a part of a gang of raiders, attacking small communities in the wastelands. His group is currently pillaging a small village when an alarm goes off. It is only a matter of time before the defenders receive reinforcements. Ramek breaks into a home and sees a chest. The container is locked and is too heavy to bring along. He gets his axe out and tries to break the chest open.

The chest is made of high quality wood thus making it a **Hard (◆◆◆) Athletics** check. It is locked so the GM adds ■ to the pool. Ramek has more ranks in Melee skill that he has in Athletics. Therefore, the GM allows to use his Melee skill. In addition, since an axe is a proper tool to hack though wood, it adds a 🟦 to the check.

Ramek swings hard at the chest. He rolls ✿✿♤♤. When his axe connects, the chest's lid splinters and the GM spends a ♤, making a piece of wood fly away and hit his face, inflicting a wound. When Ramek looks into the container, he realizes that among the valuables inside, his axe has broken a radio transmitter thanks to the GM spending the other ♤. Ramek takes whatever else that has value and runs away before the reinforcements arrive.

# Jump

Jumping is used to cross a chasm, and similar obstacles or to reach something high. Most jumps do not require an actual check and can be part of the narrative. If a character is having a brawl in a tavern, they should not need to make a roll simply to jump on the table unless there is really important reason to make it so.

Instead, you should use the jump subskill when failure could have important consequences, like jumping over a chasm or across rooftops when chasing someone.

## Difficulty

The difficulty for jumping is based on how high or long the character wants to jump want to jump. This author did not go into specific distances, both because many factors have to be taken into consideration, such as clothing, shoes, and overall athleticism and also because **Genesys** is about telling a compelling story, not calculating exact distances.

Instead of building a table with precise measurements, where a single additional inch could increase the difficulty, we built the table around who is expected to succeed the jump.

## TABLE I.3–7: JUMP DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | A jump anyone should be able to make, aside the less athletic people. |
| Average (◆◆) | A jump any reasonably healthy individual has a fair chance of making without any specialized training. |
| Hard (◆◆◆) | A challenging jump, one most untrained individuals would not be able to make. |
| Daunting (◆◆◆◆) | A kind of jump only trained athletes can hope to make. |
| Formidable (◆◆◆◆◆) | A jump even the most dedicated athletes will find challenging. |

## TABLE I.3–8: JUMP MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +□ | Your character spends a maneuver gaining a running start. |
| Decrease Difficulty | The character can propel themselves using a pole. |

## Real World Jumping Records

At the time of writing this document, according to *topendsports*, the world record for the standing long jump, or broad jump, is 3.71m (11.4 feet), achieved by Arne Tvervaag in Noresund on 11th November 1968.

The world record for running long jump is 8.95m (29.36 feet), made by Mike Powell in Japan (Tokyo) on August 30th 1991.

The standing high jump record is 1.65m (5.41 feet), set by Ray Ewry on July 16, 1900.

The running high jump record is held by Javier Sotomayor, who achieved a jump of 2.45m (8.03 feet).

While the above table does not provide actual distance, you might use real world data to determine how long or high a character could jump without making it seem unrealistic.

## TABLE I.3–9: JUMP SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The jump is successful. |
| ✕ | The character fails to reach the intended destination. |
| ⋀ | Any:<br><br>    Counts as a running start for a subsequent jump.<br><br>    If a Coordination check is required as part of the landing, the character adds ▢ to the check.<br><br>Failure:<br><br>    The character hesitated at the last second and refrained from jumping, allowing another attempt. The character loses their running start. Since they did not jump they no not suffer the consequences of failing to reach the target.<br><br>    The character fails to reach the destination by a short distance but managed to get a hold on the edge of the pit/chasm. |
| ❂ | The jump leaves the character in an advantageous position, allowing them to upgrade the ability of their next action once.<br><br>The character was able to bring along an ally that had yet to make their jump check to cross that same obstacle, allowing them to skip the need for a check. |
| ⟐ | Any:<br><br>    The character falls prone after the jump.<br><br>    The character loses an item during the jump.<br><br>    The landing point is damaged. Maybe a part of the ledge crumbled, making, adding a ■ for anyone attempting the same jump.<br><br>Success:<br><br>    The character fails to reach the destination by a short distance but managed to get a hold on the edge of the pit/chasm. |
| ⊗ | The landing wounds the character, inflicting a critical injury. You may add or subtract 10 per ⟐/⋀ rolled. |

### EXAMPLE OF A JUMP CHECK

James is running from a bar where he ended up getting on the wrong side of the street gang that owns it. The gangsters are chasing him and he finds himself in a dark alley. He comes to a halt when he faces a dead-end, preventing him from escaping. The GM describes the scene and there seems to be only one way to avoid facing the street toughs: balconies granting access to the apartments above. To avoid getting trapped in there, James makes an attempt to jump and reach one of the balconies.

The GM calls for a **Hard (◆◆◆) Athletics check** to have James reach to balcony's service ladder, from where he will have to pull himself up. James takes a few running steps, stands on a trash bin sitting on its side and then jumps. The GM grants him a ▢ from the trash bin and another one from the running start. James' player rolls ☼ ☼ ☼ ⟐ ⟐ ⟐. James makes the jump but only one of his hands reaches the ladder. He tries to hold onto it but the GM spends ⟐ to have the ladder dislodge and slide down. The GM spends the other ⟐ ⟐ to have James on his back. The street toughs are now closing in as James stands back up. He can now use the ladder but the toughs are right behind him and he will not have time to pull the ladder up after his ascent as the gangsters will be upon him…

# Run

Running normally does not require a check. Everyone, unless they have some kind of health issue, is capable of running. A check is useful when time is of the essence. The character might have a limited time to reach a certain location or escape the building before the bombs goes off. Another situation that might require a roll is when a character competing with other people. This could be a race for sport, or a situation in which several different characters are trying to reach a door or weapon. A check will determine who makes it first.

## Difficulty

Running does not vary in difficulty. Sure, there might be obstacles in the way, in the end it is no more difficult to run a race than it is to run away from an explosion. Therefore, the suggested difficulty for every running check is **Average (◆◆)**. When time is limited, the GM should increase the difficulty to represent how well a character has to perform to reach their objective in time. Finally, competitive checks (see page 26 of the **Genesys** Core Rulebook) are perfect when multiple people are competing against each other.

## TABLE I.3—10: RUN DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| **Average (◆◆)** | Any running checks that are not competitive nor have a time limit. |
| **Competitive** | Used when multiple people are running to compete against each other or to reach a location first. |

## TABLE I.3—11: RUN MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +☐ | The surface has a favorable incline. |
| | The wind is favorable. |
| | The character wears comfortable clothes suitable for physical activity, such as a pair of running shoes and sport clothes. |
| +■ | The surface has a unfavorable incline. |
| | The surface is slippery or wet. |
| | The wind is unfavorable. |
| | There are obstacles along the path, such as crates, people, etc. |
| Increase Difficulty | There is a limited time for the character to run the intended distance. |

## TABLE I.3—12: RUN SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ✹ | The character manages to run the whole distance within the allowed time. |
| | In competitive checks, the character with the most ✹ reach the intended destination first. |
| ✕ | The character fails to reach the intended destination in time. |
| ⋀ | Success:<br>    The character can make use of obstacles, like throwing a barrel or crate at a pursuer. In a chase where the character is pursued, this could either add ■ on one of their pursuer's next skill check or restrict their options.<br>Any:<br>    The character finds either a different way to reach their destination, which may prove easier or faster. |
| ❂ | The character puts themself in a position where they have an advantage in accomplishing another task, such as jumping or hiding. This might grant them additional options or add a ☐ to their next skill check.<br><br>In a chase, the character might force their pursuers to overcome an obstacle the character would have throw at them. Such obstacle could require a skill check on their behalf. |
| ⟁ | The character trips and falls prone.<br>The character drops an item as they run. |
| ⊗ | The character exhausts themself. They are considered disoriented for the rest of the scene.<br><br>The character's adrenaline interferes with their ability to calm down or focus. They cannot make a Cool or Discipline check to recover strain at the end of this scene.<br><br>The character makes a bad move and wounds themself, resulting in the Hamstrung Critical Injury (see page 115 of the **Genesys** Core Rulebook.) |

Zack has infiltrated a museum to steal an ancient relic. As he picks it up, the lights go out and the sound of an alarm echoes all across the building. The room's doors are slowly closing, trapping Zack inside if he cannot make it through the doorway in time.

The GM calls for a **Hard (◆◆◆) Athletics check** since time is limited. His vision is impared due to the low lighting and Zack was not ready to run out of the room so the GM adds a ■ to the pool. The GM spends a story point to upgrade the difficulty. The roll generates ✿✿⟁⟁⟁⊗. Zach dashes for the door and goes through just before it closes. The GM spends the ⟁⟁⟁ to have Zack trip as the door almost closes on him. He then spends the ⊗ to have guards show up. Now Zack stands up and must either run away or fight.

# CHASES

When a character is pursuing another, they are considered to be in a chase. Resolving chases makes use of the Athletics skill, specifically the Run subskill. During a chase scene, each character involved in the chase has to make a competitive **Average (◆◆) Athletics check**. After the roll, compare total successes. If the pursuer wins, they may close the distance between them and their prey by one range band. If the pursued wins, they can increase that distance by one range band.

The GM decides when a chase begins or ends but generally, it ends when the distance between parties is Engaged, which would mean that the pursuer has caught up with the pursued. Should the distance between them extend past extreme range, the pursued has successfully outrun their pursuer.

Over the course of a chase, it is possible to encounters obstacles that would require another skill to overcome, such as a wall to climb or a river to cross. In this case, you should use that other skill for that specific chase round.

Meridith the rogue has just escaped the baron's dungeon. After knocking out the guard, she finds herself in the corridor outside the dungeon. She must escape the castle without getting caught. She tried to sneak out, but the guards saw her and now two of them are in pursuit. The GM declares that a chase will take place and put the guards at Medium range from Meredith.

Meredith adds a ■ to her Athletics checks because she does not know the layout of the building and must stop to analyze her options at each crossing. Now both parties will add ■ to their checks as the corridors feature many obstacles like chairs, barrels, crates, weapon racks, etc.

On the first competitive check, Meredith wins while generating ✿✿✿⋀. Meredith's player spends the ⋀ to find a route that is a long straight corridor, removing the ■ from further checks for having to stop at each crossings. Since she won the check, she increases the distance to Long Range.

On the second check, she loses to the guards but still generates ⋀⋀⋀. These are spent to have Meredith throw a weapon rack on the ground as she runs by. The GM decides that the weapons lying on the ground are enough of an obstacle to upgrade the difficulty of the guards' next check. Still, the guards are back at Medium Range due to winning the competitive Athletics check.

The third checks generates ✿✿⟁⟁⊛ for Meredith, wining the competitive check. The GM spends the ⟁ to make Meredith suffer strain. Meredith's player spends the ⊛ to have her be able to close a door and lock it from her side. Even though the guards are not beyond Extreme range, the GM calls the end of the chase since she has all the time she needs to get away while the guards find another way around the obstacle.

# SWIM

Like running, swimming is something everyone should be able to do without a check, unless put under some sort of stress. As soon as there are conditions that make swimming dangerous, or if the character's performance matters, the character must make a check.

## DIFFICULTY

The difficulty of the check is based on the strength of the currents and waves.

## TABLE I.3—13: SWIM DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | Swimming through calm waters. |
| Average (◆◆) | Swimming through low currents. |
| Hard (◆◆◆) | Swimming through moderate currents. |
| Daunting (◆◆◆◆) | Swimming through strong currents or a storm. |
| Formidable (◆◆◆◆◆) | Swimming through heavy storms with high waves. |

## TABLE I.3—14: SWIM MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +☐ | The character can stand in water. The character has something they can get a hold of to help moving. |
| +■ | There are obstacles underwater than can slow down movement such as driftwood, kelp, or algae. The character has their hands or ankles bound. The character's current encumbrance is over half the character's Encumbrance threshold. |
| Upgrade Difficulty | The character have both their hands and ankles bound. The character is stuck in a net. |

## TABLE I.3—15: SWIM SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character can move, treating the terrain as difficult terrain. |
| ✕ | The character fails to make any progress. |
| ⋀ | Any: The character can free themselves from simple underwater obstacles, such as being entangled in kelp. Success: The character does not have to reroll Athletics checks to swim for a number of rounds equal to ⋀ generated. |
| ✪ | Success: Unless conditions change, the character does not have to reroll to swim for the rest of the scene. For this round, the character can move without considering the water difficult terrain. Any: The character can make it to the surface if they had been forced underwater. The character can free themself from complex obstacles, such as bounds or net. |
| ⎈ | The character goes underwater and has to hold their breath. |
| ⊗ | The character exhausts themself. They are considered disoriented for the rest of the scene. The character goes underwater and loses rounds of breath up equal to ⊗ generated. |

EXAMPLE #1 OF A SWIMMING CHECK

Jida is running away from an orc camp after assassinating their warchief. Sadly, she was caught on her way out and is now pursued by a gang of orc warriors. She jumps off a cliff into the water. Farther away, at long range, her party's ship is waiting for her to get on board to set sail. After she dives, an arrow whistles by her head. She turns her head to see the orcs archers aiming at her. She has to swim as fast as she can to reach the ship before They reduce her to a drifting, bloody corpse. She decides to dive so the orcs will have a harder time shooting at her.

The waters are relatively calm but there are still waves. The GM calls for an **Average (◆◆) Athletics check**. The seabed has a dense kelp forest, adding ■■ to the check. Fortunately, Jida is a skilled swimmer and rolls ✬✬⋀⋀⊛.

Since the roll succeeded, Jida can swim, treating the water as difficult terrain and thus requiring twice as many maneuvers to move. Jida's player spends the ⋀⋀ to have her swim for 2 more additional rounds without having to make any more checks. Then, Jida's player spends the ⊛ to make Jida treat the water as normal terrain rather than difficult. It takes two maneuvers to move from long to medium range, which she accomplishes that round. On her next round, she will spent both her maneuvers to move from medium to short as the effect from the ⊛ wears off. On the third round, her maneuvers will bring her within engaged range of her ship. From that point, she would have to roll again to swim but since she's currently holding onto the ship, she will simply use a maneuver next round to climb on board and the ship will set sail away from angry orcs.

EXAMPLE #2 OF A SWIMMING CHECK

Jacob is a crew member aboard a merchant ship. After suffering a violent storm that crashed the ship into a high reef, the ship is sinking. Jacob's only chance is to jump into the treacherous water and hope to reach the coast of the nearby island.

The violent storm is making this a **Daunting (◆◆◆◆) Athletics check**. Jacob can hold onto a large wooden plank to help keep his head out of the water so the GM adds a □ to the pool. Jacob's player rolls and generates ✕⟳⟳, failing to swim toward the island. In addition, the GM spends the ⟳⟳ to have the wooden plank be pushed away and have Jacob go underwater. From that point, he has to hold his breath and will not benefit from the plank when he makes any future checks.

## SWIMMING AND NARRATIVE SCENES

Even though swimming during a structured encounter brings a strategic layer to it since it dictates how much a character can move in a given round, making successive checks in narrative scenes can grow boring pretty fast.

Imagine a party of four characters that have to swim over a Long distance. Considering they are not rolling ⊛ to treat water as normal terrain rather than difficult, it would take each character a minimum or two rolls to get there. Chances are, some characters are going to be bad at swimming and will require three or more rolls. That's a lot of swimming checks to make and people around the table might grow bored as it slows down the narrative.

Therefore, this author recommends making a single check per character that will cover the whole distance. On a successful check, the character reaches their destination. On a failed check, either the character reaches it anyway but suffers heavy strain depending on the distance, or make checks until that character succeeds at least once. When making a single check for extended distance, this author recommends increasing the amount of strain suffered by the character on ⟳ symbols.

# COMPUTERS

The Computers skill encompasses everything related to computers and other technological gadgets, such as tablets, smartphones, drones, electronic locks.

The Computers skill already has Hacking rules (see **Genesys** Core Rulebook page 232) that were later expanded (see **Shadow of the Beanstalk** page 118). Yet, not everything regarding computers is about hacking. Here are some Computer subskills that a character can use without following the established hacking rules. These subskills suggest that the character has unrestricted access to the device. If the device is password protected, or has any other kind of security preventing access, the character would have to hack it before being able to use it.

## Alter a Robot's programming

In many technologically advanced settings, robots are everywhere, performing a wide variety of tasks. A skilled character could alter a robot's programming by modifying or adding parameters or new functions. Depending on the setting, this should require either a physical connection to the robot, access via wireless network, or short range communications.

### Difficulty

The difficulty is based on the complexity of the task at hand. Small changes like changing a guard robot's patrol path is easier than turning a medical bot into a combat robot. Note that successfully reprogramming a robot to perform a task in no way guarantee that the robot will succeed at it.

### TABLE I.4—1: ALTER A ROBOT'S PROGRAMMING DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
| --- | --- |
| Easy (◆) | Modify a simple parameter, like a verbal password that allows people to walk through the door the robot is guarding. |
| Average (◆◆) | Make extended modifications to an existing program, such as what information to filter, where to carry a load, how to respond to orders or other specific situations. |
| Hard (◆◆◆) | Write new complex routines that change the initial functions and purpose of the robot, such as making a robot whose role was to initially to walk pets into a minesweeper robot. |
| Opposed | Improving robot's skill ranks. |

### TABLE I.4—2: ALTER A ROBOT'S PROGRAMMING MODIFIERS

| MODIFIER | DESCRIPTION |
| --- | --- |
| +☐ | The character has access to data regarding the robot's fundamentals: parts, specifications, initial programming, or blueprints. |
| +■ | The robot is damaged. The system is glitchy or corrupted. |

### Reprogramming a PC

For the sake of game balance, it is not possible to reprogram a Player Character using this subskill.

While it can be interesting on a narrative level to have the robot PC be tampered with and have their personality or skills altered, this should be temporary and a means to add story elements, not a way to increase the character's effectiveness.

## TABLE I.4—3: ALTER A ROBOT'S PROGRAMMING SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The alteration is successful and the robot will behave accordingly. |
| ✕ | The programming fails and the robot will ignore the implanted code. |
| ⋀ | While tampering, the character finds useful information such as old lines of code, collected information, or a hidden database. |
| | The robot's altered behavior will grant an additional boon to the character. |
| | The tampering improves the robot's efficiency. It adds ☐ to every skill check related to its new programming. |
| ⊛ | If improving a skill, the improvement is permanent. |
| | If improving a skill, improve it by an additional rank. |
| ✿ | The new programming is unstable. Whenever the character or the robot generates ✿✿✿ on a skill check, the tampering is wiped and replaced with its original program. |
| | The programming is not optimal. The robot adds ■ on all skill checks related to the tampering. |
| | The tampering has glitched or corrupted the robot. Add ■ to further Computers checks to interact with the robot. An **Average (◆◆) Computers check** is required to resolve the glitch. |
| ⊗ | The programming crashes the robot. Treat it as if it is shut down. It cannot function again until a character makes a **Hard (◆◆◆) Computers check** to fix it. |
| | The robot suffers from a Critical Injury. |
| | If improving skill, for the remaining of the session, the tampering removes 1 skill rank in that skill or another — GM's decision. If a second ⊗ is generated, the loss is permanent. |

### EXAMPLE #1 OF AN ALTER A ROBOT'S PROGRAMMING CHECK

Blake has to steal data from a private contractor. The data is on his personal laptop at home. The family has a robot that walks the children's dog. Blake intercepts the robot during a walk and alters his programming to retrieve the laptop and bring it back to him at night.

The GM calls for an **Average (◆◆) Computers** check since the new tasks are not complex. The roll generates ☼⋀. The robot will carry out the new instructions. In addition, Blake's player spends the ⋀ to find footage of the contractor stashing a pile of money in his chest drawer embedded in the robot's memory. Blake includes a command for the robot to collect that money as well.

### IMPROVING SKILLS

It is possible to improve a robot's skills by altering its programming. To do so, make a Computers check opposed by the robot's skill which your character wants to improve. If the check succeeds, then the robot's skill increases by 1 for the rest of the session. This effect can be made permanent with a ⊛.

A character cannot raise a robot's skill above their own. After all, a robot expert cannot turn a robot into a skilled surgeon if they do not know about medicine themself. This penalty may be lifted if assisted by someone having the proper skill level. Therefore, you should use that character's skill as the max skill rank the robot can reach.

### EXAMPLE #2 OF AN ALTER A ROBOT'S PROGRAMMING CHECK

Adora has been tasked to upgrade an old decommissioned combat robot to increase the perimeter's security.

The sentry robot currently has 2 Agility and 2 ranks in Ranged. Increasing a skill is an opposed check so the difficulty is set to ⬣⬣. Her Computers check generates ☼☼⋀⊗. By succeeding, the robot's

Ranged skill increases from 2 to 3 for the rest of the session. The ⋀ is used to add ☐ on ranged checks when defending the base. Finally, the GM spends the ⊗ to have the robot's Vigilance skill drop by 1 until the end of the session. All these modifications are narrated as Adora's tampering increased the robot's focus and aim by constraining its field of view, making it slower to react to unexpected sensory input.

# Data Search

Getting access to a device containing data is the only the first step in extracting information. When a character is browsing through someone else's computer or terminal, they do not know where to find the information they are looking for and sadly, the device's search engine might not be able to filter everything effectively. A Data Search check is used when looking for a specific information, or anything relevant, on a device that is not their own.

## Difficulty

The difficulty of the check is based on how specific is the information the character is looking for.

### TABLE I.4–4: DATA SEARCH DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | A global search for a file type, such as looking for photo folders. |
| Average (◆◆) | Searching for a specific kind of file, such as searching for photos taken at a specific date. |
| Hard (◆◆◆) | Searching for files with precise criteria, such as find looking for a collection of photos featuring a certain person in a specific location during a specific time. |

### TABLE I.4–5: DATA SEARCH MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +▢ | The character already has information about where or what to look for. |
| +◼ | The data is badly organized inside the device. The device is damaged or the data storage medium is compromised. |
| Decrease Difficulty | The character knows exactly what they are looking for. |

### TABLE I.4–6: DATA SEARCH SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ✵ | The character finds data relevant to their search. The more successes, the more information is found. |
| ✕ | The character fails to find the data they were looking for. |
| ⋏ | The character finds unrelated yet useful data. Reduce the time needed to conduct the search. |
| ✪ | Any: The character gets access to private or secured unrelated yet highly valuable data that could prove useful to them. This could be something that will help bypass other security measures, such as a code for a safe, or audio sample to use a voice activated device. Failure: While the search did not provide the information the character was looking for, it provides clues to where to find the info and maybe even how to access it. |
| ⟁ | The character leaves traces of their search. The character compromises some data. The character triggers some alarm or intrusion detection system. Increase the time needed to conduct the search. The data is misleading the character. Maybe it was tampered with to throw the character off the trail, is partially corrupted, or just confusing. |
| ⊛ | The file contained some security measure, such as a virus that triggers when the file is not opened on that specific device or by an unauthenticated user. |

EXAMPLE #1 OF DATA SEARCH

Marcy has been blackmailed by a colleague who took a compromising photo of her at an office party. Growing tired of the situation and determined to put an end to it, she manages to get her hands on her colleague's smartphone and unlocks it while they left for their break. Shes attempts to find the photo to delete it.

The GM calls for a **Hard (◆◆◆) Computers check** as Marcy is looking for a specific picture in a device full of photos. Since she knows exactly what photo she is looking for, the GM decreases the difficulty by 1 as she can easily filter irrelevant photos.

The roll generates ✿⚘⚘. She quickly browses through the photo gallery and deletes the photo. The GM spends the first ⚘ to have her time cut short as she hears her colleague coming back. Marcy leaves her colleague's desk in a hurry. The other ⚘ is spent so that when her colleague comes back, the phone's screen is still displaying the photo gallery, at the location where the photo should have been. Needless to say, the colleague grows suspicious but cannot prove that Marcy was responsaible.

## Data Survey

Sometimes a character is not looking for anything specific but might simply looking for anything out of the ordinary. This may happen when, for example, an investigator searches through a personal computer, looking for anything that could give information about the owner's whereabouts – recent e-mails, browser history, trash bin, etc. In this case, the check should be based on how many of these elements are available, from **Easy (◇)** if there are multiple traces to **Hard (◇◇◇)** if there is very little information.

EXAMPLE #2 OF DATA SEARCH

Greg is an amateur pickpocket. After a walk through a crowded subway station, he acquires a new smartphone. Fortunately, the phone is not password protected. He sits in the park and starts browsing its content for valuable information such as passwords, bank information, and identity.

The GM calls for a **Hard (◆◆◆) Computers check** as the information is specific and sparse. The roll generates ✕⚘⚘. Greg browses the data for a while but fails to find any password or private information. The GM decides the ⚘ means Greg sits there for a while, as he is desperately trying to find something useful. Normally, he would have time for two if not three of these larcenies during the day but he spent so much time on that phone that he wasted all his day. His tampering must have alerted the owner, who remotely locked down the phone. Greg ditches the phone and moves on, frustrated. To reflect this, the GM spends the last ⚘ to have him suffer 1 strain.

EXAMPLE #3 OF DATA SEARCH

Gemma is a police investigator. During today's raid on a criminal organization's warehouse, she found a computer, which she brought back to the station. After bypassing the computer's security, Gemma searches it for anything useful to assist her in the investigation.

Since she is not looking for anything in particular, the GM decides to make it an **Average (◆◆) Computers check** as the computer has a fair amount of compromising info. Unfortunately, the owner was not great at organizing their data so the GM adds ■ to the pool. The check generates ✿✿⋏.

Looking through her files, she finds evidence of criminal activity that will be used to press charges against the apprehended suspects. Gemma's player spends the ⋏ to gain additional useful information. She finds information about a weapon shipment that has yet to arrive. With that information, the police will be able to intercept the shipment, preventing more weapons from reaching in the streets.

# PILOT A SMALL DRONE

Drones are vehicles that are piloted remotely though an interface. This could be made through a console, smartphone or any other capable device.

Some drones might have some form of AI or autopilot and do not require the character's attention to move and perform tasks. The way a character interacts with a drone depends on the drone's level of artificial intelligence.

In the case of advanced and autonomous drones, a Computers check is not required. The character simply gives commands and the drone executes them to the best of its ability, using its own skills.

However, many drones lack intelligence and they cannot operate on their own without the character piloting them directly.

When a character is directly controlling the drone, they are required to make Computers checks to perform maneuvers. Computers only encompasses controlling small size drones. If your character is controlling a drone of Silhouette 1 or larger, they should use the Piloting skill instead of Computers.

Even though a drone can be used to accomplish a vast array of tasks, a character should only use this sub-skill for the drone's movement. If the drone is used to accomplish another task, such as survey, lock picking, or hacking, the character should use their own skill.

## Difficulty

The difficulty depends on what the character is trying to achieve.

Should the situation calls for a skill check related to the drone's movement, you can use the difficulty and modifiers from the Piloting skill for airborne drones or Driving skill difficulties for wheeled drones (see "Driving/Operating/Piloting" on page 40).

If the character is attempting to use another skill through the drone, such as Medicine, the difficulty and modifiers should be the same as if the character was performing the skill themself.

The suggested modifiers, as well as the symbol usage table, can be used in both cases, in addition to the ones already available for the situation.

## TABLE I.4–7: PILOT A SMALL DRONE MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +□ | The character can see the drone themself and what the drone is interacting with. |
| | The drone has features or hardware components made specifically for the task at hand or provide an advantage, such as climbing a wall with additional limbs for the drone to pull itself up. |
| +■ | There is some interference between the drone and the controlling device. |
| | The drone is not well suited for the job, like a black stealth drone flying through the sky at noon on a cloudless summer day. |
| Upgrade Difficulty | The drone lacks features for that particular task, like trying to perform an emergency surgery using a maintenance drone with pincer-shaped hands rather than delicate fingers. |

## TABLE I.4–8: PILOT A SMALL DRONE SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ✵ | The drone executes the task the character is attempting. |
| ✕ | The drone fails to execute the task. |
| ⩘ | - |
| ⚙ | The character grows more comfortable with the controls. They add a ▫ to all checks made with the drone for the rest of the scene. This is cumulative if the character generates multiple ⚙. |
| ♤ | The drone encounters an unexpected difficulty that makes it harder to accomplish the task at hand, such as awkward positioning. The character adds ■ on the drone's next check. |
| ⊗ | The connection to the drone is cut until the end of the scene. A **Hard (◆◆◆) Computers check** can be made to bring the connection back online. |
| | The drone experiences some kind of glitch, lag, or other connection issue. The drone takes longer to interpret the command and the reaction time is slower than expected. This should bring some complication such as the drone being taken down, or failing to help the character bypassing an obstacle. |

EXAMPLE #1 OF PILOTING A DRONE

A group of resistance fighters has infiltrated a city now controlled by alien overlords. Their mission is to destroy a facility where the aliens manufacture power generators for their fleet. Before infiltrating the base, Francis is tasked with recon. He is carrying a flying drone perfect for this job. He powers up his laptop and deploys the drone. It flies up and closes the distance with the facility two blocks away. The drone is relaying all the images to Francis' laptop, from where he directly commands the drone. He tries to position it so it would avoid detection while keeping the video feed coming.

The GMs calls for a Stealth check. The generated symbols can be spent to produce effects from both the Stealth and the Piloting a Drone tables. As a Stealth check, it is opposed by the aliens' Vigilance skill. The drone is specifically made to be stealthy as it is equipped with propulsion noise reduction and its hull is painted black to move undetected through the night sky. Due to these factors, the GM adds ⬜⬜ to the pool.

The check generates ✷✷⟳. The drone is able to avoid detection and lands on a nearby tree branch. Unfortunately, leaves are blocking some of its sensors, imposing a ⬛ on Francis' next check as he does not benefit from the most accurate info from this position.

EXAMPLE #2 OF PILOTING A DRONE

Hours later, Francis and his team have reached the facility's reactor. After planting the bomb, they are on the way out. Due to complications, they will not be able to get out the same way they got in. Francis is calling his drone from the treeline to check for any dangers waiting for them at their exit point.

The GM calls for an **Average (◆◆) Perception check**. Both the GM and the player can spent symbols from the Piloting a Drone and Perception tables. The drone is equipped with night vision sensors, removing ⬛⬛ from the check due to darkness. The GM upgrades the difficulty of the check using a story point to increase the tension for the climax of their mission.

The roll generates ✷✷✷⊗. The drone gets into position and sends a video feed of alien ground troops patrolling about. The GM spends the ⊗ to have the drone suffer from a glitch due to some alien communication device close to it. Reestablishing the connection would require a **Hard (◆◆◆) Computers check**. Since they cannot afford the time now, they will have to go now, hoping that the drone had seen all the troops that was patrolling the area.

EXAMPLE #3 OF PILOTING A DRONE

Agnia is walking a ruined city that was leveled years ago in the last great war. She stands right by a ruined building that may well houses useful equipment yet unlooted. She knows better to not venture into crumbling infrastructure herself as they can collapse anytime once disturbed. She sends in her flying drone, which she controls through her makeshift tablet. The drones flies up the building and sends the feed back at her.

Due to the numerous rumbles she has to navigate through, the GM calls for a **Simple (-) Computers check** due to the drone's silhouette of 0 (see "Driving/Operating/Piloting" on page 40). Yet, the GM spends a story point to upgrade the difficulty of the check, which in this case adds a ◆ due to lack of die to upgrade. The wind is currently blowing fast at that altitude and adds a ⬛ to the check. Finally, navigating through the rumbles inside the building adds another ⬛.

The check generates ✷✷✷⟳⟳. The drone successfully gets into the building. Yet the GM spends a ⟳ to have the drone's propulsion engines lift up the dust, impairing the camera feed. This will add a ⬛ on Agnia's Perception check to find valuables through the drone's feed. The other ⟳ is spend so that the drone accidently ran into a collision with an object that caused a minor cave-in. While the drone can still move, it won't be able to get out the same way it went in Agnia will have to find another way out, which could be even more trickier than the first.

# COOL

## GAMBLING

Everyone enjoys some personal time between missions and adventures. Gambling is a good way to cool off and possibly make a profit. This subskill is used when your character plays cards or another game of chance in which bluffing, luck, and strategy are all intertwined.

### DIFFICULTY

In order to gamble, all characters involve must make a competitive **Average (◆◆) Cool check**. Before the check, each player wagers a certain amount of money and the winner keeps the entire pot. Should there be no winner, the pot remains for an additional round. Ties are broken as per the rules of competitive checks on page 26 of the **Genesys** Core Rulebook.

Note that depending on the scenario, a character might have to commit to a certain number of rounds of play. Therefore, a character cannot bail out before the whole game ends. Doing so would be rude and might have consequences depending on the other gamblers involved.

### TABLE I.5–1: GAMBLING MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +☐ | The character is using weighted dice or other altered game materials used to increase their odds of winning. |

### TABLE I.5–2: GAMBLING SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ⋏ | The character decreases their own wager by 10% of the original wager, to a minimum of 0%. The character increases one of their opponents' wager by 10% of the original wager. The character adds a ☐ to their gambling check next round. |
| ✸ | The character decreases their own wager by 50% the amount of the original wager, to a minimum of 0%. The character increases one of their opponents' wager by 50% the amount of the original wager. If another character was cheating, your character catches them in the act. |
| ⌂ | The character increases their own wager by 10% of the original wager. The character decreases one of their opponents' wager by 10% of the original wager, to a minimum of 0%. The character adds a ◼ to their gambling check next round. |
| ⊗ | The character increases their own wager by 50% the amount of the original wager. The character decreases one of their opponent's wager by 50% the amount of the original wager, to a minimum of 0%. If cheating, the character is caught by the other players. |

### GAMBLING USING OTHER SKILLS

Cool is the go-to skill for gambling as it represents playing while maintaining their composure. If the character wants to bluff and beguile, they may use Deception instead of Cool. If the character wants to cheat outright, they should use the Skulduggery skill.

Depending on the game played, the GM might say that some skills cannot be used to play. For example, while playing a game of cards in which all the cards are exclusively manipulated by the croupier, the GM might say that cheating is not possible, or that cheating may involve use of the Computers skill.

EXAMPLE #1 OF GAMBLING

Ashley is back from a risky smuggling job and is now enjoying herself at a far away space station. She pays the station's bar a visit and gets some drinks. At some point, she invites herself to a table where people are playing a popular card game. There are three other people playing: Dagan, Jane, and Pete.

The starting wager is 100 credits, which everyone put at the center of the table, which now has 400 credits in. Ashley has to make a competitive **Average (◇◇) Cool check**. The rolls generate ✿✿⋏ (Ashley), ✿⋏⋏ (Dagan), ✿✿⟳ (Jane), and ⋏ (Pete). Ashley wins the check with her roll. Her ✿✿ beat Dagan and Pete's rolls. Even though Jane scored ✿✿ as well, the number of ⋏ rolled breaks the tie in favor of Ashley. Ashley spends her ⋏ to increase Jane's wager by 10% of the original (+10). Dagan spends each of his ⋏ to decrease his wager by 10% of the original one (2x-10=80). Jane's ⟳ is spent to increase her own wager by 10% of the original wager value (+10). Finally, Pete reduces his by 10% (-10).

Here are the wagers from each player after the adjustments:

Ashley: 100
Jane: 120 (100+10+10)

Dagan: 80 (100-10-10)
Pete: 90 (100-10)

Since Ashley wins, she takes the whole 390 credits. Considering she invested 100 credits, this gives her a profit of 290 credits.

## SIMPLIFIED GAMBLING

Gambling is a great way for players to make a bit of cash, create great narrative opportunities or simply make a transition between two adventures. Engaging in gambling, as detailed in the previous example, can be time consuming during a game session, even more if the table is hosting many players and the game lasts more than a single round. Plus, characters not skilled in gambling might not show interest and will be forced to wait for their chance to interact as the GM has to focus at the game going on.

An alternative is to use simplified gambling rules, in which a single roll from the PC is required to determine the outcome of a gambling round.

The first step is to determine the number of NPCs at the table. When the original wager is set, multiply that value by the number of NPCs playing to determine the pot value.

Then the PC makes an **Average (◇◇) check**, using their skill of choice (Cool, Deception, or Skulduggery). The check is upgraded for each NPCs participating beyond the first. This upgraded difficulty represents the challenge of beating everyone at the table. When spending symbols, remember that one alters the pool by an amount of a single individual's wager, not of the NPCs' communal pool.

Should more than one PC participate in simplified gambling, PCs make a competitive check, with the same upgraded difficulty based on number of NPCs.

EXAMPLE #2 OF GAMBLING

Later that night, Ashley is going to another table with 4 NPC players. The GM says they are going to use the simplified gambling rules as the party wants to move on with the adventure. The original wager is set to 100. Since there are four other players, the pot has 500 credits in.

The **Average (◇◇) Cool** check is upgraded three times since there are 4 NPCs involved. Therefore, the difficulty becomes ⬢⬢◆. The roll generates ✿⋏⊗. Since the check succeeded, Ashley wins. The ⋏ is spent to increase the NPC's pool wager by 10% of the original wager (+10) while the ⊗ is spent to decrease it by 50% (-50). Therefore, she wins the 460 credits (500+10-50), for a net profit of 360 credits.

If she would have failed that check but otherwise generated the same other symbols, ✕⋏⊗, she would have lost the game. The ⋏ would have been used to reduce her wager by 10% of the original value (-10) while the ⊗ would have increased it by 50% (+50). Therefore, she would have lost 160 credits (100-10+50).

# Keep your Cool

When facing a stressful situation, even a highly skilled character can lose their cool. Scenes such as piloting in an asteroid field, going through a burning building, or acting before a time bomb detonates are all situations in which stress can make a character lose their cool and perform worse than what are expected of them.

The GM should call for a Cool check when a character is facing a stressful situation. A character should only roll once for the entire scene unless the situation gets even more stressful.

Many situations are stressful yet do not require checks. After all, every time you make a check, your character has a possibility of failure and to some extent, that could be stressing them out. Yet, you do not want to slow down the game each time a character has to make a check so they would have to make a Cool check prior to it. Combat situations, unless there are some specific circumstances, should not require a Cool check even though being engaged in a shoot-out is a stressful situation. Same goes for making that jump over a chasm or sneaking past the guards. The GM should only call for a Cool check when additional stressors are present. For example, trying to pick a lock to open a door would not require a Cool check. But if your character is stuck in a room rapidly filling with water and the only way out is unlocking that door, the GM should call for a Cool check before your attempt.

## Difficulty

Depending on the situation, some characters might not need to roll or have the difficulty decreased as per their background and personality. For example, a minesweeper should not face the same difficulty for disarming a bomb than an untrained person following instructions over the phone as to how to disarm that bomb.

## TABLE I.5—3: KEEP YOUR COOL DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| **Easy (◆)** | A stressful, non-life threatening situation, such as doing an important speech in front of a crowd. |
| **Average (◆◆)** | A dangerous situation, which may result in mission failure, wounds, and possibly death. |
| **Hard (◆◆◆)** | A highly stressful situation, such as disarming a bomb with only so much time left, or witnessing one's allies fall in combat. |
| **Daunting (◆◆◆◆)** | An extremely stressful and dangerous situation, where a simple mistake could result in the death of many people. |

## TABLE I.5—4: KEEP YOUR COOL MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| Decrease Difficulty | The character is used to this kind of situation. |
| Upgrade Difficulty | The situation is tied to the character's Fear motivation. |

## TABLE I.5—5: KEEP YOUR COOL SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ✶ | The character keeps his cool and can act normally. |
| ✕ | The character is staggered for one round. During that time, they try to keep their composure and focus on what's happening. The character might be forced to take a specific course of action, such as adopting guarded stance or attacking a specific target. This effect could last longer the more ✕ generated. |
| ⋀ | The character works against the stress. They add ☐ to their next check. If forced to take a specific course of action, it should not be a self-destructive one. |
| ⊛ | The character heals 2 strain. |
| ⟁ | The character loses their free maneuver for one round. Multiple ⟁ can be use to extend the duration. They may still use two maneuvers per round, but they will have to voluntarily suffer strain to do so. They may still convert their action into a maneuver. The character adds ■ to their checks until the situation improves. |
| ⊗ | Whenever the character suffers strain, they suffer one additional strain. |

## Cool Versus Fear

Succumbing so stress is similar to succumbing to fear: the character will lose their nerve. They might even be let their instincts dictate a specific course of action.

Even though both fear and stress can inflict debilitating penalties, they have a different trigger.

When a character is facing a stressful situation in which they are still in control, it calls for a Cool check, even if the situation is life-threatening.

Defusing a bomb is a great example as the character is still in charge and it is up to them to manipulate the device the right way to disarm it.

On the other hand, finding yourself surrounded by sharks while swimming calls for a fear check. The situation is life threatening and the character has no control over the sharks' presence.

### EXAMPLE OF KEEP YOUR COOL

John and Mac are infantry soldiers fighting in an ongoing war. Since everything started, they always looked to each other and saved each other's lives multiple times. Today they are being sent to a ruined portion of town to fix phone cabling so communications will be back online.

The two cautiously dash from cover to cover even though there is no sign of immediate danger. John is leading while Mac runs behind him.

At some point, as they were moving between cover, they hear a gunshot. John's instinct has him jump behind the cover. He turns to look at Mac right behind him but is faced with a grim sight. The man is lying on the floor, his eyes staring into nothingness and John can see blood flooding out from the man's neck.

The GM calls for a Cool check. The reasons behind is that he death of his companion adds an element of stress to an already tense situation. John is suddenly alone and pinned down. Yet, he is still in full control. He could theoretically take time to cope with what just happen while standing safe behind cover, and then engage the enemy. This justifies calling for a Cool check rather than a fear check.

Mac being one of John's close friends, the GM sets the difficulty at **Hard** (◆◆◆). John has the Failure motivation. Both men have taken a oath between themselves to look out for each other and never let the other down. Even though he did not pull the trigger, John feels like he failed his friend. Therefore, the GM upgrades the check once.

The roll generates ✕ ⋀ ⋀ ⊗. Since the roll failed, the GM says that John is in shock and will simply stay behind cover, staggered. John's player suggests that he could spend ⋀ to have his character spot the muzzle flash when the gunshot occurred and thus could pinpoint the sniper. The GM agrees and then suggests that instead of cowering behind cover, John be might struck by a sudden compulsion to avenge his fallen comrade, and will counterattack even though distance is not on his side. John's player spends the remaining ⋀ to have his character have a moment of focus while trying to fight back, adding ⬜ to the check. Finally, the GM spends the ⊗ to have John move out of cover as he stands up and walks toward the sniper, as his compulsion to avenge his brother-in-arms surpasses his sense of self preservation.

# COORDINATION

## Escape Restraints

No all combat encounters are about killing. Sometimes, the goal is to subdue the enemy. From there, they might be interrogated for information or traded for a ransom. While secured cells are the best way to keep someone from escaping, such conveniences are not always at hand. Therefore, restraints, such as manacles or rope bindings are a good alternative to prevent people from running away.

### Difficulty

The difficulty is based on the type of restrains used to prevent the character from running away.

### TABLE 1.6—1: ESCAPE RESTRAINTS DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Average (◆◆) | The character's hands are tied together. |
| Hard (◆◆◆) | The character's hands are tied behind the character's back. |
| | The character's hands are separately tied to an object. |
| Daunting (◆◆◆◆) | The character's body is fully tied, preventing the character from performing any movement. |
| | The character's hands and/or feet are manacled. |

### TABLE 1.6—2: ESCAPE RESTRAINTS MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| + ■ | The character can use their teeth to help themselves out of rope bindings. |
| Decrease Difficulty | The character can use a suitable tool to free themselves, such as holding the key to the manacles in theirs hands or a dagger to cut bindings. |

### EXAMPLE #1 OF AN ESCAPE RESTRAINTS CHECK

Jane and her squad have been captured by enemy forces and brought into their camp for interrogation. Jane, like her companions, is tied to a chair. One by one, the captors are taking one member of the squad elsewhere and they are not seen after that. Jane does'nt intend to wait for her turn and tries to free herself.

Her feet and hands are both bound. Her hands are tied together behind her back, as well as to the chair. Her ankles are separately tied to the chair's legs.

The GM calls for a **Daunting (◆◆◆◆) Coordination check** since she cannot move her hands at all. The roll generates ✕⋏✸. Since she failed the roll, she cannot free herself. Jane's player spends the ⋏ to have their character rocking the chair hard, breaking the rusted bolts holding it to the floor. As the captor comes back into the room to take her away, she stands up and throws herself at them, pushing them against the wall and they both fall to the floor. The ✸ is spent so that the chair shatters upon impact. Jane stands up, her hands are still tied behind her back but her ankles are free, yet still impaired by the loose ropes. As her captor stands up as well, Jane is ready to fight her way out. Yet, due to the loose bindings still around her ankles, the GM adds a ■ on her first combat check. After that, her kicks will have thrown the ropes away. The combat encounter starts and both roll initiative.

## TABLE I.6–3: ESCAPE RESTRAINTS SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ✷ | The character escapes from the bindings, succeeding in untying the ropes or slipping their hands through the manacles. |
| ✕ | The character remains bound. |
| ⋀ | Success:<br><br>The character manages to free themselves but look as if they're still bound. Freeing themselves only requires a maneuver. This is useful for surprising the captors.<br><br>Failure:<br><br>The character put themselves in an advantageous position, granting ☐ on their next check to escape restraints.<br><br>The character finds something in the room that can help them escape, like a knife on a nearby table. Acquiring this object might still prove difficult and might require more checks.<br><br>The character only partially free themselves. Maybe they were able to free their feet but not their hands. This additional freedom should help them interact with their environment. |
| ✸ | Any:<br><br>Something is happening, turning the captors' attention away. Maybe their location is under attack or there is a power outage. In any case, this should help the character get away, even though they have not physically escaped their bindings.<br><br>While captive, the character discovers an important piece of information. This could be from a conversation they overheard or even a display from a device. The information should either help the character escape or be a valuable asset for later.<br><br>Success:<br><br>The character frees themselves in a matter of seconds, giving them plenty of time to prepare for when their captors will be back. |
| ⟳ | If they were holding an item to free themselves, like a key or a knife, the character drops it. |
| ⊗ | Someone is coming at the time the character was trying to escape and the character is caught in the act. Maybe the chair they were bound to fell on the floor, or the character is still removing layers of ropes and cannot react quickly to their captors coming back. The situation should anger the captors and impose further drawbacks. |

### EXAMPLE #2 OF AN ESCAPE RESTRAINTS CHECK

James is a member of a pirate ship's crew that has been pillaging merchant vessels and coastal communities for years. In their last raid, James tried to hide some loot for himself, hoping to sail off on his own. Unfortunately, he was caught by the ship's quartermaster and brought up to the captain, who opted for severe punishment so others wouldn't try similar. James' hands are bound and he has to walk the plank. Despite his protests and attempts to avoid his grim fate, he is pushed off the plank under the cheerful cries of the crew.

James is now underwater, trying to free himself so he can swim back to the shore. The GM calls for an **Average (◆◆) Coordination check.** They add a ■

to the pool as the murky water impedes James' vision and another ■ since he has to swim and hold his breath while trying to free himself. Because James can bring his hands to his mouth and use his teeth, ☐ is added to the pool.

The check generates ✷ ✷ ⟳ ⟳. James succeeds in freeing himself. In his hurry, he wounds himself and the GM spends a ⟳ to have him suffer a strain. The other ⟳ is spent so that the ship had already put some distance between it and the land since they got aboard and James will have to swim a long distance to get back on the shore, which will surely exhaust him.

# Moving in Tight Space

In ideal circumstances, a character is standing up, with enough room to move unimpeded, swing a sword, aim with a rifle, jump, and dodge. Yet, sometimes adventure will bring a character to move in tight spaces, whether they are crawling through a vent, sewer pipe, or trying to hide in a supply crate.

## Difficulty

The difficulty is based on how impeded the character's are. Note that difficulty is relative to the character's size. A tight space in which a human can easily squeeze in might prove near impossible for an ogre.

## TABLE 1.6—4: MOVING IN TIGHT SPACE DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| **Average (◆◆)** | The space is larger than the character's shoulder width, is a straight passage, and the character can easily move backward or turn around. |
| **Hard (◆◆◆)** | The space is about as large as the character's shoulder width. It has turns and the character is unlikely to be able to turn around but might still move backward. |
| **Daunting (◆◆◆◆)** | The space is smaller than the character's shoulder width, forcing them to contort. The passage might have different turn angles and elevations. Turning around is impossible and even moving backward is likely not an option. |

## TABLE 1.6—5: MOVING IN TIGHT SPACE MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +□ | The character or the space is slippery, reducing friction. The character can hold on something to pull themselves, such as handholds. |
| +■ | The character carries bulky equipment. The GM can add a number of ■ equal to the highest Cumbersome rating of any gear carried by the character. The character is wearing heavy armor. Unless the armor is made of advanced material to make it less cumbersome, this author suggests adding ■ per Soak value of the armor beyond 1. The space has obstacles impeding movements, such as debris or rumbles. The space has threatening elements, such as squeezing between laser beams or sharp stones. |

## TABLE 1.6—6: MOVING IN TIGHT SPACE SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character can move through the tight space, treating the space as difficult terrain. |
| ✕ | The character cannot find the right position to fit in or simply fails to make any progress. |
| ⋀ | If within a structured encounter, the character may treat the tight space as normal terrain rather than difficult terrain for that round. |
| ⊛ | The character does not need to make further Coordination checks for the rest of the scene when moving into tight spaces, unless conditions change. |
| ⚙ | Any: In a structured encounter, the character loses their free maneuver for this round — or the following if they did not have any maneuvers left. The character drops a piece of equipment as it got stuck when moving. Failure: If there was a possible consequence for touching the surroundings, such as sounding an alarm by crossing a laser beam, the character triggers such reaction. |
| ⊗ | As the character moves, they pull a muscle, suffering one wound. The character gets stuck, requiring an Athletics check to free themselves, with a difficulty equal to the tight space's. |

## EXAMPLE #1 OF A MOVING IN TIGHT SPACE CHECK

K5R is a free-willed robot. Unfortunately, it "lives" in a world where robots are not always welcomed or considered. As K5R walks the street, it encounters some partisans of a faction hostile toward AI. They take upon themselves to chase down the robot to put it down. K5R runs away and ends up in a back alley. Their escape is hindered by a fence blocking the way. It doubts it can climb it fast enough before their assailants is upon them. Looking around, they opt to hide into a small trash bin hoping their pursuers would think they actually escaped.

The trash bin is big enough that by squeezing, K5R could fit in without too much trouble. Therefore, the GM calls for an **Average (◆◆) Coordination check**.

The GM spends a Story Point to upgrade the difficulty of the check. This is narrated as the bin is partially filled with junk and spilling the content will make it suspicious and will throw away he robot's position. K5R hops in and sit tight.

The roll generates ✿✿♧⊗. K5R successfully adopts a position that allows it to completely fit inside the bin. The ♧ is spend so that as the toughs catch up, a piece of junk moves inside the bin and hit it, making a clinging noise. This raises the pursuers' alertness, adding a ☐ on their Vigilance check. The GM spends ⊗ so that a iron bar hit the robot in an articulation as he jumped in, making it suffer a wound.

## EXAMPLE #2 OF A MOVING IN TIGHT SPACE CHECK

Vree is a mechanic aboard a space freighter. The ship was ambushed, boarded and the crew was locked into their quarter as the pirates are trying to break into the bridge's console to seize the ship. Vree plans to hinder their efforts by sabotaging the engines. This should give the crew enough time to come up with a plan to regain the control of the ship. Yet, from her room, Vree can only access the engine room by using the ship's vents. The vents can be accessed through a trapdoor located on the ceiling. She moves her desk chair directly below it, climbs on it and open the door. She jumps and attempt to pull herself in the tight space.

The ships' vents are pretty tight yet larger than Vree's shoulder width, making it an **Average (◆◆) Coordination check**. The GM adds a ■ to the pool to represent the added difficulty of having to climb up in the vents. Vree can hold onto the edge of the conduit to pull herself up, which adds a ☐ to the pool.

The roll generates ✕⋏⋏. As Vree pulls herself up, she slips and falls back, breaking the chair and falling on the ground. The concussion attracts the attention of the guard outside, which asks what is going on in there. Vree decides to feign unconsciousness, spending ⋏⋏ to add a ☐ to her Deception check, as the scene the pirate will see when opening the door to investigate — the girl laying on the floor, the broken chair in the middle of the room, as well as the open vent — makes it plausible for the girl to have wound herself. Vree will attack the guard as soon as they get closer.

# Walking on a Narrow Surface

Over the course of their adventures, a character might end up walking up on a small beam, narrow ledge, or even a rope. To avoid falling and move forward, the character has to make a Coordination check.

Walking on a narrow surface does not exclusively mean that the character is standing up. If the situation allows it, a character can walk on all fours, using their hands to stabilize themself.

## Combat

Is is possible to engage in combat while on a narrow surface. Yet, balancing while fighting is a challenging task. When doing so, the character upgrades the difficulty of all checks they make while having to keep their balance. In addition, enemies add ◻ to their combat checks when attacking the character. Finally, enemies can spend A A A on their check to force the character to immediately make a Coordination check with the normal difficulty for the situation. Should they fail, they lose their balance and fall.

## Difficulty

The difficulty of the check is based on how wide the narrow surface is.

## TABLE I.6–7: WALKING ON A NARROW SURFACE DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| **Easy (◆)** | A surface as wide as the character's foot's length. |
| **Average (◆◆)** | A surface as wide as the character's foot's width. |
| **Hard (◆◆◆)** | A surface narrower than the character's foot's width. |
| **Daunting (◆◆◆◆)** | Walking on a string. |

## TABLE I.6–8: WALKING ON A NARROW SURFACE MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +◻ | The character has a wall, ledge or rope they can use to stabilize themself<br>The character can lower their body to use their hands to stabilize themselves. When doing so, the character treats the surface as difficult terrain. |
| +◼ | The surface is slippery.<br>The surface is unstable, as due to winds or damaged foundations. |
| Upgrade Difficulty | The character is in combat. |

## TABLE I.6–9: WALKING ON A NARROW SURFACE SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character can walk on the narrow surface, treating it as difficulty terrain. |
| ✕ | The character struggles with keeping their balance and placing their feet correctly. They do not make any progress. |
| A | If within a structured encounter, the character may treat the narrow surface as normal terrain rather than difficult terrain for that round.<br>If the character falls, they may catch themself. They must succeed an **Average (◆◆) Athletics check** to pull themselves up. |
| ⊛ | The character adds ◻◻ on the next check they make to avoid falling when being attacked.<br>The character does not need to make further Coordination checks for the rest of the scene when walking on narrow surfaces, This does not include checks made to avoid falling after being attacked. |
| ⟳ | In a structured encounter, the character loses their free maneuver for this round — or the following if they did not have any maneuvers left.<br>The character drops a piece of equipment. |
| ⊗ | The character falls.<br>The surface becomes damaged. Maybe a portion of it crumbles, increasing the difficulty of future checks to walk on it. Maybe the damage is such that the character has to jump over or find another way around.<br>The rope or string the character was walking on is severed. The character has to get a hold of it to swing along or they will simply fall. Getting a hold of the rope can be achieved with a A. |

EXAMPLE #1 OF A WALKING ON A NARROW SURFACE CHECK

Rodan is a rogue who entered a castle to steal some precious documents located in the king's quarters, which are guarded by two men. Rogan decides to go through one of the guest rooms, which is currently vacant, and tries to reach the king's room by moving along the castle's exterior walls. Rodan looks by the windows and is relieved to see that there is a little ridge he can step on. He gets out and start walking toward the king's window.

The ridge he's using is as wide as his feet. Therefore, the GM is calling for a **Hard (◆◆◆) Coordination check**. Since Rodan can use the castle's masonry wall to stabilize himself, the GM adds ☐ to the pool.

The roll generates ✖☾☾. The GM spends the ☾☾ to have Rodan drop an item. As the rogue slowly progresses on the ridge, his sword's scabbard clings to a nail coming out of a wooden beam, preventing him from progressing further. As he attempts to dislodge it, he slips. While he was able to avoid falling down, the leather strap holding the scabbard to his belt was torn apart. The sword falls on the grass two stories below. Rogan sighs as he finds himself in a position where he will not be able to defend himself should he get caught.

Since the check was a failure, he did not progress far enough to reach the king's window. Rogan must make another roll, using the same modifiers. This time, it generates ✵☾⊗. Since he succeeded, the rogue will get to the window. The GM spends the ☾ to have a guard patrolling around the castle to notice the sword on the ground and start looking around. Rogan's player spends the ⊗ to have the rogue slip into the king's quarters just before the guard can see him getting through the window. This way, the whole castle will not be alerted. Yet, the guards will still be on alert and getting out of the castle might prove trickier than expected.

EXAMPLE #2 OF A WALKING ON A NARROW SURFACE CHECK

Selene is an assassin tasked with murdering a constable who has recently been sabotaging Selene's organization's plans. The assassin knows that the constable usually goes to a specific tavern at the end of the day. Unfortunately, the target is never alone so Selene has to plan how to achieve her mission.

She goes to the tavern prior to the constable's arrival and looks for a way to poison her target without being seen. She notices that wooden beams stretch across the room above the tables and there is enough space for her to walk upon them. These are accessible from the staircase leading to the rooms on the second floor.

She gets a table and waits. Once her target is seated and the tavern gets busy, she leaves her position, goes up the stairs and steps on the wooden beam. Now she has to walk unnoticed until she gets above her target.

The wooden beams are as wide as her foot's length. The GM calls for an **Easy (◆) Coordination check**. The roll generates ✵✵☾⊗. Selene walks up the beam and gets right above her target. She takes out a vial of poison and manages to pour a few drops into the constable's mug right before they take a sip. The GM spends the ☾ so that when she is putting the vial back in her pocket, it slips, falls on the table and shatters. As the constable is already struggling with the ingested toxin, the alarmed guards look up and see Selene. Selene's player spends the ⊗ to have a suspended chandelier just beside the table. Selene cuts the rope, making it fall right beside the guards and then jumps on the ground. The chandelier hitting the floor buys her time to exit the tavern before the guards can pursue her.

## SUSPENDING FROM A ROPE

For characters less skilled in keeping their balance, it is possible to suspend themselves from a rope or beam using both their hands and feet and pulling themselves along the rope. This kind of movement requires more strength than balance and thus uses the Athletics skill. The suggested difficulty for such checks is **Average (◆◆)**. You can still use the Walking on Narrow Surface tables for modifiers and symbol usage.

# DISCIPLINE

## FEAR

Fear checks are already covered in the **Genesys** Core Rulebook starting on page 242. **Table III.4—1** on page 243 gives difficulties for various horror situation. But there is more to fear than facing supernatural frightful situations.

Some mundane yet terrifying situations can justify a fear check. Whenever a character is facing a stressful and dangerous situation and has no control over it, a fear check can be made to determine how the character reacts to what they are exposed. Note than some situations, while dangerous and stressful, requires a Cool check rather than a fear check (see "Keep your Cool" on page 30). Finally, horrific and gorey sights will also justify a fear check.

On page 243 of the **Genesys** Core Rulebook, there are suggestions for spending symbols on fear checks. For some reason, the book does not present any table regarding this and the effects are presented as bullet points. To make fear rules easier to use, here are revised tables that will also include additional suggestions for difficulties and symbol usage.

### TABLE I.7—1: FEAR DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | Something momentarily frightening, such as someone leaping out of a closet to surprise you, or unsettling circumstances like being alone in a spooky house. These circumstances may not even elicit a check. |
| Average (◆◆) | Confronting something unexplainable, such as furniture that moves when you're not looking or voices in an empty house; being stalked by a dangerous animal; danger that appears credible but not mortal. <br><br> Being confronted with non-threatening phobias, such as the fear of lightnings, spiders, of enclosed spaces, etc. |
| Hard (◆◆◆) | Ghostly apparitions and other obviously supernatural occurrences, being hunted by a pack of wild animals (or malevolent humans), danger that appears eminent and could be mortal. <br><br> Being exposed to slight gore, such as entering a cavern to find multiple dead bodies. |
| Daunting (◆◆◆◆) | Being actively haunted by a malevolent supernatural being, being attacked by a mythological creature, or facing a situation likely to result in your death. <br><br> Being exposed to extreme gore, such as decapitated and eviscerated bodies. |
| Formidable (◆◆◆◆◆) | A hopeless and utterly terrifying situation, combat against things incomprehensible to one's mind, being attacked by demons, fear so paralyzing that sanity cracks. |

### EXAMPLE #1 OF A FEAR CHECK

After her car brakes down in the middle of nowhere, Emily starts looking for help. There seems be a house in the distance with lights on. She walks up to the door and knocks, but gets no answer. She puts her hand on the handle and the door opens.

She calls to anyone inside but again, no answer. She then enters, looking around for a phone. When she finds one, there is no dial tone because the line is cut. As she continues to look around the house, she hears a noise in the basement. She opens the door leading down and calls out again and once again, she is answered only by silence.

She walks down the stairs and looks around. Opening a side door reveals a horrific sight: in the middle of the room is a naked man, suspended in the air by his hands to a large metal hook affixed to the ceiling! He is missing a leg, which was clearly butchered. Her gaze goes from the man to a nearby table, where the limb stands next to a bloody cleaver.

This horrific scene calls for fear check. The gore she's witnessing, along with being in a basement in the middle of nowhere makes this a **Daunting (◆◆◆◆) Discipline check**.

The roll generates ✗✗♺♺. Failing the check, Emily suffers from the disoriented condition. The GM spends the first ♺ to have Emily flee in terror. The second ♺ is spent to have her scream as she panics. This will contribute to have the antagonist show up as she runs upstairs.

## TABLE I.7—2: FEAR MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +☐ | The character is used to this kind of situation. |
| Upgrade Difficulty | The situation the character is facing something part of his Fear motivation (see page 48 of the **Genesys** Core Rulebook). |

## TABLE I.7—3: FEAR SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ✿ | **Steady Nerves:** The character keeps their nerve and suffers no ill effects. |
| ✕ | **Aversion:** The character is unnerved and distracted, and is disoriented for the rest of the encounter. |
| ⋀ | Any:<br><br>The character adopts guarded stance as an incidental.<br><br>Success:<br><br>**Stand with Me:** The character's steadfast response emboldens their allies. Any allied characters forced to make a fear check from the same source add ☐ to their check. |
| ⊕ | Success:<br><br>**Fearless:** The character faces the source of fear and finds that it no longer has a hold on them. They automatically pass any further fear checks from that source or very similar ones. For adversaries, it extends to other adversaries with the exact same adversary profile. You should not apply these results if the source is the character's Fear motivation (see page 48 of the **Genesys** Core Rulebook).<br><br>Remove a mental trauma (see page 244 of the **Genesys** Core Rulebook) that has an associated severity level that is the same as or less than the difficulty of the fear check. |
| ⟡ | Any:<br><br>**Adrenaline Rush:** Momentary panic gives the character a rush of adrenalin, but at a cost. The character adds ☐ to their next check, but suffers 3 strain.<br><br>The character has a hard time to focus in face of such horrific sight, making them more susceptible to commit errors. They upgrade all their checks as long as they are facing the source of their fear.<br><br>Success:<br><br>**Aversion:** The character is unnerved and distracted, and is disoriented for the rest of the encounter.<br><br>Failure:<br><br>**Flee in Terror:** The character has to spend their next turn doing nothing but fleeing the source of the fear check (this includes downgrading their actions to maneuvers to move farther away).<br><br>**Frozen in Terror:** The character is immobilized and staggered during their next turn.<br><br>The character develops a mental trauma, with a severity matching the difficulty of the fear check. This requires ⟡⟡⟡⟡⟡ or ⊗ to be triggered (see page 244 of the **Genesys** Core Rulebook). |
| ⊗ | The character is panicking. Whenever they suffers strain, they suffer one additional strain. |

### EXAMPLE #2 OF A FEAR CHECK

Cyrus is a monster hunter. All day, he's been investigating the recent massacres of the local community's livestock. He gathered witnesses, footprints, and other clues leading him to think he's going to face a harpy. He makes sure to prepare proper equipment to face such a creature based on his knowledge. Even though he's been a hunter for years now, he never actually faced a harpy.

Later that day, he encounters the creature, which has the Terryfing special ability, forcing Cyrus to make a **Hard (◆◆◆) fear check**. Since Cyrus had the day to prepare himself for this encounter, he is not as stressed. Therefore, the GM adds a ☐ to the check.

The roll generates ✿⟡⊕. The GM spends the ⟡ to have Cyrus experience an adrenalin rush. He will add ☐ to his next check but suffers 3 strain. Then, Cyrus' player spends the ⊕ to have the hunter not be afraid of harpies. Cyrus' player writes a new ability on his character sheet that makes him immune to harpies' Terrifying ability.

# DRIVING/OPERATING/PILOTING

## Dangerous Driving

Driving, Operating and Piloting are skills you do not need to roll unless there is a stressful or dangerous situation. So driving to work does not require a check, while engaging in a high speed pursuit would.

This section covers Driving, Operating and Piloting skills since they differ only by the kind of vehicles they are used with.

As a reminder, Driving is associated with all ground vehicles while Piloting is used for any airborne and space vehicles requiring quick reflex and good hand-eye coordination. Operating is used when maneuvering large vehicles where the character needs to keep track of multiple information inputs at all time. This includes sailing ships, submarines, and large space-ships. Note that many of the vehicles using Operating are piloted by a full crew. Yet, only the captain makes skill checks.

To simplify this section of the document, these skills are interchangeable.

Note that there is an errata regarding the regarding **Table III.2–14: Vehicle Spends in Structured Encounters** on page 221 of the **Genesys** Core Rulebook. Find it at this link in the FAQ section.

### Difficulty

The difficulty for Driving and Piloting checks equals to the silhouette of the vehicle, as per the Dangerous Driving action on page 227 of the **Genesys** Core Rulebook.

### Modifiers

Many modifiers are applied to Dangerous Steering checks. First, you add ▢ or ◼ as per the vehicle handling's score. Then, you add terrain modifiers as per the sidebar on page 227 of the **Genesys** Core Rulebook. Finally, the Dangerous Driving action description says that the current speed of the vehicle should affect the check. **The Table III.2—14: Vehicle Speeds in Structured Encounters** on page 221 of the **Genesys** Core Rulebook gives specific modifiers as per the vehicle's speed. Even though the table refers to structured encounters, it seems right to apply part of it to narrative encounter as well. Of course, we tend to not track the exact speed of the vehicle in narrative situations but it still gives an idea of what modifier to apply should the vehicle be going at full speed.

### TABLE I.8—1: DANGEROUS STEERING MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| + ▢ | Positive Handling |
| + ◼ | Negative Handling<br>Dangerous terrain (see sidebar of page 227 of the **Genesys** Core Rulebook) |
| Upgrade Difficulty once | Current speed is 3 or 4. |
| Upgrade difficulty twice | Current speed is 5. |

### Animal-Driven Vehicles

Some vehicles, like carriages, are pulled by animals rather than being propelled by engines. This author recommends using the Riding skill rather than Driving or Piloting, as the skill description on page 63 of the **Genesys** Core Rulebook states that Riding covers the basics of riding animals, and using bridles while sitting in a saddle is not that different from using bridles while sitting in the coachman's seat. The "Unorthodox Control Skills" sidebar on page 59 of the *Expanded Player's Guide* details this further. Also, the chariot and coach vehicles profiles that follow use Riding as the control skill.

In the end, the GM has final word on which skill should be used.

## TABLE I.8–2: DANGEROUS STEERING SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character successfully performs a dangerous steering action. |
| ✕ | The character fails to perform the dangerous steering. This should result in consequences like a minor collision or failing to take on the intended course. |
| ⋀ | Any:<br><br>The vehicle finds itself in a favorable position as the character performed the action pretty well. Maybe the character positioned the vehicle to make the next action easier—adding a ☐ to the next Dangerous Steering check—or allowed to get the vehicle out of further dangers.<br><br>Some obstacle that was present is no longer impeding the character. This could be heavy rain that suddenly stops, improving the visibility or maybe a traffic lights shift, freeing room for the character's car to pass. |
| ✪ | Something happens that drastically improves the character's current situation. In a pursuit, this could be a train passing right after the character's vehicle goes across a railroad crossing, making them lose their pursuers. |
| ⌂ | The vehicle suffers System Strain.<br><br>The vehicle is at a disadvantageous position. Maybe the character had to hit the brakes, letting their target get away, or maybe they had to go a different route that is less easily navigable. This could either add ■ to their next check or restrict their options. |
| ✪ | Success:<br><br>The vehicle suffers from a minor collision. If the vehicle had no defense to subtract from the Critical Hit roll, then add +10 to the roll per uncanceled ✪ beyond the first.<br><br>Failure:<br><br>The vehicle suffers from a major collision. If the vehicle had no defense to subtract from the Critical Hit roll, then add +10 to the roll per uncanceled ✪ beyond the first. |

### EXAMPLE OF A DANGEROUS DRIVING CHECK

Lylah is a space scavenger. She roams the galaxy looking for places where battles took place and foraging pieces of gear and ship parts — a highly illegal activity according to galactic laws, as these are still owned by their respective factions. Now she just arrived at one such site. She has to make this a quick run as it is only a matter of time before their rightful owner, or any other space pirates, claims the booty.

Scanning the area, Lylah locates a high tech zero-point energy generator, which is worth enough for her to upgrade her current ship. Problem is, it is located in a cluster of fast-moving debris. The GM calls for a Dangerous Driving check since the mmaneuver is dangerous.

Lylah's ship has a silhouette of 3 and therefore, the difficulty is set to **Hard** (◆◆◆). Her nimble ship has a Handling of +2, adding ☐☐ to the pool. Since

Lylah dropped her speed to 1, she avoids upgrading the check. The GM considers the debris to be the same as a thick asteroid field, adding ■ to the pool.

The check comes up generating ☼ ☼ ⌂ ✪. Since she succeeded on the check, she manages to get to the reactor. The GM spends the ⌂ to have her ship suffer 1 system strain as the constant thrusts and sudden reverse thrusts to avoid obstacles put stress on the ship's engines. Lylah spends the ✪ to have her scanner detect a broken yet still intact plasma cannon nearby that she could not detect prior to entering the debris field. She might sell that one for at a great profit as well or repair it and then mount it on her own ship.

Once her scavenging is done, she moves away from the debris field and jumps into hyperspace.

## Vehicle Chases

Engaging in a pursuit when operating a vehicle works just like the Chase rules presented on page 19 with few changes. While chasing someone on foot, the game assumes that the characters are running at similar speeds. Yet vehicle profiles include a Speed characteristic. When winning the competitive check, the character distances themself, or closes in if they are the pursuer, by one range band plus one range band if their vehicle is faster than the other vehicle. Therefore, if the character, who would be the pursued here, drives at a speed of 3 while being pursued by an adversary driving at Speed 2, the distance would increase by 2 — one for winning the competitive check and the other one from going faster than their pursuer. This is a high-risk, high-reward situation, as driving faster will put more distance on each check, but might prove more dangerous.

Even though the character could theoretically use their two maneuvers to reposition, one can only make a single chase check per round while engaged in a chase. The other maneuver can be spent on other pilot maneuvers, such as accelerating or decelerating.

When using vehicles in chase scene, use the difficulty detailed in this skill section, based on silhouette, rather than the one on page 19 of this document.

### EXAMPLE OF A DRIVING CHECK (CHASE)

Stan and Dana are wanted criminals. They have been spotted and the police has engaged in a pursuit. The pursuit starts with 2 police vehicles at long range.

As the pursuit starts, the criminals' car is driven at speed of speed of 2 while the police cars are going at speed of 1.

Both vehicle types use the Four-Door Automobile profile on page 231 of the **Genesys** Core Rulebook.

On the first round of the chase, Stan, who is driving the car, uses a maneuver to accelerate from speed 2 to 3. The police agents react by increasing their speed to 3 as well, making their cars suffer 1 strain since they increased their speed by 2 points (see "Accelerate" on page 226 of the **Genesys** Core Rulebook). Because all vehicles involved area Silhouette 2, The difficulty of the competitive check is **Average (◆◆)**. Since they are moving at speed 3, they all upgrade the difficulty once, making it ⬢◆. At this time of the day, the streets are not particularly busy but still have a few cars moving around. The GM decides it is worth an additional ■. Meanwhile, Dana took out her handgun and is firing at the pursuers. The distraction it provides adds ■ on the police's checks over the course of the pursuit when out of range of her pistol.

Stan's check generates ✕⏶, which makes him fail the competitive check as the police generated some ☼. Since they are moving at the same speed, the range between them is reduced by 1 and they are now that Medium range, thus suffering the ■ from Dana's shooting. Since the check not only failed to beat the police's ones but also failed at the given difficulty, the GM says that the car suffered a minor collision. Due to the vehicle's speed, they add +20 on the Critical Hit check. The GM rolls a 12 on this check, for a result of 32. Stan and Dana will have to roll a Resilience check to avoid wounds from shrapnel spray (which won't be covered in this example). The ⏶ is spent so that their car would make a daunting turn to enter a side alley, adding a ▢ on their next check as this move surprised the police agents. The scene is narrated in a way that when the car made its turn, it brushed against a dumpster, justifying the collision.

On the second round, Stan's check generates ☼☼☼⊗, beating the police's checks. Therefore, they increase the distance by one, putting them back at Long range. The GM spends the ⊗ to have 2 more patrol cars join the pursuit at Long range as well. These additional vehicles decrease the odds of Stan and Dana to get away.

On the third round, the roll generates ☼⏷❁. Even though the check succeeded, they only beat one police car's check. So that car is now at extreme range from the criminals' while the other police cars are now at Medium range. Stan's player spends the ❁ to have their car cross a railroad crossing just before a train passes by. The time they bought is enough to lose the police, and they will ditch their car and steal another one, getting away unseen.

# MECHANICS

## Repair an Item

In time, weapons and other pieces of equipment wear out. The rules on page 89 of the **Genesys** Core Rulebook cover the basics on how equipment gets broken but do not offer many possibilities on how symbols can be spent when repairing an item.

### Repair Time

Depending on the item's complexity, repairs should take between one and two hours per difficulty level.

### Difficulty

The difficulty is based on how severely damaged is the item the character is repairing.

### TABLE I.9–1: REPAIR AN ITEM DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| **Easy (◆)** | The item has suffered minor damage. |
| **Average (◆◆)** | The item has suffered moderate damage |
| **Hard (◆◆◆)** | The item has suffered major damage and is no longer usable. |

### TABLE I.9–2: REPAIR AN ITEM MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +■ | The character uses parts not made for this specific item. Yet the parts are of similar usage. This could be pistol parts used to repair a rifle. Using totally different parts could make the repairs impossible or add additional ■. |
| Increase Difficulty | The character is attempting repairs in less time.<br>The character lacks the proper tools to make the repairs. |

### TABLE I.9–3: REPAIR AN ITEM SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The item is repaired. |
| ✕ | The character fails to repair the item. The parts are wasted. |
| ⋀ | Reduce the cost of the repairs by 10%. |
| ⊛ | Any:<br>    Reduce the cost of the repairs by 30%.<br>Success:<br>    The repairs are exceptionally well made. For the next scene using that piece of gear, either add ▨ on checks made using that item or increase/decrease the value of one of the item's quality. |
| ⌂ | Increase the cost of the repairs by 10%. |
| ⊗ | Any:<br>Increase the cost of the repairs by 30%.<br>For the next scene using that piece of gear, add ⌂ on checks made using that item.<br>Success:<br>The item is only repaired by one step instead of fully repaired.<br>Failure:<br>The item is damaged one step further. |

## Acquiring Spare Parts

To attempt repairs, you generally need spare parts. While a toolkit will contains a few bolts, resistors and such, vehicles, weapons, and other pieces of gear might requires specific parts in order to be repaired, as per the GM's choice.

These parts must be acquired prior to doing repairs and are obtained the same way the character would purchase anything else. The price of the parts depends on what you want to repair and how badly damaged it is.

Page 89 of the **Genesys** Core Rulebook gives prices for repairing items while page 222 says it costs 100 per Hull Trauma you want repair on vehicles. This suggests you have some personnel hired to repair the ship. When repairing a vehicle by yourself, it seems reasonable to cut this price in half, therefore requiring spare parts for a value of only 50 per Hull Trauma you want to repair.

When looking for parts to buy, use the item's rarity to determine the rarity of the parts. So if you want to buy parts for a Four-Door Automobile (**Genesys** Core Rulebook page 231), these parts would have a rarity of 3, as the vehicle itself.

When performing repairs, the amount, and thus price, of parts may vary as per the generated symbols. If the price increases due to ⬩ or ⊗, it is recommended to not have the character having to go through bartering scene for parts again, unless circumstances would explain why parts wouldn't be available anymore — like if the character moved away since they bought the parts. Just let the player spend the additional money to complete the repairs.

### EXAMPLE #1 OF A REPAIR AN ITEM CHECK

Dex is the mechanic of a smuggler group. On their last mission, a battle took place and one of the crew-members had their weapon suffer minor damage. While the weapon is still usable, they turned to Dex to have it repaired. Now docked on another planet, Dex wants to repair his friend's gun.

The weapon is a laser rifle (see page 175 of the **Genesys** Core Rulebook). It has a value of 900 and a rarity of 7. Since the weapon only suffered minor damage, Dex will need to buy 225 credits' worth of laser rifle parts. The difficulty in this case will be **Easy (◆)**.

The check generates ✦✦⬩✹. The GM spends the ⬩ to have the repairs be 10% more expensive than anticipated. Dex had to go back shopping for the additional 25 credits worth of gun parts. While Dex's player could have reduced the cost of the parts needed by 30% with the generated ✹, money is not really an issue for him right now so he decides to spend it to increase the rifle's Burn item quality from 1 to 2 for the next scene in which the weapon is used, since he knows that his friend loves it when they can trigger Burn on a combat check.

### EXAMPLE #2 OF A REPAIR AN ITEM CHECK

Laura and her friends are traveling the wastelands in search of a shelter and provisions because their settlement was destroyed by raiders a few days ago. They have been travelling since but their rations cannot last much longer. They are now approaching a small settlement. Unfortunately, the inhabitants are not rich in resources either and Laura and her party do not have much to barter. They notice though that the settlement has a water pump but one of the settlers tells them it broke weeks ago, forcing them to get water from a river about an hour away.

Laura is a skilled mechanic and takes a look at the pump, hoping that if she fixes it, the settlers will house them for the night and share food.

The pump is rusted and is considered to be suffering moderate damage, requiring an **Average (◆◆) Mechanics check** to fix. Laura does not have parts for this kind of equipment but can use scrap metal to fix it, at the cost of adding ■■ to the check.

The check generates ✕⋀⋀⋀. Since the check failed, the water pump is not repaired. Laura's player spends one ⋀ to have her remember than the day before, when she passed through a scrapyard, there was a similar water pump from which she could salvage parts. The other ⋀⋀ are spent so that the villagers notice how much she wants to help them and decide to offer shelter and food for this day, but won't share more unless Laura fixes their water pump.

# Repair a Vehicle

Repairing a vehicle requires both parts and tools. In addition, some repairs will require a hangar, dry dock or a garage. The GM has the final say about what is actually required to be able to attempt repairs on a vehicle.

Repairing a vehicle takes time. As per the sidebar on page 222 of the **Genesys** Core Rulebook, repairing a ship takes between days for light damage and up to months from for highly damaged vehicle.

While this works well for a story in which your GM wants to player characters to stay in a location for a prolonged time as the hangar's staff is doing the repairs, you might want to allow a character to work faster when they are doing it on their own, as having a character repairing a vehicle for a month can slow down the adventure's pace. Therefore, this author recommends that for each full day of work on the vehicle, make a Mechanics check determining the outcome of the repairs.

Repairing a vehicle is different than the Damage Control your character may attempt mid encounter. If anything, repairing a vehicle when there is no immediate threat is more akin to Medicine checks.

## Difficulty

Table III.2-16: Damage Control Difficulty on page 228 of the **Genesys** Core Rulebook gives the difficulty to attempt repairs as per the current level of Hull Trauma of the vehicle.

## TABLE I.9—4: REPAIR A VEHICLE MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +☐ | The character has access to fully equipped installations. |
| +■ | The character only has access to crude installations, which might lack tools or include outdated equipment. |

## TABLE I.9—5: REPAIR A VEHICLE SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character repairs one point of Hull Trauma plus one point per ☼ ☼ generated beyond the first. The excess ☼ are from working faster. The character still uses the parts for repairing the additional Hull Trauma. |
| ✕ | The character fails to repair the vehicle's Hull Trauma. |
| ⋏ | The character manages to reduce the vehicle's system strain by 1. Reduce the cost of the repairs on that check by 10%. |
| ✪ | The character repairs one Critical Hit on the vehicle. One ✪ is required per level of severity of the Critical Hit. Reduce the cost of the repairs on that check by 30%. |
| ⟁ | The repairs on the Hull inflict one point of system strain on the vehicle. The progression of the repairs is slower than expected. The character must spend another day repairing the ship for the effects to take place. Multiple ⟁ can extend this effect to multiple days. Do not make new checks for these days as the time spent on further days is part of this same check. Increase the cost of the repairs on that check by 10%. |
| ⊗ | An accident takes place over the course of the repairs, inflicting a Critical Hit on the ship. An accident takes place over the course of the repairs, inflicting a Critical Injury to the character. Increase the cost of the repairs on that check by 30%. |

## Repairing Critical hits

If the character is specifically trying to repair a Critical Hit to the vehicle rather than Hull Trauma, the difficulty is the severity of the Critical Hit. Depending on the situation, the GM might require that parts are required to attempt such repairs. In this case, this author recommends that the parts should be worth about 50 times the Critical Hit's severity.

Finally, this author suggests that you multiply that cost per the Price Modifier in **Table II.1-1: Vehicle Silhouettes and Suggested Characteristics** on page 60 of the **Genesys** *Expanded Player's Guide*.

When making that kind of repairs, no Hull Trauma can be repaired on that check.

## EXAMPLE #1 OF A REPAIR A VEHICLE CHECK

Jeff is a student mechanic, working part time at the nearby garage, when not adventuring with his friends. Being relatively poor, Jeff cannot afford to buy a nice vehicle to drive around town. Yet, he found a deal when buying an old broken motorcycle from a scrapyard. The vehicle currently exceeds its Hull Trauma Threshold and suffers from the **Brakes Damaged (◆◆◆)** Critical Injury.

Each time he earns money, he buys parts to repair his ride. He recently invested $250 worth of spare components. His first goal is the get the engine to start and repair the frame, which is represented by the fact that the vehicle's Hull Trauma is above its threshold.

The Difficulty of such check, as per the **Table III.2— 16** on page 228 of the **Genesys** Core Rulebook, is **Hard (◆◆◆)**. Jeff works on the motorcycle in his family's house's garage, using his father's old tools. The GM adds ■ to the check, which Jeff negates through his Knack for it (Mechanics) Talent (see page 73 of the **Genesys** Core Rulebook).

The check generates ✹ ✹ ✹ ↺. The repairs to the chassis removed 2 Hull Trauma since he generated 2 additional ✹. These repairs cost him $100 worth of parts. The GM spends the ↺ to have the motorcycle suffer 1 system strain. Crude repairs made with poor tools, the engine suffered a bit, which Jeff will take care of later. The good news is that these repairs were good enough to lower the vehicle's Hull Trauma one point below its threshold. Therefore, the motorcycle is functional... despite the fact that the brakes are not working. After all this work, Jeff calls it a day.

On the next day, Jeff attempts to repairs the brakes, spending $150. Due to the Critical Hit's severity, the check is **Hard (◆◆◆)**. The check generates ⋏ ⋏. Since the check failed, the brakes are not repaired yet the parts are spent. Jeff's player spends the ⋏ ⋏ to reduce the vehicle's System Strain by 2 points. Out of cash after these two attempts, he will have to wait for his next paycheck to pursue repairs on his ride.

## EXAMPLE #2 OF A REPAIR A VEHICLE CHECK

The *Tarpon* is a merchant vessel carrying goods from the mainland to the overseas colonies. On its last journey, it was attacked by pirates, suffering heavy damage. The GM tells the PCs that the damage on their ship can only be repaired in dry dock. Fortunately, the trading company has their own and the player characters can make repairs themselves.

The ship's current Hull Trauma value is just above half its threshold. Therefore, the difficulty is **Average (◆◆)**. Due to their proper installations, Merialeth, the character making the check, adds a ▢ to the pool. While the crew takes some days off, the other PCs, who also own a stake in the ship, assist Merialeth with the repairs. Together, they add ▢▢▢ to the skill check. The GM spends a story point to upgrade the difficulty of the check, narrating this as someone from a rival company is trying to take advantage of the *Tarpon*'s situation to sabotage it, giving them an advantageous position for getting the best trade deals.

The check generates ✹ ✹ ⋏ ⊗. Since the check is successful, the PCs repair 1 Hull Trauma. They did not generate enough additional ✹ to repair an additional Hull Trauma that day. The ⋏ is spent to reduce the ship's System Strain by 1. The GM spends the ⊗ to have the saboteur break the ship's main mast, inflicting the **Propulsion Damaged (◆◆)** Critical Hit, dropping the ship's Speed value from 3 to 0.

The following day, Merialeth will attempt to make the repairs, but will do so alone as the rest of the PCs will be investigating who sabotaged their ship.

Merialeth spends the 200 worth of money (50 per severity level, multiply by 2 for being a silhouette 5 ship) for acquiring parts to repair the mast. Making an **Average (◆◆) Mechanics check**, she generates ✹ ⋏ ❀. The successful check allows her to repair the mast while the ⋏ and the ❀ are spent to reduce the repairs cost, as the crew was on tight budget. These symbols will reduce the cost of parts from 200 to 120 (200-10% from the ⋏ and -30% from the ❀). The leftover parts, worth 80, will be kept on the ship for future repairs.

# MEDICINE

## Heal Wounds/Critical Injury

Healing wounds through medical treatment is covered on page 116 on the **Genesys** Core Rulebook. While the book indicates that a character heals wounds on ☼ and strain on ⋀, the rules do not provide effects for other symbols. Here are suggestions for when rolling Medicine checks to heal someone.

Remember that a Medicine check to heal wounds can only be attempted once per encounter, as stated on page 116 of the **Genesys** Core Rulebook. Yet, this author recommends that in order to attempt a healing check, the character must have suffered wounds over the course of the encounter.

Let's imagine a character was injured in a gun fight, after which they were healed by the party's medic. A new encounter takes place a few minutes after. Since the wounded character and the doctor are not in a position to participate in combat in the first round, the doctor attempts to heal their wounded companion again. Yet the bandages are still fresh and the character didn't suffer any wounds since they got healed. The GM would be in his right, as per this suggested rule, to require the character to suffer wounds within that encounter prior to attempting a Medicine check to heal them again.

### TABLE I. 10—1: MEDICINE DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | Current wounds equal half or less of wound threshold. |
| Average (◆◆) | Current wounds equal more than half of wound threshold. |
| Hard (◆◆◆) | Current wounds exceed wound threshold. |
| Critical Injury's Severity Rating | Character wants to heal a Critical Injury. |

### TABLE I. 10—2: MEDICINE MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| + ☼⋀ | The character is using Herbs of Healing (Page 146 from **Genesys** Core Rulebook). |
| + ⋀ | The character is using a portable medkit, including modern drugs (Page 169 fom **Genesys** Core Rulebook). |
| + ◆ | The character performs the Medicine check without medical equipment of some kind. |
| + ◆◆ | The character is performing Medicine on themselves. |

### TABLE I. 10—3: MEDICINE SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The treated character heals 1 wound. |
| ✕ | The treated character does not heal any wound. |
| ⋀ | The treated character heals one strain. |
| ⊛ | The treated character heals from either 1 additional wound or 2 strain. The treated character heals from one Critical Injury. |
| ⟁ | The treated character suffers one strain. |
| ⊗ | The treated character suffers from either 1 wound or 2 strain. The treated character suffers from a Critical Injury. |

EXAMPLE #1 OF HEAL WOUNDS CHECK

Throlumdas and his warriors are raiding a goblin outpost. Over the first skirmish, Throlumdas has suffered 5 wounds and 3 strain. Before going further, Homreg, Throlumdas' companion, tries to patch him up.

Having suffered wounds fewer than half his wound threshold, the difficulty is set at **Easy (◆)**. Homreg is using Herbs of Healing, adding ☼⋏ on the check, as well as an apothecary kit. Since the raid took place late in the evening, the GM adds ■■ to the pool due to lighting conditions, which are then removed due to Homreg being a dwarf with Dark Vision special ability.

The roll generates ☼☼⋏⊗. The two ☼ let Homreg heal 2 of his companion's wounds. The ⋏ is spent to heal 1 strain. Since Throlumdas is not suffering from any Critical Injury, Homreg's player spends the ⊗ to heal 1 additional wound, bringing Throlumdas' current wounds down to 2 and his strain to 2.

Moments later, another battle takes place in which Throlumdas did not get wounded. When Homreg's player asks the GM if they can make a Medicine check again to heal his companion, the GM replies that Throlumdas did not suffer wounds over this last encounter and his wounds were just being taken care of. Therefore, Throlumdas won't be able to benefit's from Homreg's Medicine skills until later.

## Healing Critical Injuries

A character may attempt to cure a Critical Injury rather than wounds and strain. The difficulty for healing a Critical Injury equals its severity (see page 115 of the **Genesys** *Core Rulebook*). You can use the same table for healing wounds, except for the fact that ☼ are used toward healing the Critical Injury rather than wounds. Excess ☼ are wasted and cannot be spent to heal a Critical Injury. Note that on a check made to heal wounds, a ⊗ can still be spent to cure any single Critical Injury.

Remember than only one such attempt per Critical Injury can be done per week.

EXAMPLE #2 OF HEAL WOUNDS CHECK

Isabella is a street doctor living in a neighborhood contested by different street gangs. Yet she does not take a side and treats anyone coming to her clinic, regardless of allegiances. Right before she closes her clinic and leaves, three street thugs come in, telling her their friend needs help. She recognizes one of them as being from the most violent gang in the district. Before she can say anything, another man comes in, carrying a bleeding man and drops him on the medical table. The gang members are clearly stressed and keep looking at the door, as if a rival gang were about to come in gun blazing. As Isabella cuts the man's clothes to see the wounds, one of the men draws his pistol and points it toward her, urging her to get the job done as fast as she can.

The wounded man has suffered from wounds above half his threshold, setting the difficulty at **Average**

(◆◆). Isabella has access to a portable medkit, adding ⋏ to the check. Due to working in haste and at gunpoint, Isabella has to make a Cool check (see "Keep your Cool" on page 30), which resulted in adding ■ to all checks as long as she is threatened.

The check generates ☼☼⋏⋏. The man is healed from 2 wounds and 2 strain.

In addition, the man is suffering from the **Agonizing Wound (◆◆)** Critical Injury (see page 115 of the **Genesys** Core Rulebook).

Even though she can only attempt to a single Medicine check per encounter to heal wounds, she still can attempt to cure each Critical Injury once per week on a given patient. She makes the check and generates ☼☼☼. The man is cured from his injury but the excess ☼ cannot be used to heal wounds and are wasted.

# TREAT POISON/DISEASE

Beside wounds and injuries, characters can suffer from other conditions such as being sick or poisoned. Poisons are generally quick and brutal while diseases, even though not as fast, can be incapacitating in the long run.

Treating such conditions is similar to treating a Critical Injury. The character must roll against the poison or disease's severity. A successful roll will cure the character, removing the ill effects.

Treating poison can only be done once per round. As for disease, this author suggests that such checks can only be attempted once per day during which the diseased must rest as the character provides medical care.

**Genesys** does not provide a table for all poisons available and instead has multiple instances of poisons here and there. Except for the Serpent Dagger on page 110 of **Realms of Terrinoth**, all poisons presented in the books allow a **Hard (◆◆◆) Resilience check** to resist its effect. As for that particular dagger, the check is **Daunting (◆◆◆◆)**. In both cases, the poison lasts one additional round each time a ⊗ is generated. Thus, this author recommends setting the difficulty for poisons, as well as diseases, at a minimum of **Hard (◆◆◆)**. For the list of all poisons from **Genesys** Core Rulebook, **Realms of Terrinoth** and *Shadow of the Beanstalk*, refer to "Table I.12–6: Poisons from Official **Genesys** Sources" on page 62.

## TABLE I.10–4: TREAT POISON/DISEASE MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| + ✿ A | The character is using Herbs of Healing (Page 100 from **Realms of Terrinoth**). |
| + A | The character is using a portable medkit (Page 169 fom **Genesys** Core Rulebook). |
| + ◆ | The character performs the Medicine check without medical equipment of some kind. |
| + ◆◆ | Performing Medicine on yourself. |
| + ■ | The character providing medical care ignores the type of poison or disease the character is suffering. |

## TABLE I.10–5: TREAT POISON/DISEASE SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ✿ | The character cures the target character who will no longer suffer the negative effects of the poison/disease, and will not have to roll again. |
| ✕ | The character stays sick or poisoned. |
| A | Any:<br><br>The treatment relieves the afflicted character, healing 1 strain.<br><br>Failure:<br><br>The afflicted character is slowly getting the upper hand on the poison/disease. For the rest of the session, add ▢ to further Resilience checks related to that disease or poison. |
| ⊛ | The character becomes better at treating that particular poison or disease. For the rest of the session, they decrease the difficulty to treat this particular disease or poison by 1. On a ⊛⊛, this could become permanent expertise that lasts for the rest of the character's career. This expertise cannot be stacked through multiple uses of this effect. |
| ↷ | The character is getting weaker as the poison or disease runs its course. Add ■ to further Resilience checks related to that poison or disease until the end of the session. This effect can be cumulative with multiple ↷. |
| ⊗ | The poison or disease turns out to be even more severe than expected. The afflicted character suffers its effects an additional time as if the check to resist its effects failed.<br><br>The treatment ended up making things worse, forcing the afflicted character to make a check to resist the disease or poison again on the next round. This effect stacks with the prolonged exposure to the poison or disease generated by negative symbols.<br><br>If the poisoned/ diseased character adds ■ to further Resilience checks due to ↷ being spent, this weakness becomes permanent throughout the character's career. Yet, a ⊛ on a future Medicine or Resilience checks to treat or resist poison/ disease can remove that effect. |

## Extended Poison

A problem with poison is that they are so quick and brutal than it does not allow a doctor to cure them unless the victim generated a ⊗ on their Resilience check. Since a round in **Genesys** lasts for about a minute, this makes all poisons much quicker and deadlier than their real life counterparts.

An alternative to this is to set an amount of rounds during which the poison acts and divide its listed effects over that duration.

For example, the poisonous stinger of a manticore (see **Realms of Terrinoth** page 208) has the target suffer 4 wounds on a failed Resilience check. An alternative would be to set the poison with a fixed duration of 4 rounds and each failed check would have the victim suffer 1 wound. Each ⊗ generated over these checks would add an additional round

to the remaining duration. Should the character get poisoned again while they are still suffering from the poison, you simply add a number of rounds equal to that poison's fixed duration to the remaining duration. In this example, if the character was suffering from the manticore's poison with 2 rounds left when they become poisoned again, the victim will simply add another 4 rounds to the duration rather than rolling their Resilience check on the spot.

This methods allows for Medicine checks as well as items nullifying poisons such as the Immunity Elixir (see **Realms of Terrinoth** page 102). The drawback of using that method is more bookeeping and Resilience checks being rolled. GM and players shall discuss about this alternate rule prior to using it.

### EXAMPLE OF A TREAT POISON CHECK

Diana is an archeologist currently exploring an ancient tomb from a past era. After falling into a trap, she finds herself facing a scorpion swarm in a pit. Jonas, her fellow explorer, helps her out of it. Yet, she suffers from stings and has generated a ⊗ to resist the venom's effect, forcing her to make another Resilience check next round. Fortunately for her, Jonas is a skilled doctor and can help her negate the venom.

The Venomous special ability of the Scorpion Swarm adversary (see **Realms of Terrinoth** page 247) has

a severity of **Hard** (◆◆◆). Jonas has a medkit with him to help neutralize the venom so he adds ⋏ to the check.

The roll generates ✿ ✿ ↺. Due to his successful check, Diana is cured from the poison and won't have to make a Resilience check on her next round. Yet, her body has become weaker as the GM spends the ↺↺ to have Diana add ■ on further Resilience checks against scorpion venom for the rest of the session.

## DISEASES

**Genesys** introduces diseases in the *Expanded Player's Guide* on page 30. While the presented rules work well, there are limited as they present a single disease effect. Yet some iconic monsters from multiple gaming universes are known for transmitting different diseases, such as Mummy's Rot and Ghoul's Fever. Since not all diseases should have the same effects, here are guidelines to design new diseases.

**Onset:** While the disease from the *Expanded Player's Guide* has an immediate effect, diseases tend to have an incubation period — a character should not suffer from the disease right after being exposed. Depending on the disease, this could be as quick as few hours to days or even weeks.

Note than when creating a new disease, the onset plays a major role as it is during that period that a disease can spread unnoticed, depending on its vector. A disease that quickly shows its symptoms might get isolated faster. Paired with deadly effects, the disease is likely going to die by itself as the infected will die before spreading the disease.

**Duration:** A disease should not have a set duration. The body has to fight it, or be treated by the Medicine skill. Otherwise, the character will continue to suffer its effects.

**Check:** Since the effects are ongoing, the Resilience check should be made once per day to heal from the disease. Likewise, a Medicine check should only be attempted once per day. If the check fails, the character suffers from the disease's effects for that day.

**Difficulty:** Like poisons, this author recommends difficulties ranging from **Hard** (◇◇◇) to **Daunting** (◇◇◇◇).

**Effect:** Diseases can have a variety of effects, from reducing Wound or Strain Threshold, inflicting wounds and strain, adding □ to checks or even upgrading them. Some diseases might even add a narrative effect such as preventing speech, constant coughing, blindness, or shakes. Depending on the disease, the effects might be cumulative on consecutive failed Resilience checks.

**Contagion:** The *Expanded Player's Guide* suggests than any character that engage with an infected or other disease vector should make a **Daunting** (◇◇◇◇) **Resilience check** at the start of each day to determine if they get infected. The difficulty might vary though — not all disease are as virulent.

### EXAMPLE OF A TREAT DISEASE CHECK

Demetra's country has been plagued for months now — the corpses have multiplied while the authorities fail to find a cure. Located in a remote village's clinic, Demetra is trying to help the infected to get through the pain. The GM has came up with these informations for the plague:

**Onset:** 2 weeks
**Difficulty:** Daunting (◇◇◇◇)
**Effect:** Reduce Wound and Strain Thresholds by 3 plus 1 per ♤.
**Contagion:** Daunting (◇◇◇◇). The disease is airborne and the constant coughing helps spreading the disease.

By reducing the wound threshold, this disease is deadly as most people that fail to resist it will succumb within the week. Even those who would succeed their check are still at risk of contagion from proximity of others.

Demetra is trying to come up with a treatment of her own to help her patients. She makes a **Daunting** (◇◇◇◇) Medicine check to treat the disease. Since she does not know what exactly the disease is, thus she adds ■ to the check. Yet she is making use of medicinal herbs, granting her a ☐ on the check.

The check generates ✘♤♤⊛. Her treatments failed and exhausted the patient. The GM spends the ♤♤ to have the patient suffer 1 strain and add ■ on their next Resilience check to fight off the disease. Demetra sends the ⊛ to have her learn from this attempt, noticing how the patient reacts to certain treatments. The better understanding of the disease makes her decrease the difficulty of curing it by 1.

As she worked the clinic all day, she was exposed to her patient's cough. Therefore, she has to make a **Dauting** (◇◇◇◇) **Resilience check**, which the GM decides to add ☐ on the check due to her plague doctor mask acting as a crude air filter.

# INSTALLING CYBERNETICS

Cybernetics are introduced on page 177 of the **Genesys** Core Rulebook in the Android sample setting. It is expanded upon *Shadow on the Beanstalk* starting on page 104.

## DIFFICULTY

Installing or removing a cybernetic implant requires a **Hard (◆◆◆) Medicine check**. Here are suggestions for modifiers and symbols usage.

## TABLE I. 10—6: SKILL MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +□ | The implant was specifically tailored for the receiving character. |
| +■ | The receiving character is currently suffering from a Critical Injury. The implant is damaged. |
| +◆ | The character performs the surgery check without medical equipment of some kind. |

## TABLE I. 10—7: SKILL SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ✹ | The implant is successfully grafted to the character. |
| ✕ | The implant could not be successfully grafted. The patient suffers 2 strain. |
| ⋀ | Failure: The patient does not suffer strain from the failed surgery. |
| ⊛ | Any: The character performing the surgery will decrease the difficulty of further checks to install or remove that specific kind of implant by 1 to a minimum of **Simple** (-). Success: The implant has been perfectly grafted. It works so well with the body that the character's strain threshold is not reduced. This effect can only be used the first time the implant is successfully implanted. |
| ♻ | Any: The patient suffers 1 wound. Success: The body takes time adapting to the implant. The character adds ■ on checks made using the implant for the rest of the session. Failure: This particular surgery cannot be attempted again for one week. |
| ⊗ | Success: The body has difficulty coping with the implant. The character's Strain Threshold is further reduced by another point. Fail: The body totally rejects the implant. This specific implant will never be able to be grafted on that character. |

### EXAMPLE OF AN INSTALLING CYBERNETICS CHECK

Gwen wanted some upgrades and bought an Enhanced Hearing implant. She turns to her doctor friend Ray to have it grafted.

The difficulty starts at **Hard (◆◆◆)**. Ray has access to medical installations so the difficulty is not increased.

The roll generates ✕♻♻⊛. The graft failed. Gwen won't be benefiting from it and suffers 2 strain.

The GM spends one ♻ to have the surgery inflict 1 wound on Gwen. The other ♻ is spent so that the body needs time to recover and the surgery cannot be attempted until a week has passed. Ray's player spends the ⊛ to have their character understand the surgical procedures better for grafting the Enhanced Hearing implant. From now on, he will reduce the difficulty for installing that type of implant by 1.

# PERCEPTION

## DISBELIEF

Sometimes a character will perceive something that is not real. This might be the result of a magical illusion, a drug or anything else capable of tricking the character's perceptions. Illusions and hallucinations may take one of following two forms, if not a mix of both.

The first one is the character perceiving something that is not there. This could be an illusory wall or pit, a sound, a smell or anything else that a character's sense could perceive if it was real.

The second one is masking or altering something that is actually there. This could make a door seem like a wall, or turn a character completely invisible, or mask the sound of an ongoing battle.

Depending on its source, an illusion might be shared between multiple characters, having them perceive the exact same things.

### INTERACTION

However believable an illusion may be, it remains just that: an illusion. Therefore, many illusions are automatically disbelieved when interacted with. For example, if a character were to jump across an illusory chasm and fall in due to a failed Athletics check, the character will simply fall on the ground. Even if they lack any Discipline ranks, they do not have to roll to disbelieve the illusion after being confronted to its falseness.

Yet, many illusions require interactions to allow a check. If a character is searching a room which has a door enchanted to look like a wall, the character will be able to roll since they are looking for a way out of the room are likely going to examine said wall — merely standing in the room is not enough.  In the case of implausible illusions, such as finding a giant ice cube in the middle of a hot desert, the character can roll a Discipline check to disbelieve even though they are not interacting with it.

Some interactions are automatic. For example, if the character finds themselves in a room that should be filled with a nauseous stench, the character are considered to be interacting with the illusion by breathing. In this case, the GM should allow a check.

In the end, it is up to the GM to decide whether a check is allowed or not and under which circumstances.

### DIFFICULTY

The difficulty is based on how real the illusion appears to be in this context. The more unlikely it is, the easier it is to see through it.

### TABLE I.7—1: DISBELIEF DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| **Easy (◆)** | A made up environment or illusion that is improbable, like a polar bear in a hot desert or a floating ball of magma. |
| **Average (◆◆)** | An illusion that is unlikely yet still probable, such as a wild beast entering a settlement. |
| **Hard (◆◆◆)** | An illusion that is perfectly believable, such as the howls of wolves in the night, the sound of a conversation in an urban area, or a snow-covered sheet of ice covering a pit in a snowfield. |

### TABLE I.7—2: DISBELIEF MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| + ◻ | The character has good reasons to believe the illusion cannot be real. An allied character who disbelieved the illusion is warning the character of the illusion. The illusion is somehow poorly made. |
| + ◼ | The character has no reason to doubt the veracity of the illusion. |
| Upgrade Difficulty | The character actually wants to believe in the illusion. |

## TABLE I.7–3: DISBELIEF SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character realizes that the illusion is not real and can act accordingly. They can also warn their allies of the nature of the illusion. |
| ✕ | The character believes the illusion is real and must act accordingly. |
| ⋏ | **Any:** The character removes a ■ on checks to which the illusion would have added a ■. **Success:** The character can see through the illusion, as if it was transparent. |
| ⊛ | **Any:** The character succeed on any check made related to the illusion, aside from disbelief checks. Thus, the character would automatically hit an illusory creature on a combat check, successfully jump over an illusory chasm, etc. **Success:** The character can have a friendly character automatically disbelieve the illusion. **Failure:** Decrease the difficulty on further checks to disbelieve illusions within that scene by one. |
| ⌀ | The illusion is distracting the character and they add ■ on checks while the illusion is within their line of sight or as long as they are perceiving it, in case of noises, smells and other passive interactions. |
| ⊗ | **Any** Interacting with the illusion is taxing for the character's mind. Each time they interact with it, such as passing through an illusory wall, the character suffers 2 strain. For passive interactions such as smell, the GM might have the character suffer strain only once unless the character is standing there for a long time. **Failure:** The illusion is real to the character. It can cause them to receive wounds and even critical injuries. These last until the character disbelieves the illusion. Illusions may cause death, in which case the fooled character would die of a heart attack. |

### EXAMPLE OF A DISBELIEF CHECK

Mark is an imperial agent. A few days ago, he was investigating a mad scientist who was causing lots of trouble in the region. Unfortunately, he was captured in the process and has been detained since then in a secret laboratory in an abandoned part of the imperial city's sewers. The mad scientist has been testing many unidentified injections on him and Mark has been mostly sick since his abduction. At some point, he was able to escape his restraints while the scientist was gone. He picks up whatever useful items he can carry and heads out of the lab, finding himself in the sewers.

Ignoring his exact position, he starts to wander around hoping to find an exit. At some point, he hears a familiar voice. When he turns around, he sees his father. The man talks to Mark, telling him how he failed as an imperial agent, that he is not proud of him, and how there is no way he is going to get out of these sewers alive.

Mark's father is actually a hallucination caused by the drugs in his body. Mark's father left his family a few years ago. He was never good to his son and was abusing him psychologically. The GM calls for an **Average (◆◆) Discipline check** since the presence of his father is improbable at best. Yet, his impersonation is convincing enough. The GM still adds ☐ to the pool since Mark knows his father has no reason to be there along with him.

The roll generates ☼⌀⌀. Mark knows that his father is just a hallucination and is not intimidated by him nor does he feels restricted in his actions. Yet, the old man keeps talking to him and Mark finds himself arguing with him, and himself, just trying to shut him up. The GM spends a ⌀ to achieve this effect, which has Mark adding a ■ on all his checks while the drug's effects last. This is draining for Mark and thus the GM spends the other ⌀ to have him suffer a strain.

# Eavesdrop

One of the simplest way to acquire information is simply to listen to what people are talking about — guards discussing how their day was and how they're waiting impatiently for the shift change, people gossiping in a bar — there is a lot of information a character can pick up just by keeping their ears open.

## Difficulty

The difficulty for eavesdropping is based on the distance between the character and those they are listening to. If your character is listening through a remote device, then the difficulty is based on the distance between that device and the people your character is listening to.

In some cases, your character might try to keep an ear out for anything of interest in the din of a crowded room or other populated area rather than listening to a specific conversation. In this case, the GM should add ■ based on the number of conversations going on and how much the character's focus is split.

In any case, a character cannot hear a conversation taking place farther than at long range, unless your character is using something to enhance their hearing.

## TABLE I.11–4: EAVESDROP DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | The people your character is listening to are within Short range. |
| Average (◆◆) | The people your character is listening to are within Medium range. |
| Hard (◆◆◆) | The people your character is listening to are within Long range. |

## TABLE I.11–5: EAVESDROP MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +■ | The conversation takes place in noisy environment. |
| | The character is listening to multiple conversations. |
| | The people your character is listening to are quiet, whispering, or discreet, trying actively to not be heard. |
| | Your character cannot see the individuals they are eavesdropping on. |
| +▣ | The character is listening to a recording rather than an actual conversation. |
| | The people your character is listening to are loud or shouting. |
| | Your character is close enough and well positioned allowing them to read lips at the same thing they are listening. |
| Decrease Difficulty | There is no sound at all covering the conversation. |

## TABLE I.11–6: EAVESDROP SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character hears a piece of information. The more successes, the more details can be heard. |
| ✕ | The character fails to get relevant information. |
| ⅄ | Even if they did not hear anything of interest regarding what they were looking for, the character still gets some useful information for something unrelated. |
| | If the character did not find relevant information, they get a clue about where to look for that kind of information. |
| ⊛ | The information the character is able to obtain has crucial details. This could be security details, names, and specific times. Whatever the information, it should greatly help the character in their investigation or adventure. |
| ⏾ | Part of the information is either false, misleading or inaccurately heard. |
| | The people your character is eavesdropping on realize that someone is listening and change the topic of conversation, or something interrupts the conversation, leaving the eavesdropping character with incomplete information. |
| ⊗ | The character is caught eavesdropping, or the information he attains is false and will create complications further into the adventure or investigation. |

EXAMPLE #1 OF AN EAVESDROP CHECK

Andrei is one of the empire's agents. One of his tasks is going undercover in the city's public places and identifying potential threats to the government. If a person seems to be a potential rival or threat to the emperor, Andrei has them kidnapped and brings them to the citadel's dungeon for interrogation. Whatever happens to them, they are never seen again.

Andrei is currently drinking in a pub downtown. People are enjoying themselves — talking, dancing, flirting, playing the arcade machines and billiards.

The imperial agent is not suspicious of anyone in particular and listens to everyone around. The GM set the difficulty to **Average (◆◆)**. Due to the ambiant music and noises around, the GM adds ■■■ to the pool. Still, many of the people are drunk and less cautious than usual about what they're saying so the GM adds a ☐ to the pool.

The roll generates ✸✸♤♤♤. Andrei hears some people talk about what seems to be some sort of container being delivered from overseas. This information was gained through the first ✸. The GM spends ♤ to have the information be unclear. Andrei did not understand exactly when the container is expected but he has the dock number. This information was obtained through the second ✸. As for its content, it's unknown but it is clearly illegal. Andrei could not get more information as the GM spends the ♤♤ to have the imperial police come in to arrest underage clients. While Andrei should be happy that the police is doing their job, the people he was listening to fled and he could not make out the time of delivery and the distraction prevents him from trailing them.

EXAMPLE #2 OF AN EAVESDROP CHECK

Amaya is a teenage girl superhero. Schoolgirl during day time, she fights the crime anonymously during the evening before coming home to her parent's for the night. She now finds herself in a cafe, listening to a band of students sitting at a nearby table. She knows that one of them is dealing drugs for a large criminal organization and she is trying to get more info about the leader. At some point, the specific student receive a phone call. Amaya is trying to acquire pieces of information she could use to meet the head of the organization.

The GM calls for an **Average (◆◆) Perception check**. The cafe is busy at this time and thus the GM adds ■■ to the pool. Finally, the GM spends a story point to upgrade the difficulty of the check.

The check generates ✗⋀⊗. Amaya fails to get anything out of the phone conversation she suspected was related to the student's illegal activities. Amaya's player spends ⋀ to get a hint about an opportunity to find more information. After the student hangs up, they let the other knows that they will have some good stuff for Julia's upcoming party. The GM spends the ⊗ to Julia deeply despises Amaya. Therefore, getting an invitation to that party will prove difficult. Amaya will upgrade the difficulty of the next check to get into that party, whether it's a social check to convince someone to let her in or ever a Stealth check to sneak in.

# EXAMINE

Examine is probably the most popular way of using Perception. Whenever the character is looking at something, whether it is looking for a hidden door, a trap, a secret compartment, looking through documents for a relevant piece of information, or searching a crime scene for clues, they use the Examine subskill.

## DIFFICULTY

The difficulty is based on how easy the hidden thing is to find.

## TABLE I.11–7: EXAMINE DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | Something everyone aside from the most negligent is expected to find easily, like a data pad left on a desk among papers and documents. |
| Average (◆◆) | Something everyone has a chance of finding; giving some time, such as a trap on a chest, or a double bottom drawer. |
| Hard (◆◆◆) | Something only a skilled investigator is expected to find, such as a secret door on a wall, or secret lever in a bookshelf. |
| Daunting (◆◆◆◆) | Something so well concealed that even a skilled investigator is unlikely to spot it, like a hidden camera in a piece of furniture. |
| Opposed | Finding an object hidden on someone. This is opposed by the searched character's Stealth skill. <br><br> Surveying the surroundings for to spot a hiding character or NPC. This is opposed by the hidden character's Stealth check. |

## TABLE I.11–8: EXAMINE SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character finds the object, clue, door, or something else that was previously concealed from them. The more successes, the more items, clues, or information they can find. |
| ✗ | The character fails to find anything. |
| ⋏ | Success: <br> The character finds more information about their discovery, or how to use it. <br> If the element the character found out requires interaction of sort, the character can add ▢ to their checks. <br> Failed: <br> The character can tell that something is amiss, that something was moved or hidden. <br> The character finds something that points them in a direction of something they should investigate |
| ❁ | Success: <br> What the character finds is crucial to the character, either benefiting them directly or greatly helpful in their investigation. |
| ⚑ | Any: <br> The character leaves a trace of their investigation. <br> The character takes longer than expected to investigate. This could bring its share of trouble if there were trespassing or if there is a time limit, or if they are trespassing <br> Success: <br> The information the character finds is misleading and might have the character waste lots of time and resources to get to something useful. <br> If the element the character found out requires interaction of sort, the character can add ▮ to their checks. |
| ✦ | Any: <br> Some countermeasure might prevent the characters from searching the place undisturbed. Maybe they trigger some alarm, trap, or if the character was looking for people ready to ambush them, there will end up being more of them or they will be better prepared. <br> Success: <br> The information the character acquires is limited and cannot be used directly. |

## EXAMPLE #1 OF AN EXAMINE CHECK

Frank is a police investigator. At 2:00am, he received a call from the office telling him he has to investigate a crime scene. After picking up case file, he drives to the place, where the scene has been secured. The place is a motel room. He walks inside and starts looking around. There is a dead man on the bed with blood all over the sheets. His personal belongings are strewn all across the room. There are a few pieces of furniture and a single exit.

Frank's player announces that he is looking for anything that could help them solve the crime.

The GM sets the difficulty to **Hard (◆◆◆)**. The roll comes up with ☼ ☼ ☼ ⟳. Since the roll generated more than a single ☼ and there is more than one clue here, the GM has Frank find multiple ones. As he looks around, Frank finds a pistol cartridge between the bed and the nightstand. He finds the deceased's cellphone in his coat's inner pocket. Finally, the room's trash bin contains a phone number written on a scrunched piece of paper.

The ⟳ is spent so that the clue about the phone number is misleading. When investigating that element, Frank will discover that the phone number is from an escort agency. He will investigate that for a while but that will waste his time. In fact, when the room was cleaned, the cleanup staff was in a hurry and forgot to empty the trash bin. The number was from a previous client and has nothing to do with the case.

## Dice Versus Roleplay

Since **Genesys** is a tabletop RPG, most of the actions executed by the characters are resolved through dice rolling. That doesn't mean that clever thinking should not be rewarded. In fact, while a player is not expected to describe how they swing their sword at the enemy for their character to hit, roleplaying investigation can have benefits. In the above example, the player could have stated "I'm looking for the deceased's belongings to find his phone" or "I'm looking in the room's trash bins." Being more specific about what the character is looking for and doing should come with added ▢ because after all, chances are you will find something if you are directly looking at it.

This author recommends decreasing the difficulty of the check if the player is more precise about their character's focus, as long as there is something there to be found.

In some cases, looking directly at something negates the need for a check completely. If a briefcase was stowed under the bed, it could be an **Easy (◇)** or maybe an **Average (◇◇) Perception** check to find it on a "I'm searching the room" statement while a player stating that their character is looking under the bed should find the briefcase without any check required.

## EXAMPLE #2 OF AN EXAMINE CHECK

Elias is a treasure hunter. His recent adventure has brought him to a secluded island, and to a cave that supposedly houses a renowned pirate's treasure hoard. Elias is now standing in a room with a big chest in the middle. The pirate was known for their trapmaking skills and Elias expects that the chest is severely protected. Elias' player states their character is looking for traps and security measures that would be protecting the chest.

Since the character is looking for something specific, the GM calls for an **Average (◆◆) Perception check**. The cavern's poor lighting is not helping so a ■ is added to the pool. Elias has been dealing with some of the pirate's traps since the start of this adventure, growing used to the pirate's style. This grants him to add a ▢ to the pool.

The check comes up with ✕ ⋀ ✹. Elias did not find any mechanism he could disable. Yet, he knows better than to think the chest is left unguarded. He spends the ⋀ to be ready for anything that would spring upon him when he opens the chest. The GM had the trap require a Combat check against Elias to wound him. Due to his alertness, the trap will add a ■ to its check. The ✹ is spent so that the chest will contain additional booty.

# RESILIENCE

## Dehydration/Starvation

Humans cannot survive for long without water and food. While most adventures abstract these fundamental biological needs, others might focus on survival, having the characters stranded on an island, a ship or any other remote location without easy access to supplies. The *Expanded Player's Guide* already have Dehydration rules on page 31. The suggested rules that follow are an alternate way to handle Dehydration, as well as Starvation, going deeper in the concept.

The effects of starvation or dehydration are harsh, but they can be mitigated through Resilience checks. But even a character will high Resilience will only be able to delay their end for a few days. In order to make things interesting without making them too burdensome and tedious to track, this author recommends using the following rules to represent a character's thirst and hunger.

After each day without water or each week without food, a character will have to make a Resilience check. If they fail, their dehydration or starvation goes up one stage (see the table below). Aside from the penalty to a character's Strain Threshold, the other penalties are cumulative between dehydration and starvation.

Therefore, a character at stage 2 of dehydration and at stage 1 of starvation would upgrade the difficulty of all checks 3 times (twice from dehydration and once from starvation).

Eventually, the character will fail a third check. At this point, the dehydration or starvation has run its course and the character perishes as their organs cease to function.

Once a character has eaten or drank a reasonable amount of food or water, they no longer suffer from these penalties. Note that if a character has going without water for 2 days, drinking a significant portion of water will only reduce the penalties from a single day. To recover completely, the character needs to continue drinking water. The same holds true for food and starvation.

### Difficulty

The difficulty starts at **Hard (◆◆◆)** and increases by one on each subsequent check, to a maximum of **Formidable (◆◆◆◆◆)** Regardless of the results of previous checks. The only way to decrease the difficulty is by drinking and eating a decent amount of food or water.

## TABLE I.12—1: DEHYDRATION/STARVATION STAGES

| DEHYDRATION/STARVATION STAGE | EFFECTS |
|---|---|
| 0 | The character is not suffering from any dehydration or starvation effects. |
| 1 | Reduce the character's Strain Threshold by half, rounded up. Upgrade the difficulty of all checks this character makes once. The character does not recover wound from resting. |
| 2 | Reduce the character's Strain Threshold to 0. Upgrade the difficulty of all checks this character makes twice. |
| 3 | The character dies from starvation or dehydration. |

## TABLE I.12—2: DEHYDRATION/STARVATION MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +☐ | The character has proper shelter and a place to rest or regulate their temperature, like water in hot climate or heat in cold environment. Even though the character did not eat or drank a suitable amount of food or water, they still ingested a fraction of a normal portion for that time period. |
| +■ | The character is suffering from a Critical Injury. The character is sick. The character faces harsh weather conditions. |

## TABLE I.12-3: SKILL DEHYDRATION/STARVATION SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character survives another day or week. Their dehydration/starvation stage does not change. Remember than the difficulty check still increases for the next check, to a maximum of **Formidable (◆◆◆◆◆)**. |
| ✕ | The character reaches the next stage of starvation or dehydration. The difficulty of the next dehydration/starvation check increases by 1, to a maximum of **Formidable (◆◆◆◆◆)**. |
| ⋏ | The character's self-preservation instincts are taking over. The character adds ▢ to Perception and Vigilance checks to find food and water for the following day. |
| ❂ | The difficulty of the next Dehydration/Starvation check does not increase. |
| ⟁ | The character suffers 2 strain per ⟁. The character adds ▇ to their next Dehydration/Starvation check. |
| ⊗ | From that point and until they can properly hydrate and/or feed themself, the character cannot heal strain by resting. From that point and until they can properly hydrate and/or feed themself , whenever the character suffers strain, they suffer one additional strain. |

### EXAMPLE OF A DEHYDRATION/STARVATION CHECK

Kiev is a civilian trapped in a town in time of civil war. The town has been bombed, and rebels are fighting the military in the streets as Kiev tries to survive in a ruined house. Water is contaminated and there is no more power. During the day, he goes out trying to find resources like food, water, medicine, weapons, and power sources. During the night, he barricades himself in his basement, trying to get some sleep.

So far, he's been eating canned food but water has run out. After a day without water, the GM calls for a **Hard (◆◆◆) Dehydration check**. Since he has a safe place to rest, he adds ▢ to his check. Kiev is a tough guy and can handle it, generating ☼☼⟁. Since he succeeded, his Dehydration stage stays the same. The GM spends to ⟁ to add ▇ to his next Dehydration check.

The next day, he is still unable to get something to drink. The GM calls for a Dehydration check. Since this is day 2, the check starts at **Daunting (◆◆◆◆)**, adding ▇ from the last check's ⟁. The roll generates ✕✕⟁. Since he failed, his dehydration stage increases by 1. His Strain Threshold is reduced by half. He also upgrades the difficulty of all checks once. The GM spends the ⟁ to have him suffer 2 strain. Finally, he won't be healing wounds overnight anymore.

On the third day, Kiev desperately tries to find water but comes home with nothing to drink. The GMs calls for a **Formidable (◆◆◆◆◆) Resilience check**. The roll ends up generating ✕✕✕✕⟁⟁. Failing the check, his Strain Threshold drops to 0 and all checks will now be upgraded twice. The GM also spends the ⟁⟁ to have people raid Kiev's home. They ended up beating him up and stealing his food.

Kiev finally wakes up the next day as his body had a hard time recovering. He now stands at 0 strain and suffering from a single point of strain will knock him out again. Too weak to go out to scavenge, he decides to drink the contaminated water from the sink. He will probably get sick but at least he will drink. Kiev drinks enough water to count as a day's ration. His dehydration stage decreases by 1. His Strain Threshold goes back up to half of his normal value and the checks will only be upgraded once. This also decreases the difficulty on the next Dehydration check back to **Daunting (◆◆◆◆)**.

Kiev should really start Trying to find clean water before he faces the consequences of drinking contaminated water from the sink.

## Non Human Characters' Dehydration and Starvation

The presented rules assume a human character. If the character is of a different species, they might require a different intake. In this case, the GM would have to adjust the frequency at which these checks are made, with each step representing about one third of the period the species can survive without hydration and nutrition.

# Resist Toxins

Characters may be subject to toxins of all sorts in various kinds of environments. They might get bitten by a venomous desert snake in ancient Egypt, be the victim of a poisoning at a royal court, or inhale the spores of a fungal creature on a faraway planet.

The **Genesys** Core Rulebook does not offer clear guidelines on how toxins work. Fortunately, there are many examples in all released **Genesys** official books, and they all share common features. A toxin has a negative effect, which might Cause the character to suffer wounds, strain or any other adverse effect, such as paralysis, unconsciousness, etc. The numerical value of the effect is either fixed, depending on the number of ♦ generated, or a mix of the two. Whatever the effects and their duration, the character only makes the check once, at the moment they are poisoned. Of all poison effects from the book aside from the Poisonous additional effect of the Magic Attack action, the character has to make an additional check to avoid suffering the

Poison's effects again on the next round if a ⊗ was generated. Therefore, constantly rolling ⊗ means the character will remain poisoned, suffering the toxin's effects constantly. One poison, from the Serpent Dagger, eextend its duration even on ♦♦♦.

Suggestions for other symbols were added since the book did not provide information regarding those.

## Difficulty

At the time of writing this document, all the poison effects from the official books allow A character to make a **Hard (◆◆◆) check** to resist toxins; the sole exception to that is the Serpent Dagger (see page 110 of **Realms of Terrinoth**), which forces a character to make a **Daunting (◆◆◆◆) check**. Note that it is a magic item that does not have a monetary value. Therefore, most poisons would require a **Hard (◆◆◆) Resilience check**, unless the poison or the circumstances are exceptional in some way.

## TABLE I. 12—4: RESIST TOXIN MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| + ☼ | The character has the Toxin Filters G-Mod (**Shadow of the Beanstalk**, page 108) |
| | The character uses a respirator (**Shadow of the Beanstalk**, page 103) |
| Upgrade Ability check twice | The character drank an immunity elixir (**Realms of Terrinoth**, page 102) |

## TABLE I. 12—5: RESIST TOXIN SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character does not suffers from the toxin. |
| ✕ | The character suffers the toxin's effects. |
| ⋀ | The character adds ▢ to their next Resilience check to resist that same toxin of the rest of the encounter. |
| ⊛ | The character's body has an unexpected reaction to the toxin, releasing a surge of adrenaline as the body fights off the toxin. Upgrade the ability of the character's next skill check. |
| | The character develops a permanent resistance to this specific type of toxin, adding ▢ on all Resilience checks to resist it. |
| ♦ | Success: <br><br> The character suffers 1 strain as they fight off the toxin. This effect cannot be used more than once per check. <br><br> Failure: <br><br> The character suffers from the toxin's secondary effect. Refer to the toxin's description for any effect triggered with ♦. |
| ⊗ | The character needs to make another Resilience check next round to resist the toxin's effects. |
| | If more than a single ⊗ was generated, a ⊗ can be used to upgrade the difficulty of the Resilience during the next round. |
| | The character develops a permanent weakness to this specific type of toxin, adding a ◼ to all Resilience checks to resist it. |

## Poisons

Here are the poisons that can be found in the **Genesys** Core Rulebook (CBR), **Realms of Terrinoth** (RoT), and **Shadow of the Beanstalk** (SotB). Note that some adversary profile, such as the Bane Spider from page 147 of the **Genesys** Core Rulebook, use the Burn item quality on weapons rather than a poison that can be resisted through the Resilience skill.

### TABLE I.12–6: POISONS FROM OFFICIAL GENESYS SOURCES

| SOURCE | REFERENCE | SEVERITY | EFFECTS ON A FAILED CHECK |
|---|---|---|---|
| Van Ryn's Potion of Paralyzation (Gear) | CRB 156 | Hard (◆◆◆) | The character becomes immobilized for the next three rounds. The target also suffers 1 strain per ✪. You can spend ⊗ on the target's check to force the target to repeat the check at the beginning of their next turn. |
| Poisonous (Attack Spell Additional Effect) | CRB 215 | Hard (◆◆◆) | The character suffers wounds equal to the spellcaster's ranks in Knowledge, and strain equal to the spellcaster's ranks in Knowledge. |
| Poison (Gear) | RoT 102 | Hard (◆◆◆) | The character suffers 4 wounds plus 1 strain per ✪. You can spend ⊗ on the target's check to force the target to repeat the check at the beginning of their next turn. |
| Serpent Dagger (Weapon) | RoT 100 | Daunting (◆◆◆◆) | The character suffers 8 wounds and 8 strain. You can spend ✪✪✪ or ⊗ on the target's check to force the target to repeat the check at the beginning of their next turn. |
| Viper Bow (Viper Legion Archer) | RoT 217 | Hard (◆◆◆) | The character suffers 3 wounds plus 1 strain per ✪. You can spend ⊗ on the target's check to force the target to repeat the check at the beginning of their next turn. |
| Poisonous Stinger (Manticore) | RoT 208 | Hard (◆◆◆) | The character suffers 4 wounds. You can spend ⊗ on the target's check to force the target to repeat the check at the beginning of their next turn. |
| Poisoner (Assassin) | RoT 247 | Hard (◆◆◆) | The character suffers 4 wounds. You can spend ⊗ on the target's check to force the target to repeat the check at the beginning of their next turn. |
| Venomous (Scorpion Swarm) | RoT 249 | Hard (◆◆◆) | The character suffers 4 wounds. You can spend ⊗ on the target's check to force the target to repeat the check at the beginning of their next turn. |
| Fangs (Naga Priestess) | RoT 258 | Hard (◆◆◆) | The character suffers 4 wounds. You can spend ⊗ on the target's check to force the target to repeat the check at the beginning of their next turn. |
| Subtle Death (Yakuza Assassin) | SotB 224 | Hard (◆◆◆) | The character suffers 5 wounds. You can spend ⊗ on the target's check to force the target to repeat the check at the beginning of their next turn. |

### EXAMPLE OF A RESIST TOXIN CHECK

Elora is scouting ahead of her party as they are travelling through the underworld — the vast underground tunnel network that spans the whole planet, filled with dangerous creatures and flora. Elora enters a room with fluorescent fungi, which is nothing exceptional in this world. Yet she fails to spot a poisonous species. As she reaches the center of the room, the fungus emits a piercing sound and secrets noxious spores that fill the whole room.

The poison has the character suffers from 4 strain, plus one 1 per ✪, unless she succeeds on a **Hard (◆◆◆) Resilience check**.

The check generates ✗⋏⋏. From the failure, Elora suffers 4 strain. Since this room is the only way to go unless she wants to backtrack for hours, Elora's player asks if they can spend a ⋏ to have only a single toxic fruiting body in the room and the other ⋏ to have their character spot it. The GM asks what is the player's intention, they reply that they want to cut it off, neutralizing it. The GM agrees but says that Elora will be exposed for another round in the process, to which the player agrees.

The player rolls the dice and generates ✿✿✪✪. Elora resist the effects of the fungus. One of the ✪ is spent to have Elora suffer 1 strain as she fights off the toxin. The GM spends the other ✪ to have a predator be drawn in by the fungus' noise. It will stalk the characters for a while before ambushing them while they sleep.

# Stay Awake

Sleeping is essential for human well-being and proper bodily function. It is still unknown how long exactly a human being can survive without sleeping. Yet, effects of sleep deprivation show quickly enough. While dying from sleep deprivation is uncommon, it can still happen.

A character must make a Resilience check once per every 24 hours they spend without sleep in order to combat the effects of sleep deprivation. Each time, the check becomes more difficult as your character can only resist the effects for so long.

The effects of sleep deprivation are shown in the following table. Each time your character fails their Resilience check, they go further down the table, suffering all the effects from of the current sleep deprivation stage as well as the others from previous fatigue stages..

As a side note, remember than without sleeping, recovering strain is more difficult. A good night's rest also allows a character to heal 1 wound.

## Sleep Depravation in Genesys

In most adventures, characters will have their full night of sleep even thinking about it. They rest at a modern hotel, a medieval inn, in the back of their car or in their quarters in aboard their spaceship. Yet, some situations may occur in which the character cannot find a safe spot to sleep or they cannot spare the time to sleep.

The following table only presents negative effects for going three nights without resting. If it is already rare that characters have to make these checks, going without sleep for that long is improbable at best.

## Difficulty

The difficulty starts at **Average (♦♦)** when the character spends their first 24 hours without sleep. After that, regardless of the results of the check, the difficulty increases by 1 for every 24 hours beyond that first check.

## TABLE I.12–7: STAY AWAKE DIFFICULTIES

| SLEEP DEPRAVATION STAGE | EFFECTS |
|---|---|
| 0 | The character is not suffering from sleep depravation. |
| 1 | Your character becomes irritable and has a harder time keeping calm. Whenever they heal strain at the end of an encounter, they heal one less strain. |
|  | Your character suffers from impaired decision-making and judgement, altered perception, memory deficit and other symptoms. Your character adds ■ on all skill checks. |
| 2 | Your character suffers from extreme fatigue, hormonal imbalances, decreased attention and motivation as well as speech impairments. |
|  | Your character cannot heal strain from generating ⋏ on checks. |
|  | Anytime your character suffers strain, they suffer one additional strain. |
|  | Characters may unwillingly fall asleep. Whenever the character generates a ⊗ or ⬦⬦⬦, they become unconscious until they have rested a significant amount of time or until disturbed. |
| 3 | Your character can no longer benefit from Story Points spent to upgrade ability dice during checks. |
|  | Your character cannot heal strain at the end of encounters. |
|  | Your character suffers from hallucinations and illusions. They upgrade the difficulty of every skill check they make. |
|  | Your character may unwillingly fall asleep. Whenever the character generates a ⊗ or ⬦⬦, they become unconscious until they have rest a significant amount of time or until disturbed. |

## TABLE I.12—8: STAY AWAKE MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +▢ | The character has some stimulant or drug helping them stay awake. |
| | The character's life is threatened. |
| | The character had a short rest over the last 24 hours, like a one hour nap. |
| +■ | The character is mostly passive, doing nothing stimulating their body or mind. |
| | The character had some depressant, such as alcohol. |
| | The character had a particularly exhausting day. |

## TABLE I.12—9: STAY AWAKE SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character stays at the same Sleep Depravation stage they currently are. |
| ✕ | The character becomes more fatigued, increasing their Sleep Depravation stage by 1. |
| ⋀ | The character has an adrenaline boost. For their next check, they may ignore the ■ penalty from stage 1 or the fact that they cannot regain strain from ⋀ from stage 2. |
| ⊛ | If the character was suffering from fatigue from ⟁ on the check, each ⟁ makes the character suffer 1 strain instead of 2. |
| ⟁ | The character suffers 2 strain from fatigue. |
| ⊗ | The character is struck by a powerful wave of fatigue. Regardless of the result of the check, the character's Sleep Depravation stage increases by 1. This might move a character up more than one stage of sleep deprivation if the check was a failure, or if the check generated more than one ⊗. |

### EXAMPLE OF A STAY AWAKE CHECK

Kormak is a crew member of a merchant ship. After his hard day of work climbing up the rigging, moving sails and mopping the deck, he is quite tired and enjoys his share of rum before going to his bunk. Not even an hour later, the captain rings the bell and calls all crew on deck. A violent storm has come out of nowhere and the crew was caught off guard. Kormak is now working a double shift to keep the ship afloat. The hours go on and the storm only dies at dawn. Totally exhausted, Kormak yearns to get back to sleep but the quartermaster rings the bell again, announcing the start of the day and thus, their work shift.

Kormak has been up for 24 or so hours and is starting to feel very tired. The GM calls for a Resilience check to stay awake.

The check starts at **Average (◆◆)**. The GM adds ■■ to the check. One for the exhausting day he had before and another one for the really hard work over the night. Finally, the GM adds a ▢ for the short rest he was able to enjoy right before the storm.

The check generates ✕✕⋀⋀. Since he failed his check, Kormak is now suffering from sleep deprivation. He won't heal as much strain after encounters and will add ■ to all checks. Kormak's player spends the first ⋀ to have their character remove the ■ on his next skill check. Working in the rigging, Kormak will need to make Athletics checks and the player wants to mitigate that penalty on checks. The other ⋀ is spent to recover one strain as Kormak takes a moment to admire the beautiful view and reminds himself that the pay at the end will be worth the trouble.

Should a situation that would prevent him from sleeping again arise, he would have to make a **Hard (◆◆◆) Resilience check**, adding ■ to his check as per the stage 1 penalty.

# RIDING

## CONTROL MOUNT

Mounts, whether they are mundane, like horses, donkeys or camels, fantastic beasts like griffons, hippogriffs, dragons or giant lizards, are valuable assets for everyone who can afford them. They allow people to travel quickly between settlements, get an advantage on the battlefield, and drag or carry heavy weights.

Mounts, at least the mundane ones, are still simple animals that require domestication. Even then, pushing an animal to do something against its nature is not an easy task. When the animal's instincts take over, they won't be as receptive to their rider's commands.

There are two situations in which the rider has to make a check to keep control of their mounts. The first one is bringing the mount into battle. Riding the beast into a battlefield exposes it to the cacophony of violence and to a panoply of elements that a horse would simply flee from. Whenever your mount is exposed to combat, the character has to make a Riding check unless the mount was trained for combat situations.

Another situation is when the mount is facing an event that they find terrifying. Note that not all events are as frightening for an animal as they are for humans. Most humans would not run for their life during a thunderstorm. But a horse might panic.

A Control Mount check is made as an out-of-turn incidental when the mount is facing whatever makes them susceptible to panic.

### DIFFICULTY

The difficulty depends on what the mount is facing. The suggested difficulties are based on the behavior of a normal domesticated horse.

Note that war mounts are used to the chaos of the battlefield and their rider can generally keep them under control without making a check. Still, even a warhorse can start panicking if it is attacked.

The table below uses the term mount for riding beasts not trained for combat and war mount for those that are.

### TABLE I.13—1: CONTROL MOUNT DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Average (◆◆) | The mount is brought within short range of an ongoing battle. The war mount is attacked. The mount or war mount experiences mild distress, such as a predator nearby, wolves howling, a large fire or a storm. The mount or war mount is startled. This could be a crash of thunder in a clear sky. |
| Hard (◆◆◆) | The mount is within engaged range of combat. The mount is attacked. The war mount is critically wounded. The mount or war mount is facing a natural predator, such as a wolf or another animal or creature that could potentially kill them. |
| Daunting (◆◆◆◆) | The mount is critically wounded. |

### TABLE I.13—2: CONTROL MOUNT MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +☐ | The mount was domesticated / trained by their rider, or has been owned and ridden by them for a long time. |
| +■ | The mount is already panicked due to a previous failed Control Mount check. |

## TABLE I.13–3: CONTROL MOUNT SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character keeps the mount under control. |
| ✕ | The mount panics and flees from the source of its distress to the best of its ability. This lasts for 1 round plus one round per ✕ generated. |
| ⋀ | Success:<br><br>The character does not need to make Control Mount checks for a number of rounds equal to the number of ⋀ generated. If the mount is facing a frightening situation with a higher difficulty though, the rider still has to make a Riding check.<br><br>Failure:<br><br>Even though it is panicked, the mount is still receptive to their rider, who can attempt to regain control of their mount by using an action to take a new Riding check. |
| ✹ | Success:<br><br>The mount overcomes its fear and the rider adds ⬜ on further Riding checks for the rest of the scene.<br><br>The mount adapts to the combat around them, granting a ⬜ on the rider's mounted combat checks for the rest of the encounter.<br><br>Failure:<br><br>Instead of fleeing, the character can struggle with the mount. It won't flee but the character will have to spend an action on their turn to control their mount again. They add ⬜ to that check. |
| ♢ | Any:<br><br>The mount's movements are erratic, making it harder for the rider to defend themselves. Their defense drop by 1 until the end of their next round.<br><br>One of the rider's belongings falls off the mount.<br><br>The mount suffers 1 strain.<br><br>Failure:<br><br>As the mount flees the source of its fear, they are going a direction where they may put the character at greater risk. |
| ⊗ | The mount throws off the character, who falls prone. If ⋀ was generated as well, the character may land on their feet instead of falling prone. If ♢ was generated, the character suffers 1 wound from the fall. |

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### EXAMPLE OF A CONTROL MOUNT CHECK

Tolven is a travelling bard on a journey across the kingdom, stopping in each village, performing for the people. He is now on the road riding his horse. The day is cloudy and moderately windy.  To spice up an otherwise uneventful journey, the GM spends a story point to have lightning strike suddenly, making the sky flash with light, followed by a downpour.

The sudden lightning startled the horse. The GM calls for an **Average (♦♦) Riding check**. This check has no special modifier.

The roll generates ✕ ⋀. The horse panics and flees in the opposite direction, which in this case is a forest and this lasts for two rounds, or two minutes. Tolven's player spends the ⋀ to have the opportunity to calm his mount before the end of the 2 minutes.

Tolven doesn't know these woods and would like to avoid going too deep and ending up lost.

In order to calm his mount, he has to succeed on an **Average (♦♦) Riding check**. Since his mount is already panicked, he adds ■ to the pool. The GM spends a story point to upgrade the difficulty as these woods are treacherous to navigate. The roll generates ☼♢♢⊗. The GM spends the ⊗ to have the horse throw Tolven off and make him land prone. Yet, the horse stops running and seems to regain its composure, thanks to the check succeeding. Otherwise, the horse would have continued its course, carrying away all of Tolven's belongings it had in the saddlebags. Finally, the GM spends the ♢♢ to have a trio of hungry wolves creep in from the underbrush.

# OTHER RIDING USES

Many subskills from this document already cover maneuvers and actions a character can perform while mounted. Therefore, instead on presenting difficulties, modifiers and symbols for each of these possibilities, this section will go over what situations could trigger a Riding check and what subskills from other parts of this document can be used to determine difficulty.

## DANGEROUS RIDING

As with vehicles, characters might be have to make a Riding check for dangerous riding. This could be to escape a burning forest, or to gallop at high speed in a obstacle-rich environment. You can use the same difficulties, modifiers and most of the symbol usage tables from "Dangerous Driving" on page 40. Where the vehicle would suffer system strain, the mount would suffer strain, which is likely to be converted to wounds, unless the mount is a Nemesis. Where the vehicle would suffer a Critical Hit, the mount suffers a Critical Injury.

## RACING

Racing events can be a way for characters to entertain themselves, show their riding skill, or a way to gain revenue. When racing against other riders, each participant should make a competitive **Average (◆◆) Riding check**. You can use the same modifiers and symbol usage tables as for "Run" on page 18.

## CHASE

Like Run can be adapted to Riding, so is Chase. This works the exact same way but the character would make a Riding check instead of an Athletics check (see "Chases" on page 19).

Since mounts tend to be faster than characters, this author recommends decreasing the difficulty of the check once. In addition, each time the rider closes or gains distance between them and a character on foot, they do so by an additional range band.

## PHYSICAL PROWESS

Many of the Athletics (page 12) and Coordination (page 32) subskills can be used for mounts, like force entry, escaping restraints, jumping, swimming, and walking on narrow surface. You can use their suggested tables for difficulty, modifiers and symbols since many of them can be applied to mounts.

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### RIDING SKILL VERSUS THE MOUNT'S SKILLS

Someone might wonder what skill should be used when a rider is trying to get their mount to jump across a chasm. Should they use their Riding skill or the mount's Athletics skill? In the **Genesys** Core Rulebook on page 63, there are guidelines about what the Riding skill should be used for. Three of them seems to point to the fact than the rider's Riding skill substitute the mount's skills:

- *Your character flees from pursuers who are also mounted, or fast enough to potentially catch up.*

- *Your character competes in a friendly (or not so friendly) race.*

- *Your character tries to catch up to enemies with a significant head start.*

While this sounds appropriate as the character's Riding skill is a great way to display their mastery when riding, the mount might have its own limit. Let's imagine your character is riding a strong giant turtle and you are racing against someone riding a horse. Even though the character is a veteran rider and the opponent is a neophyte, the horse is still a faster mount than the turtle. How should this be taken into account?

This author suggests than when such a situation occurs and it seems appropriate to have the mount's own skills weight in, make a combined check, using either the character's or the mount's lower characteristic and skill rank. So if a character with 4 Agility and 1 rank in Riding skill is riding a mount with 3 Brawn and 2 Athletics would be making an Athletics check to jump over a chasm, the rider would use the mount's Brawn score and his own Riding skill ranks, thus rolling 🟢◆◆.

# SKULDUGGERY

## IDENTIFY SECURITY VULNERABILITIES

Secure areas are rarely impenetrable. A skilled character can always find a way into a secure areas, whether it be a military base or the vault of a bank. Characters wanting to enter and navigate such areas have a lot of information to analyze: guard patrols, locked doors, security cameras, guard dogs, sensors, keycard owners, etc. By using the Identifying Security Vulnerabilities subskill, a character can identify exploitable weaknesses. How this information can be of used is up to them.

Identifying vulnerabilities generally takes Time as the character either observes the area or studies maps and documents concerning the location. Properly observing an area could take hours if not days. This author recommends that surveying a location takes either one hour or one day per difficulty die in the check (prior to upgrading).

### DIFFICULTY

The difficulty is based upon the location the character is identifying. The more complex and secure, the more difficult.

### TABLE I.14–1: IDENTIFY SECURITY VULNERABILITIES DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | Small open area, with close to no security measures or only a few standing guards |
| Average (◆◆) | Mostly open areas with limited security measures such as a few cameras or guards, in addition to guard patrols. |
| Hard (◆◆◆) | A building with multiple rooms and security measures, such as a military outpost, bank, or stronghold. Entry normally requires either written permission, proper ID, multiple keycards and most rooms are either guarded and/or locked. |
| Daunting (◆◆◆◆) | Highly secured area, considered impenetrable by most. Large area with multiple security measures, alarms, cameras, patrols, and advanced sensors. |

### TABLE I.14–2: IDENTIFY SECURITY VULNERABILITIES SKILL MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +☐ | The character has access to privileged information, such as a map of the location or guard's shift changes. The character has extra time to study the area. For each additional day or hour the character is studying, add ☐. |
| +■ | The character cannot physically survey the actual location. For example, they are trying to find flaws in the security system of a vault using only maps or photos. The character lacks proper time to study the area. For each day or hour the character is lacking, add ■. |

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### EXPLOITING SECURITY VULNERABILITIES AS THE GAME MASTER

In the event the PCs have to secure their own site, for example, when they are protecting their own safe house from raiders, the GM can have an adversary make the Skullduggery check and exploit flaws in the PCs' plan. Should their plan seem flawless, something could go wrong between the planning phase and the plan's implementation. Maybe a guard will fall asleep, or a security camera might have a blind spot. Symbols could also be used to add environmental effects, such as a downpour, making stealth easier.

In any case, clever thinking should always be rewarded and a well established security layout should increase the difficulty of the check.

## TABLE I.14–3: IDENTIFY SECURITY VULNERABILITIES SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ✹ | The character identifies a security weakness. Additional ✹ might reveal other weaknesses. Identifying a weakness does not grant the character a means to bypass it but rather an opportunity to prepare for what they can expect. |
| ✕ | The character fails to identify security vulnerabilities. |
| ⋀ | The character get access to information that can be used to exploit a vulnerability, such as when the guard holding a required keycard typically leaves the site to smoke a cigarette, leaving them vulnerable for that time. |
| | When exploiting an identified security weakness, they add ☐ on their check. |
| ⊛ | The character discovers an additional piece of information allowing them to easily bypass a security measure without needing to make a check. |
| | The character finds an additional point of interest within the area, such as a secondary vault or an additional armory to raid. |
| � | One piece of information is inexact, such as a new security camera in an unexpected location, or The guards' shift change does not occur at the expected time. |
| ⊗ | One major fallback will occur when characters (or adversaries) are infiltrating the area. Maybe there will be a last minute change of security code to a door, an additional and unexpected guard patrol in the area, or the absence of an expected patrol. |

### EXAMPLE OF AN IDENTIFY SECURITY VULNERABILITIES CHECK

Jeardra is an elvish infiltrator. Her people are at war with the neighboring human kingdom and she has been tasked to retrieve the humans' battle plan. Right by the forest's entrance, the humans set up a camp, preparing for an assault. Jeardra waits for the night to provide her cover and surveys the camp.

The camp consists of multiple tents surrounded by a crude wooden palisade. There are guard patrols, watchtowers, and even a few dogs. Since she is looking for a way in, she has to study the humans' behavior, shift changes, meal times, etc.

The GM tells Jeardra's player that a proper survey would take 2 days. Jeardra cannot wait for much longer as the attack might be imminent. Therefore, she studies the camp for a single day.

The survey requires an **Average (◆◆) Skulduggery check**. Since Jeardra spends one fewer day to study the camp, the GM adds a ■ to the pool. The elf benefits from the concealment of the forests as she hides in the tree branches, allowing her to be virtually undetectable during her observation. This grants her a ☐.

The check generates ✹ ✹ ✹ ⋀. Each of her success grants her a usable piece of information. In this case, the GM goes with the following: there is a spot in the wooden palisade that has a breach. Two logs have fallen out and they have yet to be repaired. Someone could slip through this opening Instead of using the main entrance or climbing over the palisade. Then, she notices that the dogs get fed right after the men. During that time, they are less likely to catch the scent of intruders. Finally, the captain of the camp goes to the outskirts of camp to smoke his pipe. Jeardra's player spends the ⋀ to have bushes close to that breach by the palisade. This would grant her a ☐ on her Stealth check if she chose to go this route.

With the acquired information, she will be able to get into the camp and steal the plans unnoticed.

# DISABLE TRAP

Beside locks and guards, traps are used to prevent access to containers or even locations. In medieval and fantasy settings, traps are often used to prevent people from stealing valuables or raiding tombs. In modern settings, traps are generally uncommon as they are generally illegal. Still, military or even hunting traps can become an obstacle to characters.

When faced with a trap, characters can use the Disable Trap subskill to render them harmless. Note that prior to disarming a trap, the character has to detect it. This is done through either a Perception or Vigilance check. Also note that some traps, once detected, do not need to be disarmed and can be easily avoided. For example, a trip wire can be bypassed by stepping over it.

## TABLE I.14–4: DISARM TRAP DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Average (◆◆) | A simple and easily accessible trap or mechanism, such as a trip wire. |
| Hard (◆◆◆) | A well conceived trap with few complex parts. It might not be easily accessible, such as a pressure plate or land mine. |
| Daunting (◆◆◆◆) | Complex trap with a sophisticated mechanism, such as a moving walls or retractable spikes. |

## TABLE I.14–5: DISARM TRAP MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +⋏ | Character is using Thieves' Tools (see **Realms of Terrinoth** page 101) |
| +▢ | The character has the layout/plans of the trap or device to disable. |

## TABLE I.14–6: DISARM TRAP SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character successfully disables the device. |
| ✕ | The character fails to disable the device. |
| ⋏ | Any:<br><br>The character's understanding of the trap grants a ▢ to avoid its effects.<br><br>The tampering is unnoticeable. Someone examining the trap would not be able to tell that it was tinkered with unless they succeed on a Perception check with a difficulty equal to the number of generated ⋏.<br><br>Failure:<br><br>While still functional, the trap does not work properly, adding ■ on checks when using it. |
| ⊛ | Success:<br><br>The character finds an easy way to disarm and rearm the trap. From that point, the character can disable or enable the trap as a maneuver.<br><br>The trap triggers but somehow proves beneficial to the character. For example, a character triggers the trap but dodges at the last moment, and an enemy falls victim to the trap instead. This can be delayed, as if the character only temporary disabled the trap but it triggers back to hit an enemy later on.<br><br>Failure:<br><br>The character fails to disable it, but finds a way to bypass it. |
| ♺ | Success:<br><br>The trap is damaged and may not be used again until repaired.<br><br>The trap is only temporarily disabled long enough for the character to avoid it, but further events that would trigger it trigger it normally, unless this would benefit the character. In this case, the trap remains disabled.<br><br>Failure:<br><br>The trap is triggered. |
| ⊗ | The tools the character uses are damaged by one step.<br><br>The trap triggers unexpectedly. The character upgrades the difficulty check of the trap to avoid its effects, or the trap upgrades the ability of its check to affect the character. |

EXAMPLE #1 OF DISABLE TRAP CHECK

Malek is exploring an old tomb. The lost civilization who built it believed that the deceased had a need for riches in the afterlife. Thus, they buried their dead with their wealth and had their tombs heavily secured. Malek is now standing in front of a door he suspects opens to the sarcophagus room. He closely inspects the surroundings and finds a panel behind which he finds a trap mechanism. It seems to be attached to the door.

In order to disable the mechanism, the GM has Malek's player roll an **Average (◆◆) Skulduggery check**. Since he is using thieves' tools, he adds ⋏ to the result.

The roll generates ✕⋏. Malek cannot find a way to properly disable the mechanism but his tampering left it less efficient.

When he opens up the door, the mechanism jams as it is activated. The trap consists of spears that spring from the wall to impale any intruder. Because of Malek's tampering, the spears jam midway through before continuing on their intended course. This small delay adds a ■ to the trap's combat check.

EXAMPLE #2 OF DISABLE TRAP CHECK

Navin is a minesweeper being tasked with the field around a hospital that had just been recaptured from the enemy. The army wants to use it but even after the assault, many land mines are still in place. Navin locates his first mine and starts working on it.

The GM sets the difficulty to **Daunting (◆◆◆◆)** as land mines are both dangerous and difficult to work with. Navin has the necessary tools to defuse mines. These tools are considered the right tools for the job (see page 93 of the **Genesys** Core Rulebook). Since defusing without these tools would be impossible, having them does not add any dice, it simply makes the check possible. Navin has studied the blueprints of this exact model of land mine prior to this mission. The GM adds □□ for this expertise.

The check generates ✿✿✪. Navin successfully defuses the mine. Yet, the fuse has been damaged and he won't be able to reuse the mine.

## Traps vs Other Devices

The Skulduggery skill's description on page 64 of the **Genesys** Core Rulebook states that this skill is used to disarm traps. This leaves us wondering what skill should be used to disarm non-trap devices, such as siege weapons. The other skill that would make sense would be Mechanics. Yet, on that skill's description on page 60 of the **Genesys** Core Rulebook, the closest usage is "Your character needs to sabotage an enemy's vehicle or find a weak point in their defenses." Therefore this author recommends using the Mechanics skill to sabotage or disable any other devices. Yet, the GM might allow the Disable Trap subskill to be used as "Disable Device" that can work on other equipment as well.

# LOCKPICKING

Locks are meant to be unlocked and when the key is nowhere to be found, a character needs to pick the lock to access what it is protecting.

## DIFFICULTY

The difficulty is based on the lock's quality. Since locks are meant to secure areas, picking a lock is not meant to be easily achieved. Only skilled characters should have a fair chance of success. While we may point to the fact that modern locks are far more difficult to pick since the shapes of modern keys are far more complex than those of older ones, keep in mind that lockpicking tools have comparable complexity and modern tools are as capable of unlocking modern locks as medieval tools were able to pick medieval locks.

## TABLE I.14—7: LOCKPICKING DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| **Average** (◆◆) | Cheap lock with low complexity for its era. Might be a toy lock or a padlock whose function is mostly to prevent accidental opening rather than actual security. |
| **Hard** (◆◆◆) | Average lock used to secure areas, such as households, businesses, cars, lockers, etc. |
| **Daunting** (◆◆◆◆) | Highly complex locks, used to secure a highly secure area, such as a vault, a monarch's bedroom, etc. |

## TABLE I.14—8: LOCKPICKING MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +⋀ | The character is using Thieves' Tools (**Realms of Terrinoth** page 101) |
| +■ | The lock is rusted. <br> Improvised tools. This author recommends adding as many ■ as the number of difficulty dice for improvised tools. |

## TABLE I.14—9: LOCKPICKING SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character successfully picks the lock. |
| ✕ | The character fails to pick the lock. |
| ⋀ | Success: <br> The lock is picked in a matter of seconds. <br> Whatever the lock was protecting, you get additional value from it whether it is additional gear or information. <br> Failure: <br> The lock weakens and the next check to unlock it will benefit from a ☐. <br> The character has an opportunity or a clue that would help them bypass the lock without actually picking it. |
| ⊛ | Success: <br> The character attains a perfect understanding of the inner workings of the lock. Should they have to unlock that same lock later on, they reduce the difficulty by 1. <br> Failure: <br> The character can voluntarily decide to break the lock. This will damage their tools, make noise, and show traces of forced entry. Yet, they will have access. |
| ⬠ | The lock is damaged leaving traces of tampering. In addition, further attempts to unlock it will add ■. <br> The character is caught picking the lock. <br> The lock is stuck, and will require a Mechanics check to repair it. |
| ⊗ | The tools the character were using are damaged one step. |

EXAMPLE #1 OF A LOCKPICKING CHECK

Sean is a janitor for a big corporation. He was approached by a shady individual and told that if he stole something from one of the corporation's employees, he would be rewarded with a great deal of money. He has to access their personal locker and get a briefcase out of it. Since the employee is carrying the briefcase when going out, Sean cannot wait for the office to close. He goes to the locker room and locates the employee's locker. A padlock stands between him and his objective. Sean is a skillful man but not a professional thief and has no special tools.

The GM sets the difficulty at **Hard (◆◆◆)**. Since he is lacking tools and will have to rely solely on his tactile sensations and putting his ear on the padlock, the GM adds ■■■ to the pool, as if using improvised tools.

The roll generates ✘✘⋀. Since he failed the roll, he won't be able to find the right combination. Yet, he spends the ⋀ to have the employee come in soon after to get something from their locker. From there, Sean can attempt a Perception check to glimpse the right combination.

## Picking Electronic Locks

Some locks are not opened with mundane keys or combinations but through a remote terminal or another digital verification system such as a keycard reader or even a retinal scan. For locks opened via remote access, you need to get to that terminal and use the Computers Skill to either hack in or at least find the right commands, unless it's just a big UNLOCK button at the bottom of the console.

When dealing with keycard readers, retinal scanners, or keypads, the character might use a piece of technology to fool the device into thinking they have proper access. The kind of device is setting-dependent. It could be a simple pice of equipment one puts on the reader to decrypt it and grant access, or it might requires the user's skills to work.

In the case of such equipment, it should be considered as the right tool for the job (see **Genesys** Core Rulebook page 93) that does not grant any bonus since it is impossible to fool such a lock without this kind of equipment. Even though this technically falls under the purview of Computers, the skill used should still be Skulduggery as it covers everything related to locks. Some people might argue that such devices are not locks per se and thus characters should use either the Computers or Mechanics skills to bypass them. The final decision is up to the GM but in any case, one can still use the tables from this subskill when picking electronic lock, regardless of the skill used.

EXAMPLE #2 OF A LOCKPICKING CHECK

A group of wastelanders are exploring an old pre-war shelter. The systems have failed long ago and it looks like the inhabitants were trapped inside, dying shortly after. What exactly happened is still a mystery. Yet, the party was able to power some of the core systems back. They are looking to access the shelter's rooms to salvage pre-war tech which is invaluable in this day and age. One of the doors is locked and is secured by a password. Gear, the party's specialist in pre-war tech, tries to pick the electronic lock. He uses an old pre-war personal smartphone to connect to the keypad's interface. Using his device's interface, he tries to obtain the password.

The GM sets the difficulty to **Hard (◆◆◆)**. His smartphone does not provide any bonus to the attempt as it simply allows to make that check. The power in the shelter is fluctuating and could cause issues in the process. Therefore,the GM adds a ■ to the check.

The roll generales ✿✿♲♲. Gear is able to get the password. He disconnects his device and punches in the right combination. The GM spends the ♲♲ too have the door become stuck after opening only a few centimeters. Going through the door would require either a Coordination check to squeeze through or an Athletics check to force it open.

# Pickpocket

Pickpocket is a way for a character to acquire an item held or carried by another character without alerting or subduing them. This is a great way for a character to get their hands on precious keycard or wallet.

## Difficulty

The Pickpocket subskill is generally opposed by the target's Vigilance. In certain circumstances, it might be opposed by Perception if the target is watching the character.

## TABLE I.14—10: PICKPOCKET MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| + ☐ | The target is distracted. |
| + ◼ | They are people beside the target who are likely to witness the act. |
| | The item is well secured or stowed away. |
| | The item is bigger than Encumbrance 1. We recommend adding one ◼ per encumbrance above 1. |

## TABLE I.14—11: PICKPOCKET SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character successfully steals the coveted item, or any random item the target has. |
| ✗ | The character fails to steal from the target. |
| ⋀ | Success: <br> The item is more valuable that expected. <br> Failed: <br> Another opportunity to steal the item will present itself, allowing the character to try again later. |
| ⊛ | Any: <br> If the character is caught, the circumstances allow the character to run away from the target, or to fight back. <br> Success: <br> The item proves to be of exceptional value or aid. <br> The character steals an additional item |
| ⟁ | The target, or someone nearby, witnesses the attempt and acts accordingly. <br> Even though no one witnessed the act, the person who was robbed realized soon after something was stolen from them, and will act accordingly. |
| ⊗ | Any: <br> The character is caught while trying to steal, and is somehow restrained before they can escape. Maybe additional people showed up, or the subway car where the scene took place suddenly stopped due to external factors, keeping everyone — including the character and their target — inside. <br> Success: <br> The stolen item is either a fake, worthless, or has a means of tracking that can be used to compromise the character. |

EXAMPLE #1 OF A PICK POCKET CHECK

Renee and her associates want to get access to a research lab in a university. They locate one of the researchers and follow them to the cafeteria. Renee wants to steal the keycard hanging off that researcher's belt. Renee has one of her partners trip right in front of their target, causing a distraction. As the researcher kneels to help the accomplice stand up, Renee attempts to snap the card holder from the belt.

The GM sets the difficulty to **Average (◆◆)**, representing the researcher's Vigilance skill. Renee adds ▢ to the pool as her target is distracted. While the cafeteria is not full at this time of the day, there are still people who could witness the act, adding a ◼ to the pool. What Renee and her partners did not think about is that the incident would draw the attention of the other patrons in the cafeteria, but it's too late now. The GM adds another ◼ to the pool. Finally, the GM spends a story point to upgrade the check's difficulty.

The roll generates � ✿ ⌂ ⊛ ⊗. Because she succeeded on the check, Renee successfully snaps the cardholder from the researcher's belt. The GM spends the ⊗ to have her be caught in the act. As she turns around, she faces two surveillance staff members who were on break as they witnessed this act of thievery. Renee's player spends to ⊛ to have the scene take place just beside a fire alarm wall switch. Renee activates it, causing the other patrons to move towards the exits in a hurry. The crowd will serve as concealment which will help her lose the staff. Finally, the GM spends the ⌂ to have the researcher realize soon after that they lost the keycard. It is not only a matter of time before their access is revoked. Therefore, the party will have to access the lab sooner than later, even maybe during the evacuation. With the people out, they will look even more suspicious if they try to head for the lab now, which could bring further complications.

## STEALING FROM RANDOM PEOPLE

Between adventures, characters can enjoy some downtime to complete personal activities. Scoundrel characters might have nothing else to do than try to make a bit of money by stealing from people in the streets. Doing so can be perceived as bothersome by some GMs as it can take the spotlight away from the other characters in the party.

This author recommend simplifying the activity to a single roll, which would imply multiple acts of larceny.

Start by setting a value for what the character can expect to steal from a single person. Then multiply by the amount of time the character can expect to attempt pickpocketing over the period of time is spent doing so. Make the check, adding ▢ and ◼ modifiers as you would normally do. Each ✿ will grant the character stolen goods with a value equal to the value set.

EXAMPLE #2 OF A PICK POCKET CHECK (STEALING FROM RANDOM PEOPLE)

Lauren is taking the subway to meet with her friends in another part of town. While waiting in the subway, she stands close to the doors and attempts to pick the pockets of people walking in and out.

The GM sets the difficulty to **Average (◆◆)** since it represents the overall population. The GM adds ◼ since there are people nearby who could witness the thievery.

The GM sets the value to 20 dollars as in this setting, this is the amount an average passenger will carry in

cash, the rest being credit cards which Lauren would rather not use. She generates ✿ ✿ ✿ ⌂ on the check.

Thanks to the ✿ ✿ ✿, she steals 60 dollars (20 per ✿). The GM decides that a single ⌂ is not enough to have her caught. Instead, they spend to ⌂ to have her suffer 1 strain from the stress and adrenaline building up while doing something as risky as this. While 60 dollars is no big deal, it was a good way to spend time while riding the subway and it did not take too much of the spotlight.

# STEALTH

## Sneak

Sneaking is the basics of getting into a secured area without being seen. Moving from shadow to shadow, behind cover, and avoiding the watchful gaze of the guards or a camera's line of sight lie at the core of sneaking

Note that without some sort of cover or concealment, a character cannot attempt a Sneak check.

### Difficulty

Sneaking is opposed by Vigilance. If a character tries to sneak past multiple characters, use the highest difficulty. Modifiers will be used to represent the multiple adversaries the character is trying to sneak past.

### TABLE I.15–1: SNEAK MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +⬜ | The character does not come closer than Medium range to anyone they are trying to sneak past. The GM can add more ⬜ if the character if even farther away. |
| | The surveillance is static, stationary. |
| | The person the character is trying to pass by only can only use one sense — hearing or sight — to detect the character, but not both. |
| | The ground is especially soft or does not produce sound easily when walked upon, like as carpet. |
| +⬛ | The character is trying to sneak past multiple people. This author recommends adding from one to three ⬛ depending on how many adversaries are present — ⬛ being a single additional person while ⬛⬛⬛ could mean sneaking by a dozen people. |
| | The character passes within Short range of someone they are trying to avoid being detected by. Sneaking past someone within Engaged range should add another ⬛. |
| | The character has to deal with multiple elements, such as guards patrolling while trying to avoid the moving spotlights and the rotating cameras. |
| | The guards are on alert, expecting intruders. |
| | The ground is especially noisy, such as brushwood or gravel. |

### STEALTH OR VIGILANCE CHECK?

Vigilance is intended as a reaction skill. Therefore, when a character is trying to sneak past someone, they would have to make a Stealth check opposed by the Vigilance of the person they attempt to sneak past. While this works well, this author suggests that the players roll the dice whenever possible. The reason for this is that the GM already makes more dice rolls than any individual player at the table, particularly during combat or structured encounters.

This alternate method is a good way to keep the players involved rather than having them simply set the difficulty level on the adversary's Stealth check.

Therefore, when an adversary is trying to sneak past a PC, you would have that PC roll a Vigilance check opposed by the adversary's Stealth check rather than the other way around. If you use that method, you can simply reverse the modifiers you would use and symbols usage.

# TABLE I.15–2: SNEAK SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character successfully sneaks past the opponent(s). Excess ☼ can be used on allied characters' check as they guide them through. These excess ☼ might be limited to only the next ally in line, rather than available to the whole group. Too many leaders can also lead to confusion. Thus, the GM might decide that only a single member of the party can provide extra ☼ to the group. The GM has the final say in both cases. |
| ✕ | The character is detected while trying to sneak. |
| ⋀ | **Success:**<br>The character adds ▫ to combat checks made to attack an unaware opponent, or Skulduggery checks made to pick their pockets.<br>**Failure:**<br>The character finds themselves in a beneficial position. Maybe they can easily withdraw from the scene or impair the guards' ability to capture them. |
| ⚙ | **Success:**<br>Since the character went undetected and no alarm sounded, a security measure, such as a trap or locked door, could be inactive or unlocked, allowing the character to get through the obstacle easily.<br>**Failure:**<br>Something else happens elsewhere and the guards are distracted. Maybe some of them will investigate that other event, leaving the character to deal with fewer adversaries. |
| ⬦ | **Success:**<br>The character caught the attention of a guard. While they have not been seen, the guard might have heard a noise. In any case, they will investigate or at least become more alert. This could attract more guards.<br>**Failure:**<br>The character is surprised. This could mean that the person spotting them did not react loudly, deceiving the character into thinking they were still undetected. This buys the time for the guard to prepare to act. They can either add ▫ on their initiative check or their first combat check. Maybe they can also activate security measures. |
| ⊗ | **Any:**<br>If sneaking as part of the group, the character is cut off from the rest of the group. Maybe some guard happens to patrol this area and the characters had to split up to avoid detection. They won't be able to participate in collaborative Stealth checks until they rejoin the rest of the characters.<br>**Failure:**<br>Additional guards show up soon after the character has been seen. |

## EXAMPLE OF A STEALTH CHECK

Raguk is an orc scout. Along with his raider band, he is trying to sneak into a human settlement at night, hoping to get inside the homes and start pillaging before they could react and organize themselves to retaliate. The settlement has only a few men standing watch.

Raguk makes a Stealth check opposed by a watchman's Vigilance skill, which in this case is ⬤◆. Thus, the difficulty is set at ⬤◆. Raguk and his team have to sneak at Short range due to environmental constraints, so they add ▪ to the pool. The night is on their side, which would add ▫▫▫ to their check but the watchman is holding a torch, negating one of these dice so Raguk adds ▫▫ to the pool. This sets the final difficulty, including modifiers, at ⬤◆▪▫▫.

Raguk generates ☼☼☼⋀⊗. Since he generated a ☼, he successfully sneaks through. The excess ☼☼ can be used by other characters from his party. The ⋀ is spent so that if they are spotted, which is still possible if an ally fails their check, he would add ▫ on his first combat check. The GM spends the ⊗ to have another watchman show up to switch places. Should the party be detected, they will face both watchmen instead of one.

# Trail Someone

Trailing is when a character attempts to follow someone unnoticed. This can be an investigator trying to establish who his mark is speaking to or where they are going, an assassin following his target until they find themselves isolated, or even a fan trying to sneak up on their favorite celebrity.

While similar to the Sneak subskill, Trail Someone has some differences. Instead of avoiding a person, the character actually wants to keep them as close to them as they can so that they don't lose them. When trailing a person, they might see the character but not be alerted by their presence. The character has to deceive their mark into thinking they are not following them by acting casual and not arousing suspicion.

## Difficulty

The Stealth check is opposed by the target's Vigilance.

## TABLE I.15—3: TRAIL SOMEONE MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +▢ | The trailing character can benefit from cover, a large crowd, or dark shadows. |
| | The target is distracted or has their guard down. |
| +■ | The target is on alert, expecting they might be followed. |
| | The trailing character does not blend well into the crowd or environment, such as an orc trying to trail someone in a village mostly populated by halflings. |

## TABLE I.15—4: TRAIL SOMEONE SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character successfully follows their target to their destination. |
| ✕ | The character fails to trail their target and lose them. |
| ⋏ | Success:<br>The character manages to keep an advantageous position upon arriving at the destination, from where they might get additional information or be able to place themselves in a strategically advantageous position which would help them in an upcoming combat encounter.<br>Failure:<br>The character loses the target but finds hints regarding their whereabouts or destination. |
| ⊛ | While following, the character learns an important piece of information. |
| ⟁ | The target noticed they are being followed. They might go a different route or try to lose the character.<br>The trailed character makes stops here and there, increasing the time they take to arrive at their destination. . |
| ⊗ | The character is caught following the target and is trapped. Maybe the target had allies watching their back and the character was led into an ambush.<br>The character finds themself in a position where they will not be able to back up without facing obstacles or adversaries. |

### EXAMPLE OF A STEALTH CHECK

Chad is an investigator that was hired to follow someone's spouse, seeing what they do, who they talk to, and what they are planning.

The spouse has a standard vigilance skill, setting the difficulty at **Average** (◆◆). The scene takes place downtown during rush hour, which will add ▢ to the check.

Chad generates ☼⟁⊛. He successfully follows the spouse to a restaurant. But as they were about to enter, they become suspicious of him and hastily get inside, looking over their shoulder. Being cautious, Chad keeps walking past the restaurant, trying to look casual. Yet, Chad's player spends the ⊛ to have his mark receive a phone call while he was still trailing them and having Chad overhear the conversation and gain new information, such as the name of the person the spouse was meeting at the restaurant. While Chad will not be able to tell his employer what the person was doing at the restaurant and for what purpose, he can still provide the name of the other person.

# STREETWISE

## City Sense

There is nothing like walking a city's streets and talking to its people to get a sense of its character and community. A character with good city sense can use it to learn information about its boroughs and inhabitants, including its clandestine or illegal sides — gang or black market activity, for instance.

### Difficulty

The difficulty of acquiring gossip is based on the community size, with small communities making it easier to succeed since people tend to gossip all the time and are more likely aware of what everyone else is doing.

### TABLE I. 16—1: CITY SENSE DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | Hamlet, small community, or outpost. |
| Average (◆◆) | Mid-size community, trading hub |
| Hard (◆◆◆) | Large city to major metropolitan area. |

### TABLE I. 16—2: CITY SENSE MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +□ | The character is of the same species or culture as the local population or can somehow pass as a local. |
| | The character invests money to spend at local shops and buy drinks as a way of thanking others for sharing information. |
| +■ | The character is despised by the population. Maybe they are a known criminal or from a species or faction disliked by the community. |
| | The community has a culture that does not encourage gossip. This might be coming from the government, the religion, or it may simply be a part of local custom |
| | The character has difficulty communicating with the local people, such as a language barrier between them. |

### EXAMPLE #1 OF A CITY SENSE CHECK

Markus is a travelling adventurer who just arrived in a village for the first time. In pursuit of fame and glory, Markus is looking for quest opportunities and rumors. He takes a few hours to chat with the local population.

The village is a mid-size community and thus the GM sets the difficulty at **Average (◆◆)**. Markus is native from another kingdom and has a strong accent, which makes communication more difficult, adding a ■.

The roll generates ✬✬⋀. Thanks to his ✬✬, he acquires two pieces of information. The first one is that recently, a new bandit group has been attacking travelling merchants in and out of the settlement, forcing the merchants to hire additional guards. The second is that the old manor by the river south of the village might be haunted. Markus' player is interested in learning more about the manor and spends the ⋀ to acquire additional information. The GM tells them that two days ago, a group of kids dared each other to get inside. One of them says they saw the ghost of a young girl.

With that additional information Markus will talk to that kid and try to learn more about the ghost before visiting the manor himself.

## TABLE I.16–3: CITY SENSE SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character successfully acquires a rumor or piece of gossip. Excess ☼ can be used to either acquire more gossip or rumors or have them be more elusive. <br><br>The character learns something about the city. This could be how to contact a local gang, the layout of a particular district, the slang used in town, the best locations for learning or sharing gossip or dealing. Excess ☼ can be used to learn more information. |
| ✕ | The character fails to acquire any gossips or information. |
| ⋀ | Any: <br>    Speaking with the locals, the character leaves a great impression. They add ☐ on their next social check. <br>Success: <br>    The character obtains more details regarding the acquired information, such as names, specific times or locations. This additional information should be valuable when investigating the rumor. This could grant them a ☐ on checks regarding that information or gossip. |
| ❂ | Any: <br>    The character makes a contact within the settlement. They might help them find specific gear or arrange a meeting with someone who would not be accessible otherwise, like a member of the aristocracy or the underworld. The contact's influence could add a ☐ on certain checks within the city. That kind of bonus could be a permanent if the conditions do not change. <br>Success: <br>    The acquired gossip proves to be really useful. This could be a job with a great reward or information that could help the character in their ongoing adventure. |
| ⌂ | Pieces of acquired information are either false or inaccurate. This could add a ■ on checks when investigating it. <br><br>The population grew tired of the character's curious attitude, adding a ■ on their next social check. <br><br>The character has brought unwanted attention of adverse individuals who may want to either put an end to the character's efforts or warn them they should mind their own business. |
| ⊗ | The gossip will bring trouble to anyone investigating it. It could be false or put the character in hazardous position. A character following this rumor may inadvertently walk into the territory of a vicious street gang, get attacked by muggers, or break the law. |

### EXAMPLE #2 OF A CITY SENSE CHECK

Darlene just arrived in the country and wants to get the feel of the city. The city is a major one so the difficulty is set at **Hard (◆◆◆)**. She spends money to help her speak to people. In this case, the GM says that 50 dollars (or some other unit of money) would be enough to grant her a ☐. Darlene is a foreigner and it shows. She has a strong accent and different customs. This makes communication more difficulty and she adds a ■ to the pool.

The check generates ☼ ☼ ☼ ☼ ⌂ ⌂. Her numerous ☼ grant her a great deal of information. She learns that there has been a great degree of unrest recently as the government has passed a law that many people find unacceptable. A big pharmacology corporation has recently made the front page of the local newspaper when some research material was stolen. The southern district of the city is ruled by the Snakes street gang and they are not to be trifled with. Finally, the city is preparing for a local festival that is coming up later this week.

The GM spends ⌂ ⌂ to have the Snakes become aware of a newcomer in town asking questions about their district and influence. Fearing she might be some sort of agent, they are going to watch her and investigate both her actions and her past.

# Black Market

When a character wants to acquire or sell illegal goods they have to turn to the black market. Dealing with fences or dealers is risky business; authorities catching illegal transactions, marketers not trusting the characters, falsified goods, undercover law enforcers, and so on. When a character is illegally purchasing or selling goods, you should use Streetwise rather than Negotiation.

When we think of the black market, we think of illegal goods such as drugs, restricted firearms, etc. Yet, even mundane equipment can be available on the black market. Fences sell stolen items, which includes all kinds of equipment, even legal ones.

Another motivation for buying otherwise legal items on the black market is that merchants are generally required to pay taxes to the government. By selling their stock illegally, they keep that profit for themself. Why would someone risk buying mundane items from the black market rather than from a legitimate enterprise? Price. If merchants save a large amount of money by selling items illegally, they can afford dropping the price to draw clients to their business. The sidebar on page 84 of the **Shadow of the Beanstalk** sourcebook introduces the Restricted (R) quality to gear, meaning these are exclusively found on the black market. When buying unrestricted items — without the (R) next to their price — this author recommends to adjust the base price to 80% to 90% of its original value.

The Black Market subskill uses the same symbol usage table as the Barter subskill on page 112. Yet, this subskill adds a few options that you can use when dealing on the black market.

## Difficulty

Black market uses the same difficulty as Negotiation, based on the rarity of the item, modified by the rarity modifier of the community.

Since dealing with the black market is more risky than mundane shopping, this authors recommends that the GM either spends Story Point whenever it is possible to upgrade the check once, or even have all Black Market checks be upgraded once by default.

## TABLE I.16–4: BLACK MARKET MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +■ | The character is trying to sell an item they stole within the same settlement. This could be negated for large settlements. |
| | The character is trying to sell a stolen item which is marked or distinctive, or easily identified as stolen, such as a piece of jewelry with the owner's name on it. |

## TABLE I.16–5: BLACK MARKET  SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ⟳ | The item is counterfeit. If it is valuable, like a piece of jewelry or art, its value could be a fraction of what was expected. So a famous painting worth 10,000 dollars could end up being a fake one, worth 50 at best. The more ⟳ generated, the less the counterfeit is actually worth. |
| | The item is of poor quality or broken, but its flaws are masked. The next time the item is used and the check generates ⟳⟳, it is damaged one step (see page 89 of the **Genesys** Core Rulebook). If the item cannot be damaged, then it either adds a ■ when using it or have one of its effects' numeric value is decreased by 1. |
| ⊗ | Some complications occur during the transaction. This could mean the authorities have been alerted, the black marketeer or client was in fact an undercover law enforcement agent, the items the character sold were not as good as expected and the black market vendor feels cheated, or maybe some blackmail will come out of the transaction. In any case, this should put the character in a precarious situation. |

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### Nominally Illegal

While items marked with the (R) annotation are considered illegal, other items lacking that quality might be considered illegal in certain locations due to local laws, most likely due to a despot or totalitarian government. In such a place even basic foodstuffs might be illegal if those in power are trying to starve out the populace!

## Negotiation and the Black Market

Streetwise is presented as being used for finding things in town, which includes black market merchants. In the sidebar on page 83 of the **Genesys** Core Rulebook, it says to use the Streetwise skill instead of the Negotiation skill when dealing on the black market. Yet, it seems odd that a master negotiator with a Presence score of 5 and 5 ranks in Negotiation (thus rolling ⬡⬡⬡⬡⬡ on Negotiation checks) would have a hard time haggling over a mundane item on the black market because they lack both Cunning and Streetwise ranks. An alternative is to have the character make a Streetwise check to find a black market vendor and then a Negotiation check to make the deal.

Keep in mind though that this requires making two separate checks simply to sell or buy an item. In the end, the GM has the final say on how a black market transaction takes place.

### EXAMPLE #1 OF A BLACK MARKET CHECK

Karl stole some new smartphones from a delivery van when the driver took a break to get some coffee. Now he has to sell them. He tries to find a shady dealer to buy them.

These smartphones have a rarity of 2, setting the difficulty at **Easy** (◆). The area he is in is a mid-size metropolitan area so the rarity modifier is at +0 and thus does not affect the difficulty at all. The phones were stolen in that same town, raising the risk for the buyer. This adds ■ to the pool. Since the phones are new and still properly sealed, it will be easier for the buyer to sell them later on. This adds a ▢ to the pool. Finally, the GM upgrades the check as they decided that in his game, all black market skill checks are automatically upgraded once.

The check generates �✿✿♺. Due to his ✿✿✿, Karl can sell these phones at 75% of their base value. He was able to steal five phones and each of them are worth 200 credits, making a profit of 750 credits. The GM spends the ♺ to have one of the phones be damaged. This will cause trouble to the merchant once his client realizes the phone they bought is broken. That merchant won't be happy with Karl and further black market deals in this town will suffer from a ■ until Karl sell new items in good condition. The GM allows for Karl to go talk his way out of this situation with the merchant, negating the penalty if he is successful.

### EXAMPLE #2 OF A BLACK MARKET CHECK

Megan is looking for a false passport so she can leave the country without altering the authorities, thanks to her criminal records.

The fraudulent passport has a rarity of 6, setting the difficulty to **Hard** (◆◆◆). She is in a major metropolitan area with a Rarity modifier of -1, dropping the difficulty to **Average** (◆◆). The GM automatically upgrades Black Market's difficulty checks in their adventures and further upgrades it by spending a Story Point. Megan has a contact in town who can point her to some shady individuals who should be capable of forging a passport. The GM allows her to add ▢▢ for this edge.

The check generates ✿✿⋀⊗. She finds someone capable of providing her such a passport. Thanks to her ✿✿, she can purchase the passport at its normal price. The ⊗ is spent so that as soon as the transaction is completed, police forces raid the place. Megan's player spends the ⋀ to have the shop have a back exit making it possible for Megan to dash out. Still, she is now engaged in a chase and will have to outrun the police.

# Urban Tracking

Tracking someone in an urban environment is totally different from doing so in the wilderness. There are no footprints on pavement, any broken branches, and the like. Instead, a character tracking someone has to look for other signs, know the city's layout and the most probable taken routes, find witnesses, surveillance camera footage, etc.

## Difficulty

The difficulty of any check made to track someone is based on the community size. The bigger the community, the harder it is to track people. Not only are there more places for a person to go, but people move around a lot more. Someone who has seen the tracked person might have moved further since then and the tracking character might not run into that potential witness.

## TABLE I.16—6: URBAN TRACKING DIFFICULTIES

| DIFFICULTY | DESCRIPTION / EXAMPLE |
|---|---|
| Easy (◆) | Rural community or agrarian location |
| Average (◆◆) | Small village, frontier location. |
| Hard (◆◆◆) | Large city. |
| Daunting (◆◆◆◆) | Major metropolitan area. |

## TABLE I.16—7: URBAN TRACKING MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +🔲 | The tracked person does not blend well within the local population. For example, they are an elf in a human village. |
| | The tracked person is wearing distinctive clothing or jewelry, or is otherwise memorable. |
| | The character has a picture of the tracked person to show people. |
| | The character knows the habits of the tracked person. |
| | The character has a status facilitating questioning witnesses, such as being a law-enforcement agent. |
| | The character is not far behind their target, thus having witnesses still around more likely. |
| +⬛ | The tracked person actively avoids crowds and main alleys |
| | The character does not know basic details about the tracked character, such as a physical description, species, gender, etc. The more vague the description, the more ⬛ are added. |
| | The character is despised by the population. Maybe they are a known criminal or from a species or faction disliked by the community. |
| | The character has difficulty communicating with the local people, such as a language barrier. |
| | Potential witnesses are afraid to give information, fearing retribution. |
| Increase Difficulty | +◆ for each day since the target was there. |

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### Urban Tracking vs Trailing Someone

At first, the Urban Tracking and the Trail Someone subskills (see "Trail Someone" on page 78) might look similar. While they both share a common objective, knowing where a person is going, both work in different ways and allow a character to obtain information from different sources.

While trailing someone has an element of stealth to it, urban tracking is more like an investigation. While trailing someone can be more rewarding as a character can obtain precious information directly from the target, it has the drawback of having to find the target to start with, which is not the case for Urban Tracking.

These two subskills can also be used in succession. If the character is trying to find out where a person is going, they can track them and once they found them, they can trail them and obtain more information about their activities.

## TABLE I.16—8: URBAN TRACKING SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character knows where the target is or where they have gone. |
| ✕ | The character loses track of the target and cannot determine their whereabouts. |
| ⋏ | The character gets information about the places the target went or what they were looking for. |
| | The character might have an opportunity to obtain additional information, or even the location of the target (in the case of a failed attempt), in exchange for money or services. |
| ⊛ | Any:<br>    The character finds something useful while searching for the target. This might be a nice hideout that could be used later, a specialized dealer or shop, or maybe an interesting job opportunity.<br>    The tracked person was actually impaired in their movement. Maybe they are not as far as expected or ran into trouble with local authorities or other people.<br>Success:<br>    The character quickly catches up with the target and might even surprise them. |
| ⟳ | Some information is misleading and might make the character lose time, giving more time to the tracked person to put distance between them and the character. |
| ⨂ | The character questioned an ally or friend of the tracked person and they may relay the information that they are being followed. They might even be hostile toward the character.<br>The tracked person knew they were being followed and laid out false trails that will slow down the pursuing character a lot.<br>The tracked person set up an ambush or trap for anyone tracking them. |

### EXAMPLE #1 OF AN URBAN TRACKING CHECK

Reynauld is a dungeon guard on duty. The castle alarm sounds when a dangerous prisoner escapes. Reynauld leaves his post and tries to find them.

The GM sets the difficulty at **Hard (◆◆◆)** since the town surrounding the castle is considerable in size. Some elements play in Reynauld's favor. First, he is a town guard, which makes people more likely to help him. Then, the prisoner was there a few minutes ago at best. These add ☐☐ to the pool. Still, the prisoner is actively trying to avoid crowds, using dark alleys to make their way out of the city. This adds ■ to the pool.

The check generates ✕⋏⋏. Reynauld loses track of the prisoner as they seem to be no more sightings of them after a while. Reynauld's player spends ⋏⋏ to get a clue about the location they might be. The GM has the track stop at the north gate's stable. There, the owner tells Reynauld that a man matching the prisoner's description stole a horse and rode along the road. Even though Reynauld does not know exactly where the prisoner is going, he can tell that the prisoner actually left the city and went north.

### EXAMPLE #2 OF AN URBAN TRACKING CHECK

Crystal is a gang member. Some member of a rival gang stole her bike while she was eating in a fast food restaurant downtown. Once she leaves the restaurant and realizes this, she questions people nearby, looking for clues to get her ride back.

This takes place in a major metropolitan area so the GM sets the difficulty to **Daunting (◆◆◆◆)**. The thievery took place minutes ago so she adds ☐ to the pool. Crystal has the gang's tattoo on her naked arm and people despise this faction due to the trouble they are causing. This adds a ■ to the check. Since

the only information she has is her bike description, the GM adds ■ for lack of details.

The roll generates ✕⟳⟳⊛. The GM spends the ⟳⟳ to have her investigation take a few hours, causing her to fail to deliver a batch of drugs due to lack of proper transportation. Crystal's player spends the ⊛ to have her meet a hacker during the hunt. While the hacker has no information, they would hack into the town's surveillance tapes should Crystal convince her boss to erase their gambling debt. Since she wants her ride back, she accepts and heads to back her gang's headquarters.

# SURVIVAL

## Gather Herbs

The wilderness is full of plants and herbs with medicinal or alchemical properties. A skilled character can brew potions out of the herbs they gather rather than spending their hard-earned money purchasing the ingredients, or the potions, in a shop.

### Difficulty

The difficulty is based off the type on terrain the character is searching.

### TABLE I.17–1: GATHER HERBS DIFFICULTIES

| DIFFICULTY | TYPE OF TERRAIN |
|---|---|
| Easy (◆) | Forest |
| Average (◆◆) | Grassland, Swamp |
| Hard (◆◆◆) | Desert, Mountains, Snow covered terrain |

### TABLE I.17–2: GATHER HERBS MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| + ☐ | The character gathers herbs in a forest. |
| + ■ | The character gathers herbs near a community. The bigger the community, the more ■ should be added. The character gathers herbs in a forest with a heavy canopy. |

### Rare Herbs

The presented rules make it possible for the character to gather herbs to make every potion in any kind of terrain. Forests are the easiest terrain for foraging, as it is assumed that most characters seeking herbs would find an easier time in a forest rather than a desert. But it makes for an exciting adventure when the herbs to craft a specific potion can only be found in a certain areas under certain conditions.

Brewing a potion to free the king from his eternal slumber feels more epic when the required herb can only be found in a faraway, monster-infested desert, and only during the night of the full moon.

To this extent, the GM can decide that the herbs required to brew certain potions can only be found in certain places, forcing characters to forage in places further away than the forest immediately outside town. This is also a great way to make the Forager talent (see page 73 of the **Genesys** Core Rulebook) even more useful, if the GM allows it to work on Gather Herbs checks.

Another way to make gatherers look elsewhere is by increasing the starting Rarity of herbs found in certain terrains. For example, you could have the Rarity of herbs found when foraging in swamps start at a value of 5 rather than 3. This makes gathering more difficult but generally provides better herbs.

## TABLE I.17–3: GATHER HERBS SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character finds enough herbs to produce a dose of a potion with a Rarity value of up to 3. Each ☼ beyond the first increases the Rarity of the potion these herbs allow to brew by 2. Instead of herbs for making potions, the character can find herbs-based items, such as Herbs of Healing (**Genesys** Core Rulebook page 146), using the same Rarity restrictions. |
| ✕ | The character fails to find any herbs. |
| ⋀ | Any:<br><br>The character takes less time to search for ingredients. Reduce the time searching by 10%<br><br>Success:<br><br>The character finds enough herbs of another type to produce another type of concoction. This author recommends this effect to cost ⋀ ⋀ ⋀, similar to what you can find in the Brewing potions table on page 114 of **Realms of Terrinoth**.<br><br>Some of the ingredients gathered are of superior quality. When used, they add ☐ to the check. |
| ⊛ | Any:<br><br>The character becomes accustomed to this area. They decrease the difficulty of the next Gather Herbs check in this area by 1, to a minimum of **Simple** (-).<br><br>Success:<br><br>The herbs found are of exceptional quality. Decrease the difficulty to craft potions with these herbs by 1, to a minimum of **Simple** (-). |
| ⌑ | Any:<br><br>The character takes more time to search for ingredients. Increase the time searching by 10%<br><br>Success:<br><br>The herbs gathered are of inferior quality. When used, they add ■ to the check. |
| ⊗ | Any:<br><br>The character accidently poisons themself with a venomous plant while gathering herbs. The character must make a **Hard** (◆◆◆) **Resilience** check or suffer 4 wounds plus 1 strain per ⌑. The GM can spend ⊗ on the check to force the character to repeat the check, as the poison continues to wrack their body.<br><br>Success:<br><br>The herbs the character finds are of lower quality. Upgrade the check once when using these herbs. |

### EXAMPLE OF A GATHER HERBS CHECK

Wilhelm just survived an encounter with highway bandits that left him severely injured. He starts looking for herbs in the surrounding area, hoping to finds some Herbs of Healing or herbs to brew a Health Elixir (see page 102 of **Realms of Terrinoth**).

Wilhelm currently finds himself in a grassland area, setting the difficulty at **Average** (◆◆). The day is already well under way and the current lighting level adds a ■ to the pool.

The check generates ☼☼⋀⋀⋀. With ☼☼, Wilhelm finds herbs with a maximum Rarity value of 5. He was hoping for Herbs of Healing but these have a Rarity of 6. Instead, he will settle for herbs capable of crafting the Elixir. Wilhelm's player spends ⋀ ⋀ to have the herbs being of superior quality, adding a ☐ on Alchemy check when brewing the potion. The other ⋀ is spent to have Wilhelm accomplish this faster than expected, giving time to brew the potion before nightfall.

### Gathering Herbs while Traveling

Like foraging, gathering herbs can be achieved while Traveling. When a character does so, they increase their travel the same way foraging would. When the character decides to look for herbs, the character can spend ⋀ the same way they would spend ☼ on a Gather Herbs check. So the first ⋀ generated allow to finds herbs or rarity up to 3, and each ⋀ beyond the first can be spent to increase the rarity by 2.

# HANDLE ANIMAL

Many adventurers use animals to help them accomplish a vast array of tasks. They can be ridden (see "Riding" on page 65), used in combat, tasked with finding objects or people, and made to guard the character, their belongings, or an important location. As animals do not understand human speech, they must be taught even the most basic of commands, such as "sit".

In order to have an animal perform these tricks, they have to be trained beforehand. Teaching an animal a new trick takes about one week. During the character's turn, they may spend a maneuver to have a trained animal perform either an action or a maneuver.

The number of different tricks an animal can learn is up to the GM, depending on the known tricks' complexity.

## TABLE I.17–4: HANDLE ANIMAL DIFFICULTIES

| DIFFICULTY | DESCRIPTION |
|---|---|
| Average (◆◆) | The animal has an Intellect or Cunning score of 3 or more. |
| Hard (◆◆◆) | The animal has an Intellect or Cunning score of 2. |
| Daunting (◆◆◆◆) | The animal has an Intellect or Cunning score of 1. |

## TABLE I.17–5: HANDLE ANIMAL MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +☐ | The character has a means of communication with animals, such as a spell that allows them to speak the language of birds and beasts. <br><br> The character has natural affinity for the animal, such as a catfolk training a feline animal. |
| +■ | The trick is not something that kind of animal is typically trained for. For example, monkeys aren't generally trained to stand guard — watchdogs however, are. <br><br> The trick is rather complex, such as tracking or combat training. Teaching mounts and other animals to not be frightened by combat (see "Control Mount" on page 65). |

## TABLE I.17–6: HANDLE ANIMAL SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The animal successfully learns the trick or command. |
| ✕ | The animal fails to learn the trick or command. |
| ⋀ | **Any:** <br> The bond between the animal and the trainer has improved, adding ☐ on the next Handle Animal check. <br><br> **Success:** <br> Reduce the time required to train the animal by one day. |
| ⊛ | **Success:** <br> The character taught the animal two tricks or commands at once. The animal thus learns another trick of the character's choosing. <br><br> The animal masters the trick or command. They either add ☐ to checks related to performing this trick, or remove flaws generated by negative symbols (either from that check or previous Handle Animal checks). |
| ⋂ | **Any:** <br> The bond between the animal has decreased, adding ■ on the next Handle Animal check. <br><br> **Success:** <br> The animal only understands the basics of the trick. They can accomplish the task but lack efficiency. They add ■ to checks related to the performed trick. The character can offset that flaw by teaching the same trick again, hoping for a better result. <br><br> Increase the time required to train the animal by one day. |
| ⊗ | **Any:** <br> The animal is wounded in the process of learning the trick, suffering a Critical Injury. If they are a minion, their current wounds equal their Wound Threshold. <br><br> **Success:** <br> The animal Does not understand or is reticent to perform the trick or command. It takes the character an action, rather than a maneuver, to direct the animal. The character can offset that flaw by teaching the same trick again, hoping for a better result. |

## DIFFICULTY

The difficulty of teaching an animal a trick is based on the animal's Intellect or Cunning Score, whichever is higher.

## TRICKS

Animals can follow a vast array of commands. Here are a few suggestions, but players and GMs are welcome to invent their own.

**Attack:** The animal will attack the indicated target.

**Deliver:** The animal will deliver an object they can carry to a designated spot or person. Each destination is a different trick.

**Fetch:** The animal will go fetch a designated item.

**Follow:** The animal will follow the character, even if they have to go through dangerous terrain.

**Guard:** The animal will stay at the designated spot or character and alert if anyone trying to trespass.

**Sneak:** The animal will move as sneakily as they can.

**Track:** The animal will try to track someone or something using scent.

### HANDLE ANIMAL AND ANIMAL COMPANION

Teaching many tricks to an animal grants benefits similar to the Animal Companion talent (see page 77 **Genesys** Core Rulebook). Yet, the talent has its own advantages. First, the talent description states that the character can spend a maneuver to have the companion perform both an action and a maneuver. The Handle Animal subskill only allows for either a maneuver or an action, but not both. Also, the bond between the character and the companion is the equivalent of having already taught all tricks to an animal without having to make a single check, saving a lot of training time.

The way the Animal Companion talent is written, the animal does not contribute to an encounter unless the character spends a maneuver directing it to do so.

*"Otherwise, the animal does not contribute to the encounter."*

Trained animals are not meant to substitute an animal companion. While the bond between a character and his animal companion allows for the animal to go against its natural instincts to help its master, an animal trained through the Handle Animal subskill won't go as far. Teaching a dog to attack on command won't make it attack a dragon, but it might just attack a wolf or a human. The behavior of a trained animal in dangerous situations is up to the GM.

### EXAMPLE OF A HANDLE ANIMAL CHECK

Julius is a renowned animal trainer. He was recently hired to train a dog to come when called, fetch, guard, and track prey.

The dog has a Cunning score of 3, setting the difficulty at **Easy** (◆). The first trick to be taught is "track", which is a complex one, adding ■ to the pool.

The check generates ✶ ✶ ⋀ ⋀ ❁. The animal successfully learns the trick. Julius' player spends the ⋀ ⋀ ⋀ to reduce the time required to teach the trick by three days. The ❁ is spent to have the dog working on the "guard" trick at the same time.

Once the training is completed, 4 days later, Julius will attempt to teach the remaining two tricks. The shorter than expected time will earn him a bonus from his employer

### PUSH AN ANIMAL

You can push an animal to perform a trick they have not been taught. When doing so, make a Handle Animal check with the same difficulty for teaching tricks, but increase the difficulty by one. On a success, the animal will perform the trick. Yet, they still have not learned it and the check must be made each time they are tasked to perform it.

# TRACKING

Tracking is a great way to find someone once they left or have hidden themselves. Following a trail can lead a hunter to their prey, and a bounty hunter to their quarry.

## DIFFICULTY

The difficulty is based on the type of terrain where the target left their trail, and the type of target the character is trying to track adds modifiers.

## TABLE I.17—7: TRACKING DIFFICULTIES

| DIFFICULTY | TYPE OF GROUND |
|---|---|
| Easy (◆) | Soft ground, walking upon which would leave an obvious trail, such as snow, sand, or mud. |
| Average (◆◆) | Relatively soft ground such as dirt, or grass. |
| Daunting (◆◆◆◆) | Firm ground, such as gravel, cobblestones, rocks. |

## TABLE I.17—8: TRACKING MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +□ | The character is tracking a group of targets. The number of □ depends on how many targets the group includes.<br><br>2-5 targets: +□<br>6-15 targets: +□□<br>16-50 targets: +□□□<br>51+ targets: +□□□□<br><br>The target is larger than silhouette 1. Add □ per silhouette.<br><br>The target left a distinctive trail, such as dripping blood, or trailing mud as they walk on dry grass |
| +■ | The target has a silhouette of 0.<br>For each hour of rain since the tracks were made.<br>The target tried to fool potential pursuers by leaving false trails. |
| Increase Difficulty | It has snowed since the trail was made.<br>The wind moved sand or foliage since the target left their trail.<br>Per day passed since the target left their trail. |

## TABLE I.17—9: TRACKING SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character can follow the trail up to their destination. |
| ✕ | The character loses the trail or fails to find any tracks. |
| ⋀ | The character can tell since when the target left the tracks.<br>The character learns approximate details from the tracks — the target is injured, for instance, or has stopped to rest.<br>If looking for any tracks rather than following a specific trail, the character finds tracks from an animal of a different silhouette. |
| ❂ | Any:<br>The character learns precise information about the target, like the kind of armor they were wearing, their state of fatigue (strain level), if they are likely to have heavy soak, the kind of load they were carrying, etc.<br>Success:<br>The character Quickly catch up with them target, maybe even surprising them.<br>If looking for non-specific tracks, those found are from a rare animal or someone that could benefit the character. |
| ⟁ | The character loses the trail after following it for a while. They cannot tell exactly where their target went, but can still get clues from the tracks they followed so far. |
| ⊗ | The character mixes up trails, ending up following someone's else trail, leading them in the wrong direction.<br>The target took a break and then noticed the character following them, allowing them to set an ambush. |

EXAMPLE #1 OF TRACKING CHECK

Drar is a young boy who is about to be recognized as a man by his people. Like all young people passing from childhood to adulthood, he must undergo an initiation. One week before his 14th birthday, they must leave the village for a week, survive alone in the wilderness, and return home with a gift — usually, an animal they hunted and killed in the meanwhile.

Drar has been in the wilds for 6 days already. Tomorrow, he has to come back with his offering. Drar goes to the pond he found a few days before, expecting to see a few animals quenching their thirsts. Sadly, he finds none. Drar is looking at animal tracks so he can bring home his offering.

The region currently has a thin layer of snow covering the ground, with patches of grass here and there. The GM decides that there is not enough snow to make the difficulty drop to **Easy (◆)**. So they set the difficulty to **Average (◆◆)** but add a ◻ for the layer of snow on the ground. Since he is not looking for a specific animal, the GM decides to not apply modifiers, considering he is tracking one animal that went to the pond earlier today.

The roll generates ✪ ⅄ ⅄ ✸. Drar is looking for a big game so he spends ⅄ to find tracks from a Silhouette 2 animal. Drar's player spends the ⅄ to obtain details about the animal. The GM tells him the tracks are from a large deer. Drar's people have a legend about a white stag that watches over the forest and shows himself only to those destined for greatness. The player asks the GM if the ✸ could make the deer that legendary deer, to which the GM agrees. Drar follows the tracks until he catches up with the deer later as it was resting. Since it is a sacred animal, Drar has no intention of killing it, but he will try to befriend it and bring it back to the village, showing his people that he is fated to be a hero.

EXAMPLE #2 OF TRACKING CHECK

Guthakug is an orc marauder, transporting two halfling prisoners to his corrupted wizard overlord. As they were ambushed during the night by knights, the halflings escaped and ran into a dark forest. Guthakug breaks from the battle, trying to catch the halflings. He looks for tracks to follow.

The forest's ground makes this an **Average (◆◆) Survival check**. The halflings are Silhouette 0 so the GM adds ◼ to the pool. Since there are two of them, Guthakug adds ◻ to the pool. Finally, the darkness of the night adds ◼◼◼. Yet, the orc's Darkvision removes ◼◼ from darkness.

The roll generates ✪ ✪ ⟁ ⟁ ⟁ ⟁. Guthakug finds their trail and follow them. The GM spends ⟁⟁ to have the orc lose the trail at some point, as if the halflings simply vanished. The GM spends the other ⟁⟁ to have the orc lose his way in the woods. The GM will have him make a Survival check to find his way back.

# TRAVELING

Traveling in the wilderness can prove dangerous if the character is not prepared and does not know their way around the common obstacles of the region. In addition to wild animals, harsh weather, and other natural hazards, there is also the possibility of getting lost in the wilds.

This subskill should be used when Traveling is intended to contribute to the adventure rather than simply a transition between scenes.

When Traveling in group, a single character should make the Traveling check, as the party is all going the same way and thus will be facing the same obstacles. A Traveling check can be assisted (see page 26-27 of the **Genesys** Core Rulebook) but this author recommends limiting the number of people assisting to one or two, as too many people trying to point out facts or suggest courses or action will only slow down the party as they debate different options.

A successful check means that the journey is uneventful and the characters reach their destination unharmed. A failed check could mean that the party has encountered difficulties, or gotten lost.

Traveling checks can happen as often as the GM sees fit. A journey could require a single check per day of travel, or any time the party is going through a different kind of terrain. It could be as few as a single check per journey. The key is to avoid needlessly slowing down the game due to these rolls. These checks should feel significant and engaging, and not tedious and obligatory.

## FORAGING

Foraging while Traveling allows characters to obtain food or provisions in the wild to avoid dehydration and starvation (see "Dehydration/Starvation" on page 59). This option covers gathering edible plants, hunting game, and looking for water. Depending on your game, the GM might handwave what your character eats or drinks as that adds an additional layer of bookkeeping. When that is the case though, foraging is an alternative to characters encumbering themselves with rations, or a solution when characters running out of provisions. Traveling while foraging takes half again as much time, so a two day trip will take three If the characters forage for their meals. The character must declare if they are foraging while Traveling prior to making the check.

## DIFFICULTY

The difficulty based on how treacherous the terrain is. If making a single check for a whole journey, use the most prominent terrain type to set the difficulty.

## TABLE I.17–10: TRAVELING DIFFICULTIES

| DIFFICULTY | TYPE OF TERRAIN |
|---|---|
| Easy (◆) | Grasslands |
| Average (◆◆) | Forests, Mountains |
| Hard (◆◆◆) | Deserts, Swamps |

## TABLE I.17–11: TRAVELING MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +▢ | The path the character walks is commonly travelled by potentially friendly strangers, such as merchants or other benevolent people. |
| | The path has a visible landmark that the character can use to assess their position, such as a road, river, high rock, or something similar. |
| | The character forages as they travel and has a weapon suited for hunting, such as a bow or rifle. |
| +■ | The path the character walks is plagued by bandits and other ill-intentioned people. |
| | The path the character walks includes natural hazards or obstacles, such as cliffs, River crossings with strong currents, volcanic activity, etc. |
| | The character is Traveling in harsh weather. |

## TABLE I.17—12: TRAVELING SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character arrives at their intended destination, or finds a path back if they were lost. |
| ✕ | The character encounters an obstacle over the course of the journey. After resolving that obstacle or encounter, they should either arrive at the intended destination or have to make an additional Traveling check, at the GM's discretion. |
| ⋀ | The character travelled the distance faster than initially expected. Reduce the travel time by 10%. In the event of a journey that lasts more than one check, some positive circumstances will affect the next check. Perhaps the weather will be more favorable or they will find a road to follow. If foraging, the character can find enough water and food for one additional person per ⋀. |
| ⊛ | The character encounters something that will greatly help them in their journey, such as an oasis in the middle of the desert, a home or shelter to protect them from weather and attacks, a Traveling merchant selling provisions, or an adventurer going the same way and offering to join them. |
| ⟠ | Any: The character travels the distance slower than initially expected. Increase the travel time by 10%. The journey proves to be exhausting, and the character arrives at the destination with strain equal to the number of ⟠ generated. If foraging, the character can find food and water for one person per ⟠. The provisions were spoiled though, inflicting 2 strain on the characters that consumed it. The strain is suffered at a time to disadvantage the character, either the start of a Traveling encounter, or at the end of the journey. Failure: The character is ambushed. Perhaps they are even surprised in their sleep, making them more vulnerable as they are not ready for battle. |
| ⊗ | The character encounters a major setback. This could be a dangerous environmental hazard such as landslide, or thunderstorm. Maybe the character is wounded or critically injured during their travels. |

### EXAMPLE OF A TRAVELING CHECK

Sir Cowen is tasked with an important mission to deliver orders to the king's army, which is three days away from the castle where Cowen currently stands. He packs his provisions and departs.

The terrain he will travel is mostly grasslands, setting the difficulty at **Easy (◆)**. There is a road that connects the two locations so Cowen adds ▢ to the pool. Over the last week, bandits activity in the region has been increasing, adding a ▣ to the pool.

Finally, the GM upgrades the difficulty through the use of a Story Point.

The check generates ☼ ☼ ⋀ ⋀ ⊗. Cowen arrives at the destination. Yet, the GM spends the ⊗ so when he crosses the old bridge crossing the river, a plank breaks and critically wounds his horse. This setback would normally slow him down. Yet, Cowen spends the ⋀ to be near a village that offers to exchange the horse for a healthy one for a fee. Therefore, Cowen will arrive in time to deliver the orders.

### TRAVELING TIME

How many hours or days it takes exactly to travel between two points depends on the means of travel and the type of terrain.

When Traveling, a character spends about 8 hours on the move. The rest of the time is spent to resting, eating, setting up and breaking down camp, etc.

When walking, a person is moving at a average pace of 3 miles per hour. Therefore, a day of walking allows a character to travel up to 24 miles.

An average horse has a walking speed of 4 miles her hour, and a trotting speed of 8 miles per hour.

Therefore, somewhere between 30 and 40 miles a day seems like a reasonable distance a character can expect to cover when Traveling on horseback.

Traveling speed is greatly influenced by the type of terrain. Desert, swamps, hills, and mountains make Traveling more tedious and could force the character to occasionally backtrack. When Traveling through difficult terrain, the Traveling speed can drop from 50% to 75%.

Some especially quick species of riding beasts can achieve greater speeds. What distance a character can actually travel in one day is up to the GM.

# VIGILANCE

Vigilance is a reaction skill. No character will voluntarily ask for a Vigilance check. Instead, the GM will either have the player make the check as a reaction to an occurrence, or use the character's Vigilance skill to set the difficulty for someone else's check. There are three examples of what Vigilance is used for on page 66 of the **Genesys** Core Rulebook. This author has chosen to rephrase these examples as, respectively: Initiative, Nobody's Fool, and Awareness.

## INITIATIVE

When characters find themselves in an unexpected combat situation, Vigilance is used to determine initiative. This is explained in detail in the sidebar on page 95 of the **Genesys** Core Rulebook.

## BETTER AT BEING SURPRISED

A character better at Vigilance than Cool means they are likely to act first, or at least generate a higher slot on the initiative track, even if they were surprised and were not expecting combat. While this might sound odd, keep in mind than Vigilance is about staying alert and being ready for whatever may occur. It is mostly about reflexes and natural instincts. On the other hand, being in a tense situation, such as talking to a hostile individual can stress out and distract the character to the point where they won't draw their weapon as fast as their opponent.

## NOBODY'S FOOL

The second example in the skill description is about how Vigilance sets the difficulty for Deception skill checks. As a reminder, this is explained in the sidebar on page 55 of the **Genesys** Core Rulebook. Since the roll is made by the character attempting to deceive another, there are no suggestions for how you spend symbols. You should simply use the suggested symbols for the social subskills starting page 117.

## AWARENESS

To a some extent, Vigilance is passive Perception. One can perceive the details of one's environment without actually looking for them. For this reason, you can use all the tables from the Perception skill on "Perception" on page 53 to establish the difficulty of checks, modifiers to apply, and how symbols can be spent.

## PASSIVE PERCEPTION COMPARED TO ACTIVE PERCEPTION

As with the initiative, some characters are better at perceiving things without looking directly at them. While this might not make sense for some people, keep in mind that Vigilance is not the same as Perception on a narrative level.

Imagine that a character is being tracked by a predator lurking in the thicket beside the road. If the character is trying to spot the predator, they are looking at the foliage and the shadows for the predator's eyes or fur, and their ears are trying to pick up the predator's low growl and the sound of its steps. Vigilance is more about realizing that there might be predators nearby, how the birds went silent a few minutes ago, and how leaves and twigs seem to be strewn about by the wind even though the air has been still all day.

A character inspecting a chest prior to opening it might detect a trap, while a vigilant character might come to the conclusion that this chest is probably trapped due to the fact that it is protecting the infamous pirate's booty.

Depending on the narrative, a successful Vigilance check could lead to a character passively learning the same information about the environment as a more actively searching character might. This last character who succeeds on the check can realize that the chest must be trapped and that it would be best to keep looking until they find the mechanism. In the previous case, the character could simply tell that the birds have gone silent, and that they feel they are being watched. Spending extra ✷ or ⋀ is a great way to have the character perceive more detail beyond what their intuition tells them.

In the end, Vigilance does not replace the Perception skill and a failed Perception check should not prevent the character from remaining alert.

# COMBAT SKILLS

Combat is one of the core elements of **Genesys**, as it is for many role playing games. The core rules present a selection of combat skills, as well as indicate which skill is paired with which weapon. The tables on page 104 of the **Genesys** Core Rulebook already cover how symbols can be used when generating symbols on a combat check. Therefore, the **Skills Guide** adds nothing more

to the player's perspective. However, when a GM creates a new setting, they have to choose which combat skills will be available and may be tempted to either alter existing combat skills, or add new ones. This section addresses GMs creating their own settings and guide them through the process of laying out the available combat skills.

## Explaining Combat Skills

Before selecting, altering, or creating combat skills, it is important to understand where the existing skills come from. There are three core combat skills presented in the **Genesys** Core Rulebook: Brawl, Melee, and Ranged, that you should find in every setting. They cover the basics which are, simply put, punching someone, hitting them with a stick, and throwing a stone at them.

### Purpose of Different Combat Skills

There are two reasons to split combat into multiple skills instead of having a single Combat skill.

First, not all weapons benefit from the same characteristic. While a muscular person will hit harder with their hands or a melee weapon, they will not shoot harder with a gun. Therefore, combat skills are associated with weapons that share this concept.

The second reason is character diversity. While anyone is capable a wielding a weapon, mastering one is a different matter and nobody excels at every weapon. Some types of characters are known to wield certain array of weapons, to the soldier wielding a rifle to the samurai fighting with their katana, the knight swinging their sword and the archer firing their bow. Associating careers with specific combat skills adds a thematic layer to a character, representing their training, profession, and even customs.

Players tend to invest XP mostly in career skills as they are less expensive. This reinforces the concept that a hunter is more likely to wield a bow than a greatsword. Therefore, when selecting combat skills for your careers, keep in mind you are basically choosing what kind of weapons a character will wield.

### Light Versus Heavy

The core rules suggest that, depending on the type of setting, you should either split Melee or Ranged into two separate skills; Heavy and Light. Again, this is to reinforce the iconic concept of career as they are generally represented. The fantasy rogue is most often known for fighting with a pair of daggers or a short swords rather than a greataxe. Technically, the GM could ignore that suggestion, counting on the fact that the rogue is going to use these weapons even though they could use anything else. Yet many players love when game rules reinforce their ideas of what a character should be able to do.

Now if splitting these two combat skills into two groups works, why not do this in all settings? Viability. To be useful, a combat skill must have a reasonable amount of weapon options. If you pick up the fantasy setting gear table on page 144 of the **Genesys** Core Rulebook, you will find an array of eight melee weapons. Five are Light while three are Heavy. However, the modern day setting (page 166) only has two melee weapons. Splitting Melee into two different skills in Modern setting is thus not a great idea as there are just not enough weapons to sustain its usefulness. The goal here is to make combat skills diverse enough to have various fighting styles while not restricting options to a tiny choice of weapons.

For this same reason, some weapons were merged with others even though they do not function the same way. For example, the Clockwork Grenade (**Genesys** Core Rulebook page 154) uses the Ranged (Light) skill, even though throwing a grenade is really different from shooting a pistol. Because the Steampunk setting only has a single grenade, a Ranged (Thrown) skill would not have been that useful as no character

would rely solely on relying on grenades. In this case, it was included within the Ranged (Light) skill as the its description on page 68 of the **Genesys** Core Rulebook states that this skill is used when fighting with ranged weapons fired (or thrown) with one hand.

If by splitting them into Light and Heavy, one takes into consideration that Light are one handed weapons while Heavy are two-handed weapons, you end up with about as many Light and Heavy weapons, and you have at least 3 weapons for each of these skills, then splitting those is probably a good idea. Otherwise, you might want to keep them merged as Melee or Ranged skills.

## GUNNERY

Gunnery is a variant of the Ranged skill. Used for cumbersome and powerful weapons, vehicle mounted weapons, and siege weapons, the choice whether to use that skill in a setting depends on the same factors that determine whether or not to split a skill into two. If you have enough of these weapons present in your setting, they are worthy of being set apart using the Gunnery skill.

If your setting includes armed vehicles, Gunnery should definitely be used in your setting. Some settings, mostly modern and sci-fi, will have large personal weapons such as missile launchers. If your setting has a few of these weapons, you should also use the Gunnery combat skill. If your setting includes a single weapon of that type and no armed vehicles, you should merge it into the Ranged (Heavy) or Ranged skill.

# ALTERING COMBAT SKILLS

Now that we have covered the combat skills and their variants, here are additional options you can use when selecting which combat skills are available in your setting.

## CREATING NEW COMBAT SKILLS

When creating an original setting, it might be tempting to add new and exotic combat skills. Here are a few guidelines you need to follow when adding new combat skills.

Most settings will have around four to five different combat skills, including the core three: Brawl, Melee, Ranged. One of them will probably be split into Heavy and Light, and you might use the Gunnery in your setting.

Before coming up with new combat skills, make sure you have enough weapons to support them. If you have at least three weapons that would be used with that new skill, creating a new skill is justified.

Some weapons are exotic in their concept and availability, setting them apart from all the other weapons. If you look at the iconic lightsaber from the *Star Wars* franchise, it is more than just a powerful weapon, but an important piece of lore that is accessible by only to a few select individuals in the galaxy. Even though it feels unique in its genre, there were many models of such weapons, with different handles and crystals to provide the character with different options. If your setting includes such an iconic weapon, make sure it includes some variants as to not have the skill represent a specific unique weapon.

In the event your setting has a unique variety of weapons, here are a few suggestions as an alternate solution to creating a new skill.

- Merge it with an existing skill but include a penalty that can be offset. For example, a character using a magic ring that shoots lasers could use the Ranged (Light) skill, but would add the Inaccurate 3 quality to the weapon as it functions very differently from the pistols and grenades this skill usually cover in this setting. This could be offset by obtaining a certain form of training, acquiring a talent or wielding other pieces of gear that negate that penalty.

- Do not use a combat skill at all. The weapon might work so differently than anything else present in the setting that there is just no training the character can get to become used to it. In this case, they only roll based on the characteristic linked to the weapon, whether it is Brawn, Agility or something else.

What you want to avoid in bloating your setting with too many of combat skills. Keep in mind that a career only has eight career skills, and even the more combat oriented careers will need non-combat skills to works properly. Also, most players will only invest in one or two combat skills so there is no use in making too many of them.

### Basing Weapons off their Shape rather than Use

Rather than classifying weapons by how they are used (Brawl, Melee, Ranged), it is possible, while not recommended, to group them by their shape and concept, such as swords, axes, bows, pistols, etc. This is the equivalent of further breaking down the Melee and Ranged (Light) and (Heavy) into further categories. You could even mix these two concepts together by coming up with skills such as Swords (Heavy). This author suggests not using this way of classifying skills and weapons as it creates two major problems.

First, it is too restricting. How many swords, whether you include the light and heavy variants or not, can your setting have? **Genesys** is not granular enough to make a distinction between a short sword, a longsword, a scimitar, and a rapier. That is why the weapon table simply includes a sword and a greatsword. Now if you have a combat skill called Swords, you would basically further restrict the character in the choice of weapons they can use. If the warrior spent their XP on swords, they will likely never use an axe or a mace, even if they found a superior one.

Secondly, a career only has eight skills associated with it. Breaking down skills into multiple categories, a warrior career will not have many career skills left after they had been assigned separate skills for swords, axes, maces, and polearms. Plus, they are unlikely to invest in every combat skill they have since they would also want to spend XP on talents and other skills, making some of their combat skills useless. A solution would be to have the career offer a choice of combat skill rather than assigning one yourself. Yet, this does not solve the problem of being restricted.

### Grouping Weapons by Tech Level

This method is interesting when the characters are confronted with multiple technology levels. This is the kind of situation you will face in a setting where there is a civilization more advanced than another one. If using a bow is not so different from firing a crossbow, this justifies the two sharing a single skill; however, a laser gun would have to use an entirely different skill.

Therefore, you can decide to make different skills based on this difference. To avoid adding up too many skills, you should either split either the Melee or the Ranged skill, both not both. Depending on the number of available weapons, you might also want to refrain from splitting every skill into Light and Heavy variants. Before grouping skills this way, make sure it adds to the setting and that the difference is important enough. Even though maintaining a laser rifle is different than an old musket, both remain long firearms and could use the same skill for combat use.

# Sample Combat Skills Selections

Here are some common selection of combat skills ready to use.

### Medieval

This fits settings where most characters are using melee weaponry while the array of ranged weapons is limited.

**Brawl**, **Melee (Heavy)**, **Melee (Light)**, and **Ranged**.

### Modern

Firearms have developed to the point where they are easily accessible and most combat is made at a distance, using cover. There are a few heavy weapons and some armed vehicles. The options for melee weapons are present yet limited.

**Brawl**, **Melee**, **Ranged (Light)**, **Ranged (Heavy)**, and **Ranged (Light)**.

### Eclectic Technology

There is a moderate array of melee weapons available from different tech levels, but are comparable in their way of wielding them. The setting has a reasonable amount of crude ranged weapons such as bows and slings, while featuring advanced energy weapons. The setting also features high tech armed vehicles.

**Brawl**, **Melee**, **Ranged (Advanced)**, **Ranged (Archaic)**, and **Gunnery**.

# KNOWLEDGE SKILLS

The Knowledge skill represents a character's education, expertise in a field of study, and life experiences. The Knowledge skill on page 66-67 of the **Genesys** Core Rulebook describes a single skill for all knowledge. Yet, the sidebar on page 67 also provides advice on creating your own diverse Knowledge skills. This section offers more guidance regarding using and creating Knowledge skills.

## A Unique Knowledge Skill to Rule them All

The first sourcebook published after the **Genesys** Core Rulebook, **Realms of Terrinoth**, featured four Knowledge skills — Adventuring, Forbidden, Geography and Lore — which set the pattern of having multiple Knowledge skills for following **Genesys** products.

Yet at the same time, a single Knowledge skill is more than sufficient for a variety of games. No character is going to be knowledgeable about everything in the universe. When a player comes up with a character concept, they and the GM can decide the character's fields of expertise, and only apply the Knowledge skill to these specific topics. When an historian with 3 ranks in Knowledge makes a check to recall a piece of old lore, they will benefit from these three ranks. Still, when making a check to determine if two astral bodies will collide given certain speed, rotation, trajectory, and mass, they will only use their Intellect pool, ignoring their ranks in Knowledge since it is not part of their expertise.

There are some benefits to using a single Knowledge skill. First, the GM does not have to go through the process of creating different Knowledge skills. Plus, it allows the more learned characters have a vast array of skills rather than reserving half of their 8 starting skills for different Knowledge ones. Still, such a learned character is likely going to benefit from their ranks in a greater array of topics.

## Various Knowledge Skills

Another way to handle Knowledge is by making different Knowledge skills that cover specific topics. Therefore, a character can be skilled in given field while being less proficient in others. Using multiple Knowledge skills makes it easier to understand which fields of expertise a character is proficient with, as opposed to a single skill which the player and the GM have to agree beforehand on what it includes.

Coming up with a variety of Knowledge skills is mostly the GM's responsibility. The setting itself dictates what kind of Knowledge skills one can expect — Knowledge about solar systems is more useful in a space opera setting than in a fantasy one. Here are a few tips when creating Knowledge skills for your setting.

## Numerous Skills

Adding multiple Knowledge skills has two impacts on the game.

The first one is career skills. A character only has 8 career skills. Even though many careers might possess none or only one Knowledge skill, the more scholastic careers will need two if not more to fill their role. If a scholar has four or more Knowledge skills as career skills, that leaves them less room for other skills such as Mechanics, Alchemy, Astrocartography and other useful skills. A character whose career skills are all Knowledge skills loses a great deal of versatility.

Then comes the XP investment. Having more skills means that a character will need to invest more to be good at everything. While it won't impact all characters, the scholastic careers are again the ones that will suffer the more from a vast array of different Knowledge skills.

Three or four seems to be the right number of Knowledge skills to introduce in a setting. Note that **Realms of Terrinoth** introduced four of such skills while **Shadow of the Beanstalk** introduced three.

## Usefulness

When creating Knowledge skills, it might be tempting to make skills specific to a single topic. While Knowledge (Dragons) seems like a great idea in a setting in which there are dragons from time to time, how much is this skill actually going to be used? If this check is unlikely to be made at least once per session, it might be too specific. Plus, with such specific skills, the GM will have to come up with dozens of Knowledge skills to cover everything.

Therefore, combining multiple related topics to form a broader range of expertise is the right way make a skill. If dragons are linked to arcane magic, this topic could be part of the Knowledge (Arcane), which also

includes spells, spellbooks, magic items and such. Or maybe the setting includes many fantastical creatures and dragons could be included within the Knowledge (Magical Beasts) skill. Now if these beasts are supernatural beings, such as the magic, this could be Knowledge (Supernatural). In any case, the best guideline is looking at how often such skill will prove useful. If not enough opportunities are given to make a check, then the skill is too specific.

## The Knowledge (General) Skill

After you came up with few specifics knowledge, you might want to make a knowledge skill that includes more general knowledge. Let's say you have a world war modern setting with horror elements. You came with few Knowledge skills such as Culture, Occult, and Warfare. But what about a scholastic character who is not well-versed in these three topics? Maybe they are well-versed in poetry, or anthropology, or some other less setting-specific topic. This is where the Knowledge (General) skill comes in.

This general knowledge skill will get different names from setting to setting: Education, Lore, and Scholar are perfect examples. This skill includes all topics not included in the more specific ones, like Supernatural or Arcane. Basically, it covers the overall education of the character, measuring Their level of education and general knowledge. You can expect a character investing in the general knowledge to be a bookworm or having gone to university.

While making such a general Knowledge skill works, it is not necessarily a good thing either. When adding this skill, make sure to follow the tips on usefulness detailed on page 97. Will that skill be used often? If everything important the character might need is covered by the other knowledge skills you created, you might not even need this one. And if situation ever comes up that is not covered by any existing knowledge skill, you can simply have the player roll an Intellect check. Integrating a useless Knowledge (General) skill will simply take one of the eight available career skills from the most scholastic careers and the players will not invest XP in it.

## Knowledge as an Investment

Like other skills a character possesses, knowledge skills should be an interesting choice when the player has to spend their character's XP. While they are exceptions, careers with the most knowledge skills tend to be focused on Intellect. The Scholar (page 72, **Realms of Terrinoth**), for example, has 3 Knowledge skills in addition to four other skills that are based on Intellect. With seven out of eight skills linked to that characteristic, it makes them the most Intellect focused career released at the time of writing this document. We can assume this character will start with a high Intellect score, from 3 to 5. At 4 Intellect, this character starts with a decent dice pool when rolling all their knowledge checks. Even without investing in ranks, they will succeed on most **Average (◆◆)** and **Hard (◆◆◆)** checks. With a character already capable of succeeding on these checks, it is easy for a player to invest in skills they are more likely to use often, and that benefit from extra symbols. After all, a melee-oriented character, even with 4 Brawn, will still invest in Combat skills. It should be the same with Knowledge. Keep this in mind when creating your Knowledge skills and distributing them across your available careers.

If a knowledge skill is not worth investing in, it might be best to either remove it or include it in your Knowledge (General) skill. And if you realize it is the case of all your Knowledge skills, you should consider the "Unique skill to rule them all" way on page 97. This way, players will feel more inclined to invest knowing it potentially covers a vast array of topics, all while freeing precious career skill slots to get access to other skills.

### EXAMPLE OF CREATING KNOWLEDGE SKILLS

Alex is creating a fictional setting. It consists of a tropical archipelago rife with commerce and piracy alike. In addition, there are supernatural element such as mythical creatures, and magic — a phenomenon unknown to outsiders who have come to the islands to make their fortune.

He comes up with five different knowledge skills: Isles, Supernatural Creatures, Witches, Mainland, and Education. This makes for a lot of knowledge skills. He decides to merge knowledge of everything supernatural into a single skill. Since the setting is focused on the colonies, he doubts that the Mainland will be that much used. He thus decides to merge it with Education, which will cover most scholastic topics, history and politics. Since different nations are still present, and history might be referred here and then, this becomes a general knowledge skill, which he renames as Lore as he thinks it fits its use best. Looking back at his skills, he ends up with Isles, Supernatural, and Lore, each of them useful and worthy of XP investment.

## Making a Knowledge Check

Knowledge skills serve a single purpose: acquiring information through the character's studies, life experiences or external mediums, such as a library or database. Therefore, the Knowledge skill has no subskill. There are still two distinct ways to obtain information. They will have different check modifiers but have the same goal. Therefore, they use the same tables.

### Recalling knowledge

The first way to get information about a topic is simply having the character know it. Making a successful check means that the character studied or learned about that topic prior to the adventure while a failed check means that they either never studied that specific topic, or that they forgot any information they could use.

### Research

Researching information also counts as a knowledge check. This is done through browsing through libraries, newspapers, the internet, or other databases. While inspecting something is generally governed by the Perception skill, it is tied to the Knowledge skill when the character is researching topic covered by one of the Knowledge skills. After all, it is easier for a character to go through an old library with hundreds of books to find where a specific Egyptian tomb is located if they are a skilled archeologist rather than a barber.

Some mediums will not allow a character to research certain topics. For example, a character will not be able to find information about a scientist's personal project at the local library.

Even with the proper medium, researching a topic takes time, based on how elusive it is. The table below gives the average time it takes to find relevant information about a topic when conducting researches.

### Retrying Knowledge Checks

When recalling knowledge, a character should not be able to retry unless some time has passed. Failing the check means that in their current state of mind, they cannot remember anything relevant. This author recommends that a character should only be allowed to retry a failed Knowledge check to recall a piece of information once per session, or per in-game day. If obtaining the knowledge is mandatory for the story, you can use the rules for "Story Roll" on page 6.

Conducting research takes time and the character might retry as long as they want, going through the available pieces of lore over and over. Of course, the information might simply not be there. No library, no matter how big, will hold the whole world's knowledge.

### Difficulty

The difficulty is based on how elusive the lore is. Therefore, the more accessible the lore, the lower the difficulty. Getting the exact dates about a world war should be an easy check, whereas learning the name of a specific company that fought a small-scale battle in a specific location might be a **Daunting (◆◆◆◆) check**.

While it might sounds fitting to add a ☐ on Knowledge check due to the character's familiarity with the topic, keep in mind that skill ranks already represent that familiarity. A character should not add a ☐ on his Knowledge (Occult) to identify what a magic circle was used for. Their ranks in Knowledge (Occult) already serve that purpose. Yet, if the character personally witnessed something very similar to what they are experiencing or inspecting, such as another magic circle from that same cult, then adding a ☐ or two is fine.

### Boons and Banes

Boons is a new rule that can make investing XP in Knowledge skills more interesting.

## TABLE III.1—1: KNOWLEDGE DIFFICULTIES

| DIFFICULTY | TIME | DESCRIPTION |
|---|---|---|
| **Easy (◆)** | Minutes | **Common:** Easily available for anyone looking for it. Even people not versed in the specific topic might have learned that piece of information, such as the World War dates. |
| **Average (◆◆)** | Hours | **Standard:** Information that most people versed in this topic will be able to recall, such as which religion is worshiped by which culture in the world. |
| **Hard (◆◆◆)** | Days | **Advanced:** Information that would generally require university education or equivalent mastery to properly understand, such as specific pharaonic dynasties and their related characters. |
| **Daunting (◆◆◆◆)** | Weeks | **Obscure:** Highly confidential or controlled information. A powerful individual or organization might put a great deal of efforts to make sure this information remains unknown. This could be about a hidden cult or sprawling faction that would control the world's politics and economy. |
| **Formidable (◆◆◆◆◆)** | Months | **Forbidden:** Finding the right ritual to disable an archangel, in a low fantasy setting, in which to most people, supernatural is not even a real thing. |

## TABLE III.1–2: KNOWLEDGE MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +▣ | The character has references, such as remembering a fact about a cult while having access to relics related to them. |
| +■ | Research:<br>The character has to discern between facts and falsehoods.<br>The library or database the character is using to make their research is badly organized, ransacked or corrupted. |
| Decrease Difficulty | Research:<br>The medium through which the character is conducting their research is directly oriented toward the topic. Like researching information about a certain relic in the database of the museum that used to hold it before it was stolen. |

## TABLE III.1–3: KNOWLEDGE SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character obtains or recalls a piece of information regarding the topic. The more ☼ generated, the more info is obtained or recalled. |
| ✕ | The character fails to obtain or recall any information. |
| ⋀ | Success:<br>The character receives a positive boon. See "Boons and Banes" on the previous page.<br>Any:<br>Research Only: The character is becoming more organized in their research, setting aside a number of relevant sources or documents. They add ▣ on their next Research check concerning that topic, using the same medium.<br>Research Only: The research took less time than expected. The character decreases the research time to match the previous difficulty. Therefore, researching advanced lore would take hours rather than days.<br>The character finds or recalls a piece of information that is not directly related to the topic but still proves useful to them. |
| ⊛ | The character obtains a major boon or a makes a boon permanent. See "Boons and Banes" on the previous page. |
| ⋔ | Part of the information recalled or obtained is misleading or incorrect.<br>The character receives a bane. See "Boons and Banes" on the previous page.<br>Research Only: The character did not work efficiently. They add ■ on their next Research check concerning that topic, using the same medium.<br>Research Only: The research took more time than expected. The character increases the research time to match the next difficulty. Therefore, researching an advanced lore would take weeks rather than days. |
| ⊗ | The character obtains a major bane or a make a bane permanent. See "Boons and Banes" on the previous page.<br>Research Only: The character drew the attention of someone that would rather have no one researching the topic. Some data might be stolen or destroyed. Maybe the character will be approach and asked to mind their own business, or be ambushed. |

Using this rule, all the information a character will recall or obtained though ☼ are purely narrative. They will allow the character to move on with the story or to prepare themself for what to come. For example, a successful check could indicate that werewolves are vulnerable to silver. This is already a big advantage since the character will make sure to have such weapon prior to engaging in hostilities.

When a character generates ⋀ on a successful knowledge check, the character may receive a boon; likewise, when they generate a ⋔ on a check they receive a Bane. Boons are mechanical advantages, while banes are disadvantages. It should be related to the acquired piece of information. The number of ⋀ or ⋔ generated and spent to obtain boon or bane will determine its effect. The most basic boon or bane will add a ▣ or ■ to all checks related to that specific piece of knowledge. This is obtained by spending a ⋀ or ⋔. For ⋀⋀ or ⋔⋔, the character can add a ⋀ or ⋔ on all checks related to that piece of lore. Finally, ⋀⋀⋀ or ⋔⋔⋔ will add a ☼ or ✕ instead.

Boons last for the remainder of the session. In the previous example, if the character obtained a boon related to werewolves being weak to silver, they could add ▣ to all checks related to this until the rest of the session, which in this case is likely to be combat checks. An alternative would be that when a werewolf attacks that character while they are wearing a silver weapon, the werewolf would add ■ to the check.

Boons should be specific enough as to not compete with talents. Making a dragon add ■ on their check when targeting a character with their fiery breath is fine, while having them add ■ to all checks targeting the character is not.

## Permanent Boons and Banes

When generating a ⊛ or ⊗ on a successful check, the character can turn a boon or bane — either one they already had or one that they just acquired on that same roll — into a permanent boon or bane. A permanent boon or bane becomes part of the character rather than a temporary modifier. A permanent boon or bane is added to the character's sheet, under the "Talents and Special Abilities" section. Permanent boons and banes can only grant ☐ or ■ though. In the werewolf example, the character could write the boon on their sheet, give it a catchy name such as "Werewolf Hunter" that would provide a ☐ on all combat checks when using silver weapons against werewolves.

Should a player generate enough a to gain a temporary boon that adds ✿ on checks until the rest of the session but in addition spend a ⊛ to turn this into a permanent boon, the character will benefit from the better effect for the rest of the session, which means they will add ✿ to related checks, but from the next session and on, it will simply add ☐.

## Major Boons

Sometimes there is no use for making a boon or bane permanent as chances of reusing the piece of lore further in the campaign is unlikely if not impossible. This is the case when researching a unique monster or location that the character will not visit ever again. Instead, they may gain a major boon instead. This works the same way as a normal boon but the bonus is that they upgrade the checks rather than adding a ☐, ■ or symbols to them. Like normal boons, majors boons are temporary, lasting until the end of the session.

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### EXAMPLE OF KNOWLEDGE (RECALL FROM MEMORY) CHECK

Dwayne is a space marine on this way to a space station where a distress beacon was triggered. His squad has no idea what happened but their orders are clear: seek the threat and destroy it. Once they have docked and began to explore the station, they found a death scientist. Their face is partially burned. Even the surrounding environment, floor, walls and furniture, seems to have partially melted. The deceased's clothes also show tears, so does their flesh, as if they were attacked by something vicious and clawed. Dwayne had his share of alien encounters in his military service and there might be something in his memories that can help him in identifying the threat.

The GM all for a **Hard (◆◆◆) Knowledge check** as this alien species is not common. No modifiers are applied. The check generates ✿ ⟳ ⟳. Dwayne successfully identifies the alien species as a Xenor, a humanoid shaped alien capable of spitting acid. Dwayne remembers a fact about how prior to spitting, the alien has to take a deep breath, during which its tail straightens up. Sadly, Dwayne mixed up information with another acid spitting species, thank to the GM spending ⟳ ⟳. The alien will add ☐ on its combat check against Dwayne when spitting acid. This modifier will last for the duration of the first encounter with a Xenor, after which, Dwayne will realize he was incorrect.

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### SHARING KNOWLEDGE

When a character finds a piece of information, they may share it with their companions. For narrative elements, this is easy enough. The character can simply say that "In this district, it is better to not wear red as the local crime organization will think we come from a rival gang."

Yet, when the check generates a result that will grant the character a mechanical modifier, such as a boon or bane, it is possible to share this information with their companions so they can benefit, or suffer, from the obtained knowledge as well.

This author recommends to limit sharing so modifiers do not get out of hand, making Knowledge an unbalanced skill. For each ⋀, the character can share the mechanical benefit from acquired knowledge. Therefore, if the player spent ⋀ to have their character add a ☐ on combat checks against werewolves while using silver weapons they may share that benefit with one person per ⋀ spent to this effect. In the case of misleading information, the GM can spend ⟳ to force the character to spread wrong information, making an additional character from suffering this modifier per ⟳ generated. In any case, permanent boons and banes cannot be shared.

# MAGIC SKILLS

Magic is the main component of most fantasy settings, whether is it medieval, modern, or futuristic fantasy. Presented as a set of alternate rules, starting on page 210 of the **Genesys** Core Rulebook, the book provides resources such as tables regarding additional effects and symbol usage when spellcasting. This section will cover how to incorporate magic in a setting, creating new magic skills and spells, as well as incorporating a new subskill of a concept that was mentioned in **Realms of Terrinoth**: Enchanting.

## Spending Symbols

On page 211 of the **Genesys** Core Rulebook, you can find the **Table III.2—4: Spending ⟡ and ⟐ on Magic Skill Checks**. As the title says, this only covers the use of negative symbols. When a spell check generates positive symbols, such as ⋏ and ✸, there are two ways to spend these. The first one is like any other check — a character would roll during a structured encounter, using **Table I.6 — Spending ⋏ and ✸ in Combat** on page 104 of the **Genesys** Core Rulebook. The second one is dependant on the spell's additional effects selected when casting. The spell might offer specific options to spend these symbols. The **Additional Target** and **Additional Summon** are two effects that Allow directly spending ⋏. Of course, most effects from the Attack magic action will add an Item Quality, whose are triggered by spending ⋏⋏. Yet, not all qualities require ⋏⋏ to trigger. Knockdown, for example, is triggered on ⋏, + 1 ⋏ per silhouette beyond 1, and the Blast quality can be triggered on a miss for ⋏⋏⋏.

In addition, players and the GM can work together to come up with new talents or even magic implements that would add options to a character generating ⋏ and ✸ when casting a spell.

## Incorporating Magic in a Setting

### Learning Magic

The Magic rules focus mainly on how to cast spells, both in narrative scenes and structured encounters. The sidebar on page 210 of the **Genesys** Core Rulebook gives a hint at how a character might be limited in learning magic but does not give much detail about how to integrate the idea in your setting. Here are a few suggestions to make learning magic more dynamic.

### Starting Spells

When a character is starting their career, they know all the magic actions allowed by their magic skill. Yet, they may only chose a single additional effect per spell they know.

### Learning Additional Effects

Unlocking additional effects should feel rewarding, and the GM should not penalize players who want to make use of this alternate rule. Therefore, this author recommends to not attach XP requirements to learning additional effects. Here are a few reasonable options to unlock additional effects.

- **Personal Research:** New effects can be discovered by the character themself by spending time casting spells and experimenting with gestures, formulae, and magical reagents. Once per session, a character can spend a story point to attempt a **Magic skill check**, with a difficulty equal to the spell's base difficulty, increased by Difficulty modifier of the spell effect (taken from the spell's **Additional Effects table**) the character is trying to learn. If the check is successful, the additional effect is learned. In order to attempt such a discovery, the character has to dedicate a few hours of uninterrupted practice.

- **Mentorship:** A character can learn new additional effects with the help of someone who already knows that effect for that same magic skill. Teaching

requires time from both parties, which can take between a few hours to a few days, as per the GM's discretion. Once per session, after completing the lesson, the character makes a **Knowledge check**, using the Knowledge skill linked to the magic skill, with a difficulty equal to the base difficulty of the magic action, increased a number of times equal to that specific additional effect, based on that spell's **Additional Effects** table. If the check succeeds, the character has learned that new magical effect. Note that characters rarely offer such lessons for free. While some might sell their services, others like to exchange knowledge amongst themselves, teaching each other magical effects.

- **Magic Writings:** Some spellcasters keep journals and research tomes containing information a character can use to master a specific magic effect. Studying such tomes can be attempted once per session, after which the character makes a **Knowledge check** using a knowledge skill linked to the magic skill with a difficulty equal to the base difficulty of the magic action, increased a number of times equal to that specific additional effect based of that spell's **Additional Effects** table. If the check succeeds, the character has learned the new spell effect. Spellcasters tend to hold these tomes and not sell them. Depending on the setting, maybe they can be bought or borrowed at magical colleges. They also make great rewards for quests, as well as a nice addition to a treasure the party is looting.

## Creating New Spells

At the time of writing this document, the **Genesys** rules have eleven spells: Attack, Augment, Barrier, Conjure, Curse, Dispel, Heal, Mask, Predict, Transform, and Utility. Nothing prevents the GM from coming up with new spells of their own. Here are some tips he GM should follow when creating a new spell.

### Intent

Over the years, many games have exposed us to specific spell effects. Everyone more or less knows what a lightning spell does, even without knowing the game system. There might be variants such as possible rebound effects, number of targets, and origin of the spell, but overall the core of the spell remains the same: harming people with magical lightning.

In **Genesys**, magic works differently, focusing on the intent of the spell instead of what the spell looks like. Therefore, a mind thrust, lightning bolt, fireball or ray of disintegration will all be part of the Attack spell. When creating a new spell, the GM should ask themself if another spell fulfills the same role. A common mistake is assuming a spell one would want to create does not fit an existing one because of the name the game system gave it.

For example, the Curse spell is about inflicting penalties without harming the target. Now think of a spell that creates a violent earthquake. The target is struggling to keep their balance. This would make a fine Curse spell. The spell's basic effects represent the target having a hard time properly performing actions. The Additional Target effect could represent the scale of the earthquake. The Paralyzed additional effect could make the earthquake is so violent that the target becomes staggered. Therefore, creating an earthquake spell is not necessary since the Curse spell can fill that role, even though an earthquake is not a curse per se and the character is not paralyzed by the magic itself but by the violent tremor. Yet if a spell fills a role that none of the existing spells have, then creating it is justified.

There are no established rules for creating spells, establishing how powerful those spells are, or setting their difficulty. The best way to balance a spell is to compare how powerful it would be in relation to existing spells. Note that aside from Dispel, all spells have a difficulty of either **Easy (◆)** or **Average (◆◆)**.

Finally, a spell must have a structured encounter version, along with an Additional Effects table. If the spell is not usable in a structured encounter, it is part of the Utility spell, that covers every narrative magic effects that are not already covered by the other existing spells.

## Creating New Additional Effects

Creating new additional effects is a great way to add more customization options to a spell, whether it is an existing spells or a newly created one. Here are a few guidelines to help players create additional magic effects.

- **Difficulty:** When setting the associated difficulty increase, look back at the spell's base difficulty. Keep in mind that a spell has a maximum difficulty of **Formidable (◆◆◆◆◆)**. While a character could technically cast a spell with a higher difficulty through the use of talents or magic implements, a single effect should not bring the difficulty beyond that difficulty.

- **Effect:** Make sure the effect fits the spell's intent. While an additional effect that inflicts wounds is a great match for the Attack spell, it does not fit

the intent of the Curse Spell. Also, make sure the existing effects do not fill the same purpose as other ones. It is easy to assume what a spell looks like because of the names of the added effects. For example, a character casting the Attack spell and adding the Ice additional effect, thus granting the spell the Ensnare property, does not need to feature actual ice. This could be a blast of vicious gel that glues the target to the ground, roots uprooting themselves to entangle, skeleton arms sprouting from the ground to grab the target's ankles, or a rock formation preventing the target from moving around the battlefield. There is no need to come up with a "Roots" effect to add the Ensnare quality as Ice does the job already.

- **Scaling:** Some additional effects will have a variable effect. There are two ways to make an effect scalable. The first one is by allowing to spend symbols to trigger it. A good example is the Additional Target effect, allowing a spellcaster to target an additional target plus one per A generated. The second way is having the effect depends on the number of ranks purchased in the Knowledge skill. The former is useful for powerful effects as the character will likely generate small amount of A at best while still succeeding on the check. As for the later, since a character can purchase up to five ranks in the Knowledge skill, this should be reserved to effects five occurrences of which will not break the spell by making it too powerful.

## Using Spell in Narrative Scenes

When browsing the magic section of the **Genesys** Core Rulebook, it is easy to overook the spells' narrative use as they are detailed separately from their structured encounters variant, featuring a basic effect and Additional Effects tables. When using a spell in a narrative scene, look back at pages 212 to 214 to determine what a spell can achieve.

## Replicate a Skill

While many spells allow a character to perform feats that would not be possible otherwise, many spells provide the ability to do something that could have been done through mundane means, such as the Heal spell offering a substitute to a Medicine check, or unlocking a chest with the Utility spell rather than using the Skulduggery skill.

At first glance, this could lead to thinking that magic is a better option because it is a single skill that can accomplish the same things as a dozen different skills.

Yet there are a few things one should keep in mind about using magic as a substitute to a mundane skill.

First, page 210 of the **Genesys** Core Rulebook states that using magic to replicate a skill's effect should not be as easy, and suggests to increase the check difficulty by one.

In addition to being more difficult, using magic prevents a character from using mundane gear to help in accomplishing the task. For example, if a character is trying to levitate themself to cross over a chasm so they would not have to make the **Hard (◆◆◆) Athletics check** required, not only do they have to succeed on a **Daunting (◆◆◆◆) Magic check**, but they would not be able to benefit from the ☐ from taking a running start, nor their magical boots that would have provided them with a ⋀ on Athletics checks made to jump.

Contrary to using a spell, casting a spell has a strain cost associated with it, and it cannot be mitigated by generating ⋀ as the character suffers this strain after resolving the check. Plus, the increased difficulty makes generating advantages to recover strain less likely. While a scoundrel might attempt to pick a chest's lock virtually an infinite number of times, a spellcaster will drain themself if they cannot succeed at the task quickly.

Finally, the consequences of generating negative symbols on magic checks are severe, ranging from suffering a great amount of strain, wounds, or even Critical Injuries. See **Table III.2-4: Spending ♲ and ⊗ on Magic Skill Checks** on page 211 of the **Genesys** Core Rulebook.

## Utility

Every magical effect that cannot be achieved by any other spell falls under the Utility spell. As the spell's description on page 214 of the **Genesys** Core Rulebook, the Utility spell should have a difficulty of **Easy (◆)** and mentions that if the spell calls for a higher difficulty check, it might be beyond the scope of the spell. While this is true for most of Utility's effects, replicating a skill that is not associated with another spell should use the difficulty of the task at hand. A character trying to unlock a chest with an average lock (see "Lockpicking" on page 72) using magic will do so by casting a Utility spell. Yet the difficulty will be based on the lock, which is **Hard (◆◆◆)** in this case and since the character is using magic rather than the Skulduggery skill, the difficulty will increase by one, making this a **Daunting (◆◆◆◆) Magic check**.

# ENCHANTING

Enchanting items is a popular trope in many fantasy games. Page 112 from **Realms of Terrinoth** introduces rules for crafting items. In the sidebar, the book gives a hint at the possibility of crafting magic items yet does not provide full guidelines on how to do so beside suggested difficulties. This subskill fully covers the steps of creating Magic Items.

## LEVEL OF FANTASY

Depending on the setting, magic items may be so common that they are sold by merchants and shopkeepers, or incredibly rare. The rules in this section will refer to the former settings as high fantasy, and the latter as low fantasy.

## PREREQUISITES

The sidebar mentioning magic item creation in **Realms of Terrinoth** suggests that only items with the Superior  item quality may be enchanted (see page 88 of the **Genesys** Core Rulebook). There are four ways for a character to get their hands on such an item:

- The character finds one during their adventures.

- The character crafted the item themself, generated a ✹ on the crafting check and spent it to obtain the Superior item quality.

- For weapons, the character can acquire the Superior Weapon Customization attachment (see page 208 of the **Genesys** Core Rulebook). Note that since armor cannot benefit from Superior Weapon Customization, this authors recommends to substitute it with either Rare Metals or Reinforced Plating.

- The character buys an item that already having has that property, either from a crafting check made behind the scenes, or by having the attachment already equipped. There are no guidelines on how much a crafted items with the Superior Quality will be worth. This author recommends raising the item's Rarity by 2 and its price by 10% or 1,000 whichever is lower. Since Superior Weapon Customization is worth 750 and takes up a hard point, 1,000 seems reasonable since crafting a Superior weapon does not use any of the weapon's hard points.

## ALTERNATE PREREQUISITES

The stated prerequisites support what **Realms of Terrinoth** is suggesting. Yet, you can tweak this to make items even more or less enchantable. In a high fantasy setting, you could either drop the Superior quality requirement or allow a type of Craftmanship to act as a substitute (see "Craftsmanship" on page 97 of **Realms of Terrinoth**).

In a low fantasy setting, the GM could have the item require both the Superior item quality and a specific type of Craftsmanship to be enchanted.  Maybe the item would have to be crafted using a specific type of craftmanship, offering no bonus beside the possibility of enchanting. This would prevent an item from benefiting from the Superior item quality, craftsmanship, and attachments in addition to the enchantment.

## ATTACHMENT

If your setting features weapons and armor attachments, enchanting adds an additional layer of benefits to an already potent item. Therefore, it is important to decide how an item's enchantments interact with attachments.

In high fantasy settings, the GM could allow items to be modified by both attachments and enchantments.

In low fantasy, this author recommends that enchanting an item burns all the item's Hard Points, rendering existing attachment useless.

The GM can find a middle ground by having enchantment take up Hard Points or by making it possible to burn Hard Points by generating negative symbols on the Enchanting check.

## CHOOSING AN ENCHANTMENT

A character must decide the kind of enchantment they want as the first step of the enchanting process.

When enchanting a piece of weaponry or armor, the character can enchant it so it will alter its numeric values, such as damage, critical, range, encumbrance, soak, defense, or add any item quality such as Burn and Blast.

When enchanting another piece of gear, the character can enchant it so it so they will provide a free ◻, ☼ or ⋀ when using them.

Beyond enchantments altering or replicating game concepts, players and GMs can, and are encouraged, to come up with exotic effects beyond increasing variables. You could have a torch that never consumes itself entirely and would remain lit even if it was submerged in water, or a ring that allows the wearer to speak with the dead, animals, or plants. There are basically no limits for what an item can achieve beyond what the GM applies their veto to.

## Components

Enchanting an item should be expensive as to not make magic items too common. Even in high fantasy settings, magic items should not be common to the point everyone is carrying a magic weapon or armor. Components are as diverse as the available enchantments, from herbs, oils, gems, holy water, sacred texts, and the body parts of magical creatures.

The price of these components depends on the actual enchantment. The item creation rules starting on page 197 of the **Genesys** Core Rulebook are great for determining the price of an enchantment. For example, if a character wants to enchant a suit of armor to grant +2 defense so its defense bonus would increase to +3, it will cost them 1,500, which is the difference between the +2 and +3 defense values.

To add a level of risk, this author recommends to have the character spend as much as they wish to upgrade, but still have to succeed on the check with extra symbols to create more powerful enchantments. In the previous example, the character could have used 4,500 instead of 1,500. This is the price difference between their mundane armor with +2 defense and the enhanced +4 they wish to obtain. Yet, to obtain that powerful enchantment, they will have to generate enough 𝝠 or ✴ to obtain it. Failing to spend these symbols would result in a +3 defense result, considering they still succeeded on the check. In any case, the components are consumed upon completing the enchantment process.

The components' Rarity value will depend on the kind of enchantment the character is attempting to imbue but this author recommends a value between 6 to 10.

## Making the Check

Once the character has decided on the enchantment they are imbuing the item with, and gathered the components, they need to perform the ritual that will, if successful, bestow magic properties upon an item. The ritual takes place over the course of a few hours during which the character has to be uninterrupted and in a calm environment.

Enchanting requires a magic skill. As per the spell's description, enchanting would have to be accomplished by the Augment spell. If the GM feels this is too limiting, they might allow characters to use the Utility spell instead, opening the possibility of using the Arcane skill to enchant.

**Realms of Terrinoth** suggests to use difficulties ranging from **Hard (◆◆◆)** to **Formidable (◆◆◆◆◆)** when enchanting items. Here are difficulty suggestions based on the enchantments.

## Minor Enchantments

When enchanting items to give an item a minor narrative enchantment, such as a beer mug that refills automatically, a headband that always keeps hair well coiffed, the difficulty should be **Hard (◆◆◆)**.

Reducing an item's Encumbrance value should also be a **Hard (◆◆◆) Magic check**.

## Medium Enchantments

If the character is adding or improving item qualities, as well as adding some effects not present in the established rules to a weapon or a suit of armor, the difficulty should be **Daunting (◆◆◆◆)** unless the character is adding more than one rank, in which case the difficulty should be **Formidable (◆◆◆◆◆)**. An exception to this rule is the Blast quality. Since Blast is not a particularly powerful quality unless the item in question has several ranks of it, this author recommends that a Blast enchantment placed on a weapon that does not already have that item quality grant at least 3 ranks in it, which is the lowest Blast rating in the **Genesys** Core Rulebook (see Particle Grenade on page 184).

## Major Enchantments

If the character is trying to add or improve the Concussive item quality, the difficulty should be **Formidable (◆◆◆◆◆)**. The same goes for adding powerful magic effects not present in the established rules, such as a ring that turns the wearer invisible. Altering a weapon's base damage, range, critical values, as well as an armor's defense and soak values should also use this difficulty. This author does not recommend allowing characters to increase the range of a melee weapon. While a blade that can reach an additional range band is acceptable, a dagger capable of cutting targets at Long range may not make sense, even if it is a magic item.

## Multiple Enchantments

If the character is trying to add multiple effects, such as adding Burn and reducing the Critical value of a sword, they should take use the highest difficulty of the two enchantments, then add ■ per additional enchantment.

## Limiting Attachments

If you want to limit the possibility of mixing attachments and enchantments, you can have the enchantment take up a number of hard points equal to the check's difficulty, minus three. Therefore, adding the Burn 1 property on a weapon, which requires a **Daunting (◆◆◆◆) check**, will require 1 hard point.

## Flawed Items

Generating negative symbols, or not rolling as many good symbols as the player intended might result in an unwanted item. This might frustrate some players due to the costly nature of enchantment considering it had the Superior quality and maybe even a craftsmanship quality. Depending on the setting, here are three suggestions when dealing with flawed items.

- The item is permanently flawed. The character has to either use it this way or discard it and try again with a new item.

- The item can be disenchanted with a **Hard (◆◆◆) Dispel check**. ⚷ and ⊗ could be used to damage the item or even alter one of the item's basic values, such as reducing a weapon's base damage by 1.

- The enchantment can be tried again, the new enchantments replacing the existing ones. The character still have to provide the components for each attempts.

Through negative symbols, it is technically possible to have an item with both the Accurate and the Inaccurate qualities. In this case, they just cancel each others' ranks. Therefore, an item with Accurate 2 and Inaccurate 1 will end up being an Accurate 1 item.

## TABLE IV. 1–1: ENCHANTING SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The character successfully enchants the item, adding one rank of the desired item quality, altering one of the item's numeric values by 1, or adding an effect not listed in established rules. For each ☼ ☼ beyond the first, the character may add an enchantment if they were imbuing the item with multiple enchantments at once. |
| ✕ | The character fails to enchant the item, wasting the components. |
| ⋀ or ⊛ | Decrease the item's Encumbrance value by 1, to a minimum of 1. |
| | Decrease the item's Cumbersome or Unwieldy rank by 1, to a minimum of 0. |
| | Reduce the components cost by 10%. This can be used regardless of the intended enchantment. |
| ⋀ ⋀ or ⊛ | Increase the armor's defense or soak value by 1. |
| | Increase the weapon's, Accurate, Blast, Burn, Defensive, Deflection, Disorient, Ensnare, Guided, Linked, Pierce, or Vicious rank by 1. |
| | Increase the weapon's range value by one range band, to a maximum of Extreme. |
| | Reduce the number of hard points the enchantment takes by 1, to a minimum of 1. This can be used regardless of the intended enchantment. |
| ⋀ ⋀ ⋀ or ⊛ | Increase the weapon's Damage value by 1. |
| | Reduce the weapon's Critical value by 1, to a minimum of 1. |
| ⊛ | Increase the weapon's Breach or Concussive rank by 1. |
| | Imbue the item with an additional enchantment, whether it was planned or not. |
| ⚷ or ⊗ | The item's Encumbrance value increases by 1. |
| | The enchantment is corrupted and presents the character with drawbacks at the GM's discretion. |
| ⚷ ⚷ or ⊗ | The item gains either the Cumbersome 2 or the Unwieldy 2 item qualities, or has its existing Cumbersome or Unwieldy rank increased by 1. |
| | The item gains the Inaccurate 1 quality or has its Inaccurate quality increased by 1 rank. |
| | Increase the number of hard points the enchantment uses by 1. |
| ⚷ ⚷ ⚷ or ⊗ | The item is damaged by one step upon the completion of the enchantment |
| | The item has one of its numeric values, such as damage, defense, soak, modified by 1 in disfavor of the character. |
| | The item gains the Inferior quality. In effect, this negates the Superior quality. This does not remove existing enchantments due to not fulfilling the prerequisite of having the Superior item quality to enchant it. Yet, it will prevent further enchantment attempts. |
| | The Enchantment burns a hard point that may not be recovered even is the enchantment is dispelled. |
| ⊗ | The item is damaged by two steps. Should it reach the unusable state (see page 89 of the **Genesys** Core Rulebook), the item shatters, violently releasing the magical energies, and the enchanter suffers 5 wounds. |

## Versatile Enchanting

Enchanting is meant to be goal-oriented. When a character wants to reduce the critical value of a weapon, they proceed with the specific ritual for that enchantment. Therefore, that character would not be able to spend ⋏ or ✹ to alter the weapon's properties beside the critical value. The only way to spend symbols on multiple effects is by stating from the start which enchantments the character is trying to imbue in the item.

If you want enchanting to be more versatile, you can allow ⋏ and ✹ to add ranks in other qualities that were not part of the intended enchantments. This will tend to produce powerful enchantment more easily as the character will not have to add ☐ to the check and will be able to spend all their symbols on improving the item's qualities.

### EXAMPLE #1 OF AN ENCHANTING CHECK

Sokar wants to enchant his longbow in hopes of increasing its range and granting it the Accurate quality. The Accurate quality is a medium enchantment with a difficulty of **Daunting (◆◆◆◆)**, but he is hoping to get at least Accurate 2, thus setting the difficulty at **Formidable (◆◆◆◆◆)**. Since he is attempting to imbue two enchantments, he adds ■ to the check. Accurate is a quality that costs 50 per rank and he hopes to get two ranks for the price of of 100. The difference between the weapon's current range and the next range band is 300. Therefore, the enchanting ritual will cost him 400.

The check generates ✪ ✪ ✪ ⟳ ⟳ ⟳. Since the check is successful, one of the enchantments is successful.

By generating an additional ✪ ✪, he can imbue a second enchantment. Since he only intended to add two, they are both applied. The weapon gains the Accurate 1 quality and has its range increased from Long to Extreme. The GM spends ⟳ to have the bow's Encumbrance value increase by one, and ⟳ ⟳ to have its Unwieldy rank increase by one. Since he failed to generate enough ⋏ or ✹ to increase the Accurate rank, the additional 50 he spent to that effect is wasted.

Considering the bow had the Superior quality from an attachment, the bow now has that profile: Damage 7; Critical 3; Ranged (Extreme); Accurate 1, Superior.

### EXAMPLE #2 OF AN ENCHANTING CHECK

Elania has a suit of plate armor, with the rare metals attachment that she would like to enchant. She would like to have the armor's soak value increase by 1, as well as add an illusion effect that makes the armor invisible when it is worn, making the wearer look as if they were wearing normal clothing. Altering the soak value is a major enchantment so the difficulty is set at **Formidable (◆◆◆◆◆)**. She adds ■ to the check since she is attempting to add two enchantments. The cost difference between her armor's soak value of 2 and soak 3 is 500. The GM decides that the illusion effect is worth 250 so the ritual will cost her 750.

The check generates ✪ ⋏ ⋏ ⋏. Since she generated a single success, she can only add a single enchantment. She decides to go with the illusion effect as wearing a plate armor everywhere in this setting is not as accepted as she would have wanted. Elania's player asks the GM if they can spend the ⋏ to have her character be able to switch the armor's appearance with a thought, such as making it appear as another type or color of garment, including camouflage. Camouflage would add ☐ to Stealth checks. Since adding a ☐ is a similar effect to the Accurate quality in terms of modifiers, the GM says it would take ⋏ ⋏ to alter the enchantment to this effect. The remaining ⋏ is used to reduce the ritual's cost by 10%, making her save 75.

# SOCIAL SKILLS

Social skills are different from others skills as they sometimes serve the same purpose, and only differ in the means through which the character is attempting to reach their goal.

Let's imagine your character is a police investigator. A suspect has been arrested for drug possession and is now being interrogated. Because the suspect is only a minor player in the whole organization, your character is trying to get information that could lead to arresting someone higher in the organization's hierarchy. Your character is now sitting in the interrogation room and has multiple ways to get that information, each using a different skill.

- **Charm:** Your character knows the suspect as they are an acquaintance of your character's child. Your character is genuinely concerned about the suspect's future. They are trying to convince them that they should help the police and then bring them back on the good side of the law.

- **Coercion:** Your character is threatening the suspect with a harsher sentence if they do not cooperate with the interrogators.

- **Deception:** Your character is telling the suspect how the other person they arrested at the same time is about to start cooperating with the interrogators, which is not true. Yet your character is telling the suspect that only the first one to talk could benefit from it while the other is not getting any preferential treatment.

- **Leadership:** Your character plays on the fact that as a police agent, they are trying to protect the population and even though it's profitable, participating in drug distribution is harmful to people.

- **Negotiation:** Your character is trying to strike a deal with the suspect. In exchange for their cooperation, the prosecutor could obtain a reduction of sentence.

## Choosing the Right Skill

Some players, and GMs, might get confused at which social skill should be used during a social encounter.

Let's imagine your character is an attractive individual who wants to gain access to a wealthy man's suite at a hotel. The plan was that your character will flirt with the man at the bar, buying him drinks in hopes of being invited up to his suite. Your character's companions would then enter the room, subdue the man, and proceed to do whatever it is they wanted to do to him or his belongings.

Since your character is flirting, giving compliments and sending signals to attract the man's attention and getting him to drink with you, it is easy to take to think that this would be a Charm check. This would be incorrect though as even though the character has used their charms to pursue her objective, she is acting, deceiving the man that they are genuinely interested in him, or at least wanting to actually have a good time. Therefore, the skill to use would be Deception as Charm is used for sincere attempts to ingratiate oneself to another. When a situation requires a social skill, keep in mind that the skill to use depends on the intent rather than actual words spoken.

## Organization of Skills

Since different social skills can be used to achieve a common goal, this part of the document is organized differently than the previous ones.

Subskills that can only be used through a unique social skill, such as Barter, are placed within their own parent social skill section. As for social subskills that can be used through multiple social skills, they are grouped within the "Other Social Skills" section, starting on page 117.

## Structured Social Encounters

The following subskills are intended to be used as simple social encounters, generally resolved by a social check or two, rather than structured social encounters, such as described on page 118 of the **Genesys** Core Rulebook. The structured social encounters rules already detail how they work, along with tables for spending symbols. Therefore, this document will add nothing to it.

## Difficulty

Unless otherwise noted in the subskill's description, a social skill is opposed by the other person's skill. Which social skill is opposed by which other skill is described on page 55 of the **Genesys** Core Rulebook. Later in the book, on page 120, you find a table that gives the

difficulty for when a character is trying to use a social skill to affect a whole group.

## MOTIVATIONS

In every social encounter, it is possible to exploit the targeted character's Motivations (Strength, Flaw, Desire, and Fear). Even though they are generally used in encounters that last more than a single check, it is possible that a character obtains such information beforehand and makes use of it even during short encounters. How to use Motivations in social encounters is described on page 123 of the **Genesys** Core Rulebook. Knowing another's motivations can benefit a character regardless of the used skill. For example, knowing that the targeted has a fear of being branded as heretic by the parish can help in charming, deceiving, or coercing them

## MODIFIERS

Beside motivations, there are other elements that can affect the difficulty. The following table will give suggestions for modifiers that can be used with all social skills and subskills.

## ATTITUDE

This document introduces Attitude as an optional rule that adds modifiers to every social check the character makes. This even includes making checks to exchange favors (see page 81 of **Shadow of the Beanstalk**). For more details about the Attitude rule, see "Improve Attitude" on page 117.

## TABLE V.1—1: SOCIAL SKILLS MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| + ☐ | The character makes use of the targeted character's Strength or Flaw. |
| + ☐☐ | The character makes use of the targeted character's Desire or Fear. |
| + ■ | There is a language barrier, whereas the character has difficulties communicating with the targeted character. |
| | The character is an outsider, or from a culture or faction that is not appreciated by the targeted character. |
| | The character goes against the targeted character's Strength or Flaw. |
| + ■■ | The character goes against the targeted character's Desire or Fear. |

# LEADERSHIP

## RALLY

When characters are in stressful or frightening situations, they can be overwhelmed by panic. A capable leader can rally their companions despite the situation they are facing, overcoming the penalties associated with losing their cool or succumbing to fear (see "Keep your Cool" on page 30 and "Fear" on page 38).

Rally can only benefit allies who can hear the character's speech. A character cannot Rally themself. A character suffering from fear or stress can still try to rally their allies, but suffers the appropriate penalties on the check when doing so.

### DIFFICULTY

The difficulty of the Rally check is the same as the one for which allied character had to make either a Fear or Keep your Cool check.

### TABLE V.2—1: RALLY MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +⬜ | The character has the Inspiring Rhetoric talent. For each subsequent version of that talent (Improved and Supreme), the character adds another ⬜. |
| +⬛ | The targeted character is beyond Short range. The character is not actually there and tries to rally others through a remote device, such as a radio emitter. |

### TABLE V.2—2: RALLY SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ✷ | The character rallies the targeted character. They no longer suffer from Fear or Stress. |
| ✕ | The character fails to rally their ally. The penalties remain. |
| ⋏ | Success: You can affect an additional ally suffering from stress or fear. Additional ⋏ can be spent to affect additional targets. Failure: One targeted character is allowed to repeat the Fear or Keep you Cool check on their next round. |
| ⊛ | All affected allies heal 2 strain. If the character has the Inspiring Rhetoric talent, they heal one additional strain. |
| ⌕ | Any: Your character's frustration or stress can be perceived by the targeted character they are attempting to rally, making them suffer 1 strain. Success: Rallying is temporary and the targeted character might succumb to fear or stress again. Should the situation has not change, they have to repeat a Fear or Keep your Cool check at the end of their next turn. This author suggests that his effect to require at least ⌕⌕⌕ to trigger, as a ⌕ or two is not that uncommon, even for skilled characters, and you want to avoid rolling each round on most checks. |
| ⊗ | As they attempt to rally their allies, the character realizes how desperate the situation is, and suffer from the ill effects as well, as if they had failed the check themself. Symbols generated by this Rally check can be spent the same way they would be if they had failed the Fear/Keep your Cool check themself. |

### EXAMPLE OF A RALLY CHECK

Nerguil and his party are facing a horrific aberration. Nerguil's ally, Saelrin, has succumbed to fear and is frozen in terror. Nerguil knows his friend's magic is the best weapon against this foe and tries to shake her out of it. The difficulty is the creature's fear ability's difficulty, which is **Hard (◆◆◆)**. Thanks to his Inspiring Rhetoric talent, he adds ⬜ to the check.

The check generates ✷⌕. By succeeding on the check, his encouraging words bring Saelrin back to her senses allowing her to act normally. Yet, at the end of her next round, a wave of fear will overcome her, and she will have to make a new **Hard (◆◆◆) fear check** to avoid succumbing back to it.

# NEGOTIATION

## BARTER

The **Genesys** Core Rulebook already covers the basic of bartering on page 82, explaining how the find the difficulty based off the item's rarity, modified by the community size. This subskill expands these rules.

Note that Negotiation is the only social skill that can be used to barter. Still, when dealing on the black market, the character should use the Streetwise skill rather than Negotiation (see "Black Market" on page 81).

### CONTACT

Through the use of symbols, a character can make a Contact out of the NPC they deal with. A Contact is specific NPC with whom the character establishes a privileged relation. When selling or buying from a contact, the rarity of bartered items is reduced by 2. In addition, it affects the effects of certain symbols.

A contact is generally specialized in a certain type of items. When acquiring a contact, it has to match the kind of item the character was dealing at that time. Therefore you cannot make a contact who specializes in firearms when negotiating over cars. Also, you cannot use a contact's benefits when buying or selling another type of item, nor can you do so when dealing with another NPC. In certain settings or locations, the GM can determine that a certain NPC deals in multiple types of gear and therefore provides the contact bonus on various kind of equipment.

## TABLE V.3—1: BARTER SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | **Buying:** The character finds a someone willing to sell the wanted item. <br><br> **Selling:** The character finds a someone willing to buy the item at 25% of its value. If the check generated ☼ ☼, they sell the item at 50% of its value. If they generated ☼ ☼ ☼, they sell the item at 75% of its value. |
| ✗ | The character fails to find someone that is willing to sell/buy the item. |
| ⋏ | <u>Any:</u> <br>     The character makes a contact within that settlement. This author suggests that this effect requires at least ⋏ ⋏ ⋏ to be used. <br><br> <u>Success:</u> <br>     The character is able to adjust the price in their favor by 5%, or by 10% if bartering with a contact. <br><br> <u>Failure:</u> <br>     **Contact:** The character can have their contact work their network to find a buyer/seller. The character should be able to complete the transaction at a later point during the session, adding ☐ to their check. <br><br>     The character obtains information about where or when the item could be bought or sold. Maybe a shipment is due tomorrow, or the city is about to get the visit from a merchant. The character should be able to try again after a reasonable amount of time, like an in-game day. <br><br>     **Selling:** If selling multiple items as part of the check (see "Bartering Multiple Items" on page 114, the character can still sell one item per ⋏ generated, at 25% of its value. |
| ⊛ | The settlement currently has a high demand for the item the character is selling, or A vast supply of the item the character is trying to buy. Adjust the base price for that kind of item by 20% in favor of the character until the end of the session. |
| ⚙ | <u>Success:</u> <br>     The item's price is modified by 5% in the character's disfavor. <br><br>     **Buying:** The only item available that the character wanted to buy is actually damaged one step. The item's price is adjusted to 75% of its value. Additional ⚙ can make the item moderately damaged, with its price dropping to 50%. <br><br> <u>Failure:</u> <br>     Trade is slow right now, and the character will not be able to try to buy or sell this item again within the same location for the rest of the game session. |
| ⊗ | The settlement currently has a low demand in the item the character is selling, or shortage of the item the character is trying to buy. Adjust the base price of that kind of item by 20% against the character of the character until the end of the session. <br><br> The item is actually a stolen one, and at some point this should cause trouble to the character. <br><br> An existing contact is lost. Maybe they moved away, closed shop or somehow lost their way. |

EXAMPLE #1 OF BARTER CHECK

Flyx is a crew member of the *Horizon*, a spaceship whose mission is to survey new planets in search of suitable ones for colonization and exploitation. During their last mission, they ended up flying away from space pirates, which left their ship damaged. Because Flyx is a social character, he is tasked with negotiating for replacement parts for their ship.

Their ship has a rarity of 5, thus Setting the rarity of the parts at 5 as well (see "Acquiring Spare Parts" on page 44). They need 400 worth of spare parts to fully repair the ship.

The spaceport where they are currently docked has a rarity modifier of +1, raising the rarity to 6 and setting the difficulty to **Hard (◆◆◆)**.

Flyx makes the Negotiation check and generates ✵◌◌⊛. Since Flyx succeeded on the check, he finds the parts he is looking for. The GM spends the ◌◌ to have the price rise by 10% as the local shops currently have few parts that would fit their ship in stock. Flyx spends the ⊛ to make a contact in this spaceport. One of the shop owners was curious about the parts Flyx was seeking and asked a few questions about his ship. The conversation led to Flyx and the owner sharing a few travel stories until Flyx informs him of his intent to scout out the region and lets him know that he might need ship parts later. The owner replies that they will try to maintain a stock for Flyx crew to repair their ship.

From that point, Flyx will reduce the rarity of spare parts for this ship type when buying from that spaceport.

## Barter Goods

Depending on the setting, the character or even the merchant, might not have the money available to complete the transaction. In this case, the transaction could be supported by trade goods rather than currency. This is mostly frequent in post apocalyptic settings and even in medieval ones, as coinage, paper money, or credit is not as accessible.

When dealing with trade goods, use the items' value to support the transaction. The downside of bartering goods is that the character might have to carry cumbersome pieces of gear as valuables rather than light money. Also, a merchant might not have a need for what the character is trying to sell. Still, in large settlements, a merchant is likely going to buy anything, knowing they can pass these items in further transactions.

Normally, extra ✵ do not provide benefits when buying items. When bartering for goods, ✵ serves both to confirm the transaction is possible as well as determining how much the character's items weight in the transaction. When selling goods, a character's items are worth 25% of their price when bartering. If the character generated ✵✵, their items are worth 50% of their value while ✵✵✵ will make them be worth 75% of their value.

EXAMPLE #2 OF BARTER (BARTER GOODS) CHECK

Sarea's friend has been shot by raiders during their journey through the wastelands and is now suffering from multiple wounds. Now back in town, Sarea looks for some painkillers since their stock has depleted over the time. Painkillers have a rarity of 2 and the settlement they are currently in has a rarity modifier of +0, setting the difficulty at **Easy (◆)**. Sarea is hoping to buy at least 4 doses, which would cost her 100. Without any form of currency, she will have to barter with her own goods.

The check generates ✵✵⋀⋀. Thanks to the ✵✵, Sarea finds someone interested to barter for the painkillers and Sarea's items will be exchanged at 50% of their value. Sarea's player spends the ⋀⋀ to reduce the price by 10%, making it 90. In exchange for the medicine, she gives a spare revolver she had been carrying for a while. The weapon is normally worth 350 but its value here will be set at 175. Since it is worth more than what she is buying, she has the merchant add extra clips and provisions for their next run until the deal is fair.

## Bartering Multiple Items

Sometimes a character will want to buy or sell multiple items at once. To speed things up and avoid spending several minutes rolling checks, the character may make a single roll, using the average Rarity value of all items being traded. Should the items have a vast array of rarity, this author recommends that the GM should make separate rolls for the items whose rarity are more than 2 apart. Therefore, an item with a rarity of 6 should not be traded on the same check as items with rarity lower than 4 or higher than 8.

### EXAMPLE #3 OF BARTER (BARTERNG MULTIPLE ITEMS) CHECK

Tanyth is an adventurer. Coming back from a perilous adventure in some faraway dungeon, he wants to sell his loot, which comprises multiple valuables, with rarity going from 3 to 8. To speed things up, the GM calls for two separate rolls. The first one will include all the items he is trying to sell from rarity 3 to 5. These items together have an average rarity of 4 and are worth 450. With rarity of 4, this set the difficulty at **Average (◆◆)**. The settlement has a rarity modifier of +0 so it does not affect the check. The check generates ✕ ⅄ ⅄. The check fails, which normally means Tanyth would not have been able to sell the items. Yet, they generated ⅄ ⅄, which Tanyth's player uses to be able to sell two of the items from that lot. These items will be sold at 25% of their normal value.

Even though the check failed, Tanyth still can attempt to sell the items from Rarity 6 to 8 on another check.

## Client Versus Merchant

The relationship between a merchant and a client is based on need. While the merchant is in business to make money, they mostly provide a service for the clients, whether they are selling them items they need, or buying back the ones the clients want to let go. This need gives them an advantage in the transaction. This is why when dealing with merchants, the starting price to buy is at 100% of the item's value while only 25% when selling an item to a merchant.

Generally, player characters are adventurers, mercenaries — not merchants — and they rarely find themselves in the position of merchants. Yet, sometimes two characters can meet under circumstances in which they both need what the other has. An example would be an encounter on the road where a starving doctor would meet a wounded person carrying provisions. In this case, the characters could engage in barter, both using the item's actual value when determining if a deal is fair.

Situations as describe above are uncommon at best. Yet, players can find themselves playing the merchant by engaging in trading, in which they carry qualities of items between settlements to get a profit (see "Trade" on page 115).

# TRADE

Trading is introduced on page 83 of the **Genesys** Core Rulebook. It implies buying multiple items at a location and selling them elsewhere to make a profit. This subskill introduces a revised version of the trading rules.

## WHY REVISED TRADING RULES?

The trading rules from the book had a few flaws that this subskill addresses.

First, the price when selling items was multiplied by a number based on the difference between the Rarity from the settlement where the items were bought and where the character is selling them. This means that the same wares sold at the same place will be worth more if they were bought at a place where they were more common. Let's imagine the character is selling provisions' in an isolated outpost. The GM decided that the provisions Rarity modifier in this settlement is +3. Now if the character bought the provisions at a location where they were fairly common (at Rarity modifier +0), the price of the provisions would be multiplied by 3. Yet, if the character was selling the exact same provisions, but were bought at another settlement where the Rarity modifier was +1, then the price would have been multiplied by 2 instead of 3. How rare the provisions were at the settlement where they were bought should not influence their price.

Rarity directly influences the difficulty of the Negotiation check. The harder the difficulty, the less likely the character is going to find a buyer and get a good price. While this makes sense as selling a diamond necklace in a small village is more difficult than in town, it should be easier to find a buyer to purchase provisions and water in a desert location and get a better profit out of it than selling these in a flourishing farming community, even though their Rarity modifier is more advantageous.

## SUPPLY AND DEMAND

Every settlement has its own economy. They produce goods and export them to other locations where they cannot be produced, and import resources they themselves cannot produce. A farming community in the grasslands is likely to export food and livestock and import ore and wood.

The GM should decide what resources and goods a settlement can produce and export and which they

import. Some resources might not be produced in high enough quantities to support exports, while some resources, even when not being produced, do not provide an import economy simply because the settlement has no use for them. For example, jewelry is not produced by a poor farming community yet they do not have a demand for it either.

## IMPORT AND EXPORT

Resources that are being imported and exported have a special rarity modifier, depending on whether the character buys or sell the items.

When buying a product being imported, the rarity increases by 2. When selling an item being imported, the rarity decreases by 2. On the other hand, buying an export decreases its rarity by 2 when selling an export raises its rarity by 2.

At the GM's discretion, this could affect the value of goods produced by imported or exported resources. For example, metal armor are going to be more expensive in a settlement that imports iron.

These modifiers support the fact that it is easier to sell resources in a settlement that needs them, despite its rarity modifier, than anywhere else. Even a remote frontier town with a Rarity modifier of +2 will buy resources they normally import at Rarity +0, while they would buy resources they normally export at Rarity +4.

## PARTICIPATING IN TRADE

Even with a modified Rarity value due to import/export, a character would be unlikely to make a profit as the default selling price is 25% (see "Barter" on page 112).

Yet, when selling resource of goods in a settlement that imports them, its base price is multiplied by 3. Finally, when buying resources in a settlement in which they export them, reduce their base price by 20%.

Engaging in trade implies that the character is trading items in great quantity, generally more than they can carry themself. They would need to use a means of transport, such as a carriage, ship, or truck. If the character is purchasing or selling only a few items, use the Barter subskill on page 112, and its "Bartering Multiple Items" variant in the sidebar on page 114.

## Difficulty

The difficulty of engaging in trade depends on the items' Rarity value, including the special modifier from import/export.

## TABLE V.3—2: BARTER SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ✿ | **Buying:** The character finds someone willing to sell the wanted items. If the items are being exported, reduce their price by 20%. |
| | **Selling:** The character finds a someone willing to buy the items at 25% of their value. If the character generated ✿✿, they sell the items at 50% of their value. If they generated ✿✿✿, they sell the items at 75% of their value. If the items are being imported, multiply the base price (prior to determining the % at which they will be sold) by 3. |
| ✗ | The character fails to find someone willing to sell/buy the items. |
| ⋏ | Any: <br><br> The character makes a contact within that settlement. This author suggests that this effect requires at least ⋏ ⋏ ⋏ to be used. See "Contact" on page 112. <br><br> **Contact:** The character can have their contact work their network to provide a buyer/seller. The character should be able to do the transaction at a later point during the session, adding ☐ to their check. See "Contact" on page 112. <br><br> Success: <br><br> The character is able to adjust the price in their favor by 5%, or by 10% if they are trading with a contact. See "Contact" on page 112. |
| ⊛ | The settlement currently has a high demand for the items the character is selling, or overstock of the items the character is buying. Adjust the base price of that kind of item by 20% until the end of the session. This stacks with the bonus from import/export. |
| ⬡ | Success: <br><br> The items' price is modified by 5% in the character's disfavor. <br><br> **Buying:** The only items available that the character wants to buy are of inferior quality. The items' price is reduced by 25% of its normal value. Additional ⬡ can drop the quality even more, dropping to 50%. |
| ⊗ | The settlement's supply and demand is currently unusual. For this transaction, treat the items as if neither an imported nor exported. <br><br> An existing contact is lost. Maybe they moved away, closed shop or somehow lost their way. |

### EXAMPLE OF A TRADE CHECK

Draskha is a travelling merchant. She finds herself in a small community bordering a dense forest, she wants to export lumber to a city in the grasslands, days away. Her current location has a Rarity modifier of +1. The GM sets the lumber's Rarity value to 1. Yet, the community's main activity is producing wood and exporting it. Therefore, its Rarity is decreased by 2, for a final Rarity of 0, setting the difficulty at **Simple** (-). In addition, the value of the wood she buys is reduced by 20%. She decides to buy 500 worth of wood, which will have an adjusted value of 400 thanks to that reduction.

The check generates ✿✿✿⋏⋏. Draskha finds a seller for the wood and spends ⋏⋏ to have its price drop by 10% of its adjusted value. Therefore, she spends 360 to obtain the wood shipment.

She then travels to the destination city and tries to find a buyer. The city has a Rarity modifier of +0. Since they import wood, the Rarity value of the wood decreases by 2, setting the wood's Rarity value to -1. Since the minimum value is 0, the check will be **Simple** (-).

The check generates ✿✿⋏⋏⋏. Thanks to ✿✿, she will sell her wares at 50% of their value. Since she is selling an imported resource, its base value of 500 is multiplied by 3, for a total of 1,500. Selling it at 50%, she gets 750 for it. Considering that she originally bought the wood at 360, she makes a profit of 390. Draskha's player spends the ⋏⋏⋏ to have their character make a contact within the city. Further deals on wood will allow her to make a better profit of ⋏ generated.

# OTHER SOCIAL SUBSKILLS

## IMPROVE ATTITUDE

Over the course of their career, a character will meet different people, all unique in their personality, motivations, and behaviors. The way they interact with the character and their demands depends on their perception of them.

The best way to influence someone's perception of another is actions. Saving's one life or helping them solve a problem they have is a great way to make them like you. Sometimes, the character uses words to get into people's good graces. This subskill covers improving someone's attitude toward the character by talking to them.

Attempting to improve someone's attitude takes between several minutes to few hours. Only one attempt to improve someone's attitude can be made per session.

Charm is the primary skill used to improve someone's attitude toward the character. Deception is an alternative if the character's motivation is not genuine and they only wish fool the person.

### LEARNING MOTIVATIONS

While this document normally does not indicate how many symbols are to be spent to trigger an effect, learning Motivations is already part of the Social Rules on page 121 of the **Genesys** Core Rulebook. Therefore, the cost of learning these are included in the **Table V.4–2: Improve Attitude Spending Symbols**.

### ATTITUDE SCALE

This subskill uses a scale that defines the different levels of attitude and how it affects interactions based on different social skills.

For the sake the game balance, PCs are not affected by the Attitude rules when targeted by social skills.

## TABLE V.4–1: IMPROVE ATTITUDE MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| + ▣ | The character invests money in the process, such as buying drinks or supporting a cause important to the targeted person. |

## TABLE V.4–2: IMPROVE ATTITUDE SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The targeted character's attitude toward the character increases by one. |
| ✕ | The character fails to raise the targeted character's attitude toward them. |
| ⋏ | ⋏⋏: Learn the Strength or Flaw of the targeted character.<br>⋏⋏⋏: Learn the Desire or Fear of the targeted character. |
| ✸ | Success:<br>    The targeted character's attitude toward the character increases by one additional step.<br>    If the targeted character is at least friendly, the character can ask a favor of them as part of this check. See "Getting a Favor" on page 119.<br>Failure:<br>    If the person's attitude is to get worse, the change in attitude only changes after the end of the current encounter. |
| ⚵ | ⚵⚵: The character reveals their own Strength or Flaw.<br>⚵⚵⚵: The character reveals their own Desire or Fear.<br>**Deception:** The targeted character catches the fact that the flattery is not genuine. The targeted character's attitude either drops to Unfriendly, or by one step, whichever is lower. |
| ⊗ | The attempt bothers the person, decreasing their attitude toward the character by one step. |

## TABLE V.4–3: IMPROVE ATTITUDE MODIFIERS

| ATTITUDE | MODIFIER ON SOCIAL CHECKS | DESCRIPTION |
|---|---|---|
| Benevolent | Upgrade Ability check once. | The person wants the best for the character and goes out of their way to help them. |
| Helpful | +A | The person wants the character to succeed and is likely to offer their aid whenever they can. |
| Friendly | +🔲 | The person has a slight disposition toward the character, appreciating their company. |
| Indifferent | - | This is the default attitude of most people the character will meet. |
| Unfriendly | +■ | The person despises the character and would rather avoid interactions whenever possible but otherwise does not wish the character harm. |
| Hostile | Upgrade Difficulty once. | The person hates the character and is even likely to attack them. |
| Malevolent | Upgrade Difficulty twice. | The person actively seeks ways to harm the character, putting great efforts to achieve that goal. |

### EXAMPLE OF AN IMPROVE ATTITUDE CHECK

Hagen is a ranger that recently moved to a new settlement. As a newcomer, he wants to get to know the local and make friends. He knows than having a good relationship with the town's constable is an asset. He goes to them and presents himself as an adventurer willing to offer his aid to the villagers. He invites the constable to join him at the local tavern and have a chat around a pint of beer, exchanging stories, getting the feel of the settlement, as well as surveying how he can be of assistance.

Hagen is sincere in his intention to befriend the constable so he will make a **Charm check opposed by the constable's Cool**. The constable has a Cool dice pool of 🟡◆◆, which is translated to a difficulty of 🔴🟣🟣. Since Hagen's interest benefits the villagers' well-being, the GM adds 🔲 to the pool. Thanks to his invitation and the money Hagen spends, he adds another 🔲. He also adds ■ as the constable is wary of an outsider involving himself in his settlement's affairs. Finally, the constable's attitude toward Hagen is Indifferent.

The check generates ✧AAA. By succeeding on the check, the constable's attitude rises to Friendly. Hagen's player spends AA to learn the constable's Flaw, a piece of information he could use later on. He spends to the other A to have to constable currently face a situation that they cannot seem to solve on their own. During their chat, they share the details with Hagen, who will attempt to solve the situation by himself, proving to the constable that he can be of help to the community, raising their attitude toward him even more.

Now that the constable's attitude toward Hagen is Friendly, Hagen will add a 🔲 on every social check targeting them.

### IMPROVED ATTITUDE TOWARD SOMEONE ELSE

It is possible for a character to increase the target character's attitude toward someone else rather than themselves. When they do so, they add modifiers from both characters. For example, if Hagen from the situation above is trying to raise the constable's attitude toward someone else towards who the constable is Unfriendly, Hagen would add both the 🔲 for having the constable being Friendly with him, while adding the 🔲 from the Unfriendly toward Hagen's friend.

# Getting a Favor

This subskill is used when attempting to have someone do something the character wants. This might be putting in a good word for the character with the king's court, having them lend their car to the character, or share confidential information. Despite this subskill's name, Getting a Favor is used whenever the character is attempting to get something out of the targeted character, whether the character is politely asking to let them enter, deceiving them into Divulging sensitive information, or threatening the targeted character to torture them should they not disclose the wanted information.

Making a check is only required when the character's demands carry a level of risk for the target or go against what the target would normally do. If the request is reasonable, no check is needed and the targeted character helps.

Getting a favor can be achieved through Charm, Coercion, Deception, and Leadership.

## TABLE V.4–4: GETTING A FAVOR MODIFIERS

| MODIFIER | DESCRIPTION |
|---|---|
| +▢ | The character invests money in the process, such as buying drinks or supporting a cause important to the targeted person. |
| | Despite the risk, the targeted character has an interest in helping the character. This could be because the request is supporting their own values or goals. |
| | **Coercion:** The targeted character is physically bound or restrained. |
| +■ | The favor implies moderate risk for the targeted character. The riskier, the more ■ can be added. |

## TABLE V.4–5: GETTING A FAVOR SPENDING SYMBOLS

| MODIFIER | DESCRIPTION |
|---|---|
| ☼ | The targeted character agrees to help the character. |
| ✕ | The targeted character refuses to help the character. |
| ⋀ | Success:<br>As the targeted character accomplishes their task, they add ▢ to their checks as confidence and determination empowers them.<br>If the favor Was providing a piece of information, the information provided is either more precise or more useful to the character than it would have been otherwise.<br>Failure:<br>Even though they could not get the help from the targeted character, the character either gets information about how to perform the task themself or who could help them in accomplishing it. |
| ⊛ | Success:<br>The character obtains more than they expected from the request. Maybe they were provided crucial or confidential information, or maybe accomplishing the task had unexpected positive consequences.<br>Failure:<br>The target will not be able to help with this particular task for some reason but would like to help the character anyway. Maybe they will own them a favor or get privileged information either regarding the request, or another topic of interest for the character. |
| ⚙ | Any:<br>The targeted character's attitude toward the character decreases by one step.<br>Success:<br>If the targeted character gave information, it was either incomplete or incorrect. This might be on purpose or a mistake.<br>As the targeted character accomplishes their tasks, they add ■ to their checks as stress and doubt fills them.<br>Something bad will happen as the target helps the character. Maybe they were not able to carry the task to completion or it will have negative unforeseen consequences.<br>Failure:<br>**Deception:** The targeted character realizes they have been deceived, and their attitude will drop to Unfriendly or lower, depending on the request. They might even feign cooperation but will sabotage the request. |
| ⬦ | The targeted character realizes they have been deceived but will play along. They will either give false information, not going o through with the request, sabotage it or even double-cross the character. |

## EXAMPLE #1 OF GETTING A FAVOR CHECK

Newman is an amateur hacker who successfully found his way into a corporation's private server. He Did not notice that as soon as he gained access, the system operator detected the intrusion, tracked down his location, and dispatched a security force to deal with him. When his proximity alarms triggered, Newman realized he was in trouble. He got out of his apartment moments before the security forces bust in. As he leaves the building through a secondary exit, he finds himself in a back alley. One of the security personnel spots him from the sidewalk and calls out to him. Newman starts running, pursued by the man not far behind. He leaves the back alley, and enters the computer store right around the corner. Running between the displays, he jumps over the counter and ducks. The owner of the store — one of Newton's friends — is confused and startled by this and Newton barely has the time to ask him to act casual when he hears the store's front door open.

One of the security agents walks in and questions the owner if they saw a man matching Newman's description.

While the owner is generally happy to lend a hand to Newman, this situation is risky and requires a check. Since Newman is not acting deceptively and is counting on their friendship, the GM calls for a **Charm check**, which is opposed by the owner's Cool. In this case, the difficulty will be **Hard** (◆◆◆). The owner has a friendly attitude toward Newman, granting him a ▢ on the check. Lying to a corporation's security agents can lead to charges if caught. Plus, the agent could literally decide to peek behind the counter and see the hiding man. This risky situation adds ■ to the pool.

The check generates ✿���. Thanks to the ✿, the owner decides to play along and tell the agent that he has not seen Newman. The GM spends � to have the owner add ■ on his Deception check against the agent. The other �� are spent to have the owner's attitude drop one step, from friendly to Indifferent. When the agent will be gone, the owner will be angry at Newman, cursing him for dragging him into lying to a corporate agent.

## EXAMPLE #2 OF GETTING A FAVOR CHECK

Zaya is the head of the town guards. Earlier that day, a group of individuals broke into and robbed one of the nobles' manor. The guards were able to catch one of them, who currently sits in front of Zaya in the town's dungeon. Zaya hopes to force the suspect to give out the names of their accomplices and their locations. The noble has put some pressure to recover their belongings and Zaya has no time to lose. Being the authority inside the dungeon, as the town has no firm laws regarding sentences, Zaya threatens the suspect with cutting off one of their hands as punishment for theft. Yet, she could change her mind if the suspect would help her in getting the stolen goods back.

Threatening the prisoner calls for a **Coercion check opposed by Discipline**. The suspect's Discipline makes it an **Average check (◆◆) check**. Because the target is her prisoner, Zaya adds ▢ to the pool.

The check generates ✕⋀⋀. Because the check failed, the suspect will not give names nor any useful information. Yet, one of her guards present during the interrogation remembers that he saw the suspect loitering at the docks prior to the theft. Zaya comes to the conclusion that the rest of the group may try to flee by boat. She will go investigate the port. This information was obtained through the use of ⋀⋀.

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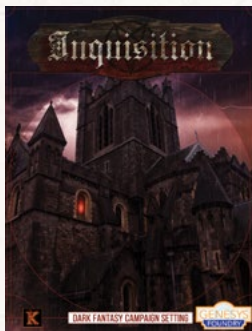
Inquisition
Campaign Setting

Dying Light
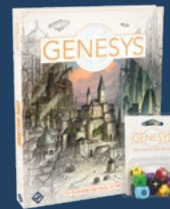Adventure Module

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