Artefact Detention Agency

A solo roleplaying game.

Endless Wonders. Endless Possibilities. Endless Bureaucracy.

r202401-001

Contents

Introduction

In A.D.A., you are an agent of a secrective agency, bound to protect the world from mysterious artefacts. You will investigate strange events in order to find these artefacts before they fall into the wrong hands. But being part of an agency doesn't always come with perks. The agency is riddled with unneccesary bureaucracy that makes life ever so harder.

Whereas in traditional roleplaying game you would need someone to guide you through the adventure you can play A.D.A. completely alone or together with someone else. The game is focused on the story you develop during play and as such is fuelled mostly by your imagination.

Material Needed

To play A.D.A. you do not need much:

- A bunch of **six-sided dice** (also written as **d6**). About 10 should be enough.

- **Paper and Pencil** to write down important things. Ideally you have some index cards to write on, but normal paper will do fine as well.

- Optionally printed out copies of various sheets that you can find at the end of the book.

> **D66.** In this book you might be asked to roll a d66 (d-six-six). To do so, roll two six-sided dice. The first will show you the tens of the resulting number and the later the unit. Ideally you should roll two different colored dice or roll one die twice and note down the result between each roll. For example if you roll first a 4 and on the second roll a 3, the resulting number would be interpreted as 43.

> **D3.** Occasionally you might also be asked to roll a d3. Just roll a six-sided dice and half (rounding up) the resulting number. For example a 5 on a six-sided die would be interpreted as 3 on a d3. There might be also rarely the case, when you need to roll a d33 (d-three-three). Follow the same procedure as you would when rolling a d66 but interpreting each rolled result as a d3 instead.

Disclaimer

This rulebook is a work in progress. In its current state it is mostly just a collection of various rules and mechanics that I noted down. They are in no way cohesive, balanced, well-written or playtested. It is a very rough draft.

Inspiration

A.D.A. was inspired ...
    ... by **TV-Shows and Movies**: Warehouse 13, The Librarian(s), Raiders of the Lost Ark
    ... by **RPGs**: Ironsworn, FATE, Blades in the Dark, Vaesen (Year Zero Engine), Tremulus RPG

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Contact

If you want to send me feedback or ideas, feel free to drop me a message on reddit /u/ShyCentaur.

Changelog

r202401-001

Rework of the investigation mechanics. It is now much simpler and has less dice rolls, and thus variance on it. At the same time it provides a clear goal on what the player has to do, but it should still provide enough freedom. It is a bit of a throwback to earlier iterations of the game with the big questions. Additionally it should now feel much more like you are connecting the dots on a big corkboard.
    Added bonus: New logo for the game.

r202305-001

Exchange skill based character with Approaches. This changes the question when performing an action from a "what to do" to a "how to do it". The what is normally clear, as the action kind of already defines it. Also introduced Risks as a way to gauge what a consequence of actions could be and to counteract the overuse of the same approach a bit. This major overhaul also has quite some implications on how "damage" is achieved and how it gets healed. There are many changes and clarifications, most notably "Take Harm" is now clearly defined what taking damage actually means as it is now an option for consequence. Scars are no longer attained during the case, but will rather be created after each case (although the full mechanics are not yet defined).
    Character creation is also different and for now, there is no clear specification of roles. This is something to be changed in later revisions. Characters in general should now play differently as they now have a motivation and a flaw, that can be mechanically used.
    Last but not least, "Banes" are gone.

r202304-002

Clarifying when Notice is gained but the clock is already full. Also added some hints during the showdown on what the solution should at least include.

r202304-001

Adding *Notice* and *Scene Complication* to add more tension into the game. Increasing Notice will potentially lead to more chaos and conflict. Also refactored the way pushing works. Instead of gaining a condition it now increases the Notice. Thus it will create a delayed consequence.

r202211-001

Redesigned investigation. The four major questions were a too strict framework for an investigation. The new system allows for more freedoms in how a case is shaping and thus should create more interesting stories. There also has been some restructuring of the overall layout, by providing smaller page margins to get more stuff on individual pages. Consequence and Scars tables have been implemented as a first draft (down to only one scar table incorporating mental and physical scars).

Overall the base mechanisms should now be fleshed out and work cohesively with each other. Fight has been renamed Agility.

r202205-001

Overworked the Treatment section. Instead of having four distinct treatment options there is now just one with variable outcome. The effects should be similar but it takes much less effort to remember how to use treatment. In addition made sure that everything is matching on the three basic action and certain other "actions" are just variation on these basic action (such as treatment). Treatment is now also a Trait Test instead of an individual skill test.

r202204-001

Fleshed out Case Assignment with the new base ruleset. The hazard system wasn't really working and limited the design space a bit too much. Also the investigation just ended. There was no real climatic end-battle, you would just win when all 4 questions have been answered.

r202203-001

Major overhaul of the core mechanics. Everything is a dice pool now and everything is adding or substracting from the amount of dice you are rolling. The "health" system was also overhauled and now more relies on a set of predefined conditions, to keep the bookkeeping low. There's also some redesign on some of the chapters (character creation got moved to its own chapter, so was the profiles).

r202112-001

- introducing case assignments

r202111-002

- renamed **Investigate** skill to **Logic**
- correcting character sheet

r202111-001

First Version

Basic Field Training

Aspects

Everything and everyone in A.D.A. can be described with aspects. They will help to form the story and form conflict. When you are unsure about where to go in the story, have a look at the available aspects and let them guide you. They are an instrumental part of the experience.

They are short sentences, phrases or even just single words that describes something about the character, environment or object you are looking at. Aspects are often double-edged: they can provide you support but can also be detrimental in your endeavours. If you can think about a way to use an aspect to your advantage and a way how it may hinder you, then it is a good aspect.

Throughout this book aspects will *be highlighted* so you can easily spot them.

You will encounter different type of aspects in your games. The main thing that differentiates these aspects are how long they last and to what they might be attached too.

World Aspects. These are the truth about your world. They are mostly permanent and will never go away, but might change slightly over long period of time. These are universal truths, describe problems or major threats in the world. They are always available to use.

Character Aspects. Aspects that describe a character, their persona, goals, believes and relationships. These differentiate characters from each other and makes them unique. Similar to world aspects these might change but only by inducing some form of stress. Believes need to be shattered utterly to be changed and certain ticks and behaviours are hard to shed. As these aspects are attached to characters they go wherever the character goes. If it isn't present in a scene they can't be used (for good or for worse).

Situation Aspects. They only exist for a short period of time. Mostly during a scene or until the situation resolves itself. These can be current weather, an obstacle, environmental features or certain details that are specific to a scene. Situation aspects can change rather rapidly. They come and go and more often then not become obstacles the characters need to overcome. They can also be created by characters to gain an advantage.

Agents

Characters directly under the control of the player are called player characters or agents. A player can take control of one or more of such characters during a session. Other characters not under direct control of the player are called non-player characters or NPCs.

An agent is defined by

- Approaches

- Abilities

- Personality

All these definitions and more are noted down on a Character Sheet (or Agent Evaluation Form). This acts as a reminder on who you are in the world of A.D.A. Take care of all your characters as if they were yourself.

Approaches

Agents are extensively trained by the agency before they are qualified as field agents. Every agent is capable of the same things, their only difference is on how they approach situations and how they use this approach to accomplish their goal. As such the agency has abandoned rating the skills of individual agents, but rather focus on their approaches.

An agent is characterised by six approaches: **Focused, Forceful, Swift, Subtle, Bold** and **Clever**. Each has a rating between zero (0) and four (4). The higher the rating, the more likely you are to succeed at actions using that particular approach. Some effects can reduce and increase the rating. The rating can never be decreased below zero in such cases.

- When approaching something **Focused**, the agent concentrates on the problem, plans and thinks ahead. It measures preparedness and knowledge of the world or being able to gauge the current situation.

- When approaching something **Forceful**, the agent is using brute force to achieve the goal. Lifting, pulling, throwing or smashing all fit in this approach.

- When approaching something **Swift**, the agent uses physical speed, dexterity and agility to their advantage. Be it running away from things or reacting with lightning fast reflexes, Swift acts opposite of Focused.

- When approaching something **Subtle**, the agent tries to stay hidden or inconspicuous. It can also represent subtle manipulations with words or gestures.

- When approaching something **Bold**, the agent is acting by creating attention to either themselves or to the situation. It is used to communicate or inspire others, to follow you and your intentions. It works against being Subtle.

- When approaching something **Clever**, the agent uses their wits and intelligence to think fast or improvise and to gain the most benefit from the situation. It stands in contrast with Forceful.

Abilities

Each character has unique abilities that can provide an edge, defining a new way you can behave in precarious situations. They change the rules of the game in a profound way and are very powerful.

You always have a choice when to use your ability and when not. Some of them can only be used a very limited amount of times before the character has to recuperate in order to use that ability again.

Personality

Beyond measurable characteristics an agent has mannerisms, experiences and behaviours that are unique to that character. These are specified as aspects. A new character starts with two such aspects: Motiviation and Flaw (or Vice). During the game the character might gain new aspects, change old ones or loose some entirely. As with all aspects, these can be beneficial and as well be detrimental to your efforts.

The **Motiviation** defines what drives the agent, a goal that they want to achieve. It can also be the reason why they have joined the agency (or have been recruited). A good motivation might also be a hindrance at times, putting this personal goal above other decisions.

Nobody is perfect and the **Flaw** of a character represents this fact. The flaw is something that holds the character back in certain situations and is very hard if not downright impossible for the character to overcome in his or her lifetime. These could be personal struggles (such as *alcoholic*) or impulses that are hard to shake or maybe even past relationsships (*I was part of a street gang*) that make it harder for the character. Flaws can also be vices, things that need to be indulged from time to time.

Profile

The agency categorizes its employees by a profile. This profile determines a set abilities that represent that particular type of agent. Every agent corresponds to exactly one of these profiles.

Tests

Whenever there exists uncertainty about an action, dice are rolled to determine its outcome. The reason why a test is performed can be diverse, but they always work the same.

To perform a test, you will create a pool of dice. You start with a number of dice equal to the rating of the kind of test you are doing. Normally this will be a test involving one of your approaches, so your dice pool will start with an amount of dice corresponding to its rating. Some Tests might have a different way of building the pool, but this will be explained for that test.

You then roll all of the dice in the pool and determine the outcome of the roll, by picking the die with the highest result. Should you have a rating of zero and you are attempting a test, roll two dice and pick the lower of these dice as your result. Even though you rolled two dice, only one is considered when determining the outcome of the action.

- You **succeed** the test, if the value is 6 - things go as you have planned.

- You **partially succeed** the test, if the value is 4 or 5 - you succeed but at a cost.

- You **fail** the test, if the value is 1, 2 or 3 - the goal is out of reach and there might be consequences.

- If you roll 2 or more 6 in a single roll, you would **critically succeed** this test instead. It counts as a normal success but there might be additional benefits depending on the test.

Boons

As the agents are investigating they will interact with their surroundings and try to turn the situation to their favor. This is represented by boons and are typically associated with an aspect. When an aspect gains a boon, mark it next to the aspect with a symbol. This can be a circle or square or any marking that you'd like.

When performing a test, you can use boons to increase the pool of dice before rolling for the outcome.

You may spend a **Boon** to add one (1) die to the dice pool for that test. The boon is then spend and can't be used again, cross off the marking you did when you gained the boon. You can only use one boon per aspect for each test, but if multiple aspects have a boon, you can use one on each of them as well.

Boons are created during gameplay and as mentioned are normally associated to an aspect. In case there is no such aspect, the boon is fleeting and must be used in the next action but before the current scene ends.

Pushing

Sometimes the success of a test is critical so an agent can push itself to their limits. When an agent pushes a test, they may add two (2) dice to the dice pool of the test before rolling for outcome. But in doing so, the Notice level (see page 26) will increase by one (1). The agents' efforts do not go unnoticed.

The agent can only push once per test.

Motivation and Flaw

The motivation of an agent can be a powerful force to let them achieve extraordinary feats. Once per case the agent can act on his motivation and push a test without increasing the Notice Level and adding three (3) dice to the pool instead of only two.

Similarly the agent can indulge in their flaw. Once per case, the agent acts upon their weakness and the test is automatically failed. But in doing so, the agent gains an additional use of their motivation. They do everything in their power, to rectify their mistake.

Consequences

Failing or partially failing in tests will bear consequences (as all actions in life will). More often then not, these consequences will work against the current plans. They introduce some sort of additional obstacles or opposition into the situation. When failing multiple times, these consequences could even escalate to the point where they create a situation that needs immediate attention or end scenes altogether.

When an agent is asked to suffer consequences, you choose one of these possibilites to resolve it:

- Take Harm (p. 12)

- Increase Notice (p. 26)

- Imagine the risks (p. 11) associated with the action and what negative outcome that might imply.

- Imagine two negative outcomes and make a Oracle Roll (p.15) with *Likely* to decide between the two (consider one of the options as Yes)

- Roll on the table below. If the result doesn't fit or you have difficulty interpreting the result you can roll again.

D66	CONSEQUENCE
11	Someone or something is turning against you
12 / 13	Someone or something is lost
14 / 15	An ally is in danger
16 / 21	Something of value is destroyed
22 / 23	A hazard is taking an opportunity
24 / 25 / 26	Your actions have unintented consequences to others
31 / 32 / 33	The consequence of an earlier action worsens the current situation
34 / 35 / 36	A though choice needs to be taken
41 / 42 / 43	There are signs of a threat
44 / 45 / 46	A new hazard presents itself
51 / 52 / 53	A new complication threatens your progress
54 / 55	There is a delay or disadvantage
56 / 61	An agent is physically harmed
62 / 63	An agent gets mentally stressed
64 / 65	An agent is getting exposed
66	Roll two more times and apply the results

> **NARRATIVE VS MECHANICAL.** Consequences don't always have to be something mechanical, such as getting a injury. Narrative consequences can have a powerful impact on the story as well. Some narrative consequences might not seem to be consequential in the beginning but might affect later scenes. For example, the loss of an item might not seem impactful at first, but might play a major part later, when it turns out that it is part of the solution. The table will tend to give you more narrative prompts and as such should be mostly rolled when you need a narrative interpretation of the consequence.
>
> But don't think you have to come up with narrative consequences all the time. It is perfectly fine to be just mechanical if the situation calls for it. When someone punches you, just take the harm. It fits the situation perfectly.

Actions

Actions are the most common way, agents are interacting with the world and investigate a case. Effects of such actions deal with aspects in some form or the other. They will create, alter or remove aspects and thus changing the current situation. In A.D.A. there are three actions you can take: **Overcome**, **Create Advantage** and **Exploit Advantage**.

Overcome

During your investigations, the characters will encounter several obstacles and opposition. This action lets you deal with these problems. Most of the actions will fall into this type and it is broadly available for most of the approaches. You can either use this action to deal with an aspect (such as *Locked Door*) or create a broader goal such as climb a tree. The action should have a goal defined before you roll and a possible consequence if you fail to achieve this goal.

Then perform a Test and compare the outcome:

- On **Critical Success**: You attain your goal and get a boon

- On **Success**: You attain your goal without any consequence

- On **Partial Success**: You attain your goal but with consequences

- On **Failure**: You fail at your goal and suffer consequences

Create Advantage

The **Create Advantage** action lets you change the environment and situation to your benefit. This will create aspects to provide help to you or your allies. Before you roll, define the goal (aspect) you want to create and how, and what happens if you should fail.

Then perform a Test and compare the outcome:

- On **Critical Success**: You create the aspect and it gets two boons

- On **Success**: You create the aspect and it gets one boon

- On **Partial Success**: Choose one - You create the aspect but you suffer consequences *or* you don't create the aspect but get a boon

- On **Failure**: You don't create the aspect and suffer consequences

Exploit Advantage

Once aspects have been established they can be exploited. This could mean actively interacting with the surroundings or being observant of certain things that gives an edge (like knowing the timing of the *patrolling guard*). Before you roll, define how the aspect is exploited and how, and what happens if you should fail.

Then perform a Test and compare the outcome:

- On **Critical Success**: You gain two boons on this aspect

- On **Success**: You gain one boon on this aspect

- On **Partial Success**: You gain one boon on this aspect but suffer consequences

- On **Failure**: You suffer consequences

Risks

Taking actions carries a risk. On one hand, if you don't take any action, the status quo prevails and any negative outcome from that will affect you and others. But if you take action, not everything might go according to plan and the effect of your decisions will then affect the situation. Agents have been trained to assess these risks and act accordingly to minimize these risks in order to safeguard the people.

There are different kind of risks: Reducable and irreducable risks. As the name suggests, risks can be reduced so that their effect is minimal, should the action still fail to some degree. If a risk is irreducible, the negative outcome persists no matter how the situation is approached. The agent has then to take into consideration if the risk is worth taking.

The irreducable risks are: **Cost** and **Harm**.

- The risk of **Cost** describes the intentional loss of resources. A guard has to be paid a valuable item has to be traded off, for example.

- When an action has a risk of **Harm**, it describes that failing will incur a physical or mental injury. This could either be directly to the agents or to someone else. A hostage for example.

In contrast to the irreducable risks, the other risks can be minimized by utilizing an appropriate approach:

D6	APPROACH		RISK
1	Focused	reduces	Excess
2	Forceful	reduces	Ineffectiveness
3	Swift	reduces	Delay
4	Subtle	reduces	Exposure
5	Bold	reduces	Confusion
6	Clever	reduces	Waste

- **Excess.** The action overachieves and things might unintentionally break or get destroyed. People can get annoyed by doing more than is neccessary.

- **Ineffectiveness.** If not enough effort is put into an action, the resulting reward or effect might be limited.

- **Delay.** Time is valuable and action might risk other action to be delayed, taking up to much of this precious resource.

- **Exposure.** Agents are working in the shadows, keeping the world of the mundane separate from the world of mystery, wonder and danger that is represented by the artefacts. This can get jeopardized and something unwanted is revealed.

- **Confusion.** If something is conveyed other than intended, it might lead to misunderstandings.

- **Waste.** In contrast to Cost, Waste is the unintentional loss of resources.

Before taking an action, consider the risks that this action might imply. A typical action has 2 risks, one of which in most cases is irreducible. The reducable risk can then guide the agent in choosing the right approach for this action. The agent is free to choose any approach, but if risks are not reduced the consequences are more intense because of that.

You can also roll on the table to see which risks might be present in the situation and interpret the results so that it fits.

> **NO RISKS? NO PROBLEM.** If an action would not carry any risks, it should always succeed. Agents are competent enough that they can achieve tasks when there are no risks involved. Even if something would go wrong, agents can just redo the same action as many times to get the desired result. In such cases, do not roll for any tests and just assume the action was successful.

When suffering consequences for actions, look at the unreduced risks and consider consequences according to these risks. Note that you can suffer consequences even from partially succeeding in actions. Even in success something can go wrong or have a different intended effect.

> **EXAMPLE.** The agents need to escape a warehouse, pursued by two guards. They stumble upon a closed door. They risk delay, exposure or potentially harm if they can not open this door or find another solution. They could try to hide next to nearby crates to let the guards pass through and then pick the lock with enough time. Their approach would be *Subtle* in order to reduce *Exposure*. If they suffer consequences, the guards could harm them or they could be detain, delaying their operations. Or they could decide to *Swiftly* bash in the door by running against it. This reduces the delay that the locked door would have imposed. But failing might cause some harm or expose their current location to the guards.

Conflict

In most cases, conflict should be avoided. But sometimes it can't be helped. Conflict describes everything that actively hinders the agent. Agents have to take drastic measures, sometimes even by sheer force to achieve their goals. But such force always has a price.

Taking Harm

Conflict leaves it marks. Injuries are such a mark and are gained when taking harm. They reduce the effectiveness of agents, they can't act with their full potential. It can be physical such as a strained ankle or a cut. But it also can be mental, such as fear or headaches. They represent a short-term setback, but if not treated they can become long-term scars.

Injuries are marked on approaches. Each approach can take up to two (2) such injuries. Mark it next to the approach. For every such mark reduce the dice pool by one (1) die when using that approach. You can not take an injury on an approach which rating would be reduced to below zero.

In other words, the maximum amount of injuries for approaches with a rating less than two (2) corresponds to the rating.

> **EXAMPLE.** An approach with rating 3 can take 2 injuries. So can an approach with rating 2. If an approach has a rating of 1, only one injury can be marked and no injuries, if the approach would be 0.

Typically an injury is taken on the approach on which the action failed. What exactly this injury represents is up to you to decide. You can decide on a narrative reason or ignore it altogether if you prefer. If another injury needs to be taken and an approach that already has taken its maximum amount of injuries, mark an injury on another approach. This represents existing injuries causing new injuries, such as when an agent is not concentrating and making mistakes that would have been avoidable.

If an agent can not take any more harm, as all of the possible injuries have been taken, the agent becomes broken and removed from the case. They either get evacuated or even worse, depending on the situation, succumb to their wounds. If there are no more agents on a case, it ends automatically and another team has to step in.

Scars

Scars are a constant reminder of past struggles and are noted on the agent evaluation form and act as additional aspects for that agent. Each of the scars has a specific effect that is unique to that scar. They oftentimes limit the use of approaches or abilities in a certain way. But in rare cases they can also provide insight or help in other ways. Not all scars are bad by definition. They are part of a character and show the experiences the agent gained. An agent can have the same scar only once.

Effects of scars are applied as modifiers to any test for that approach, similar to injuries. Some scars have an additional effect once they become permanent. This additional effect can be an additional modifier to further tests, or it can include that the agent learns a completely new ability. The character has learned to live with a particular scar and compensates by having learned something new.

Scars are a result of injuries acquired by the agent during field work. When they return from cases, agents undergo intense treatment and care (p. 29) but not all injuries can be healed immediately. Some need more time or could even become permanent. An agent can only take so many scars, before they decide to retire altogether. How many these are, is up to the agent and some wear these permanent reminders with pride and a show of commitment to the agency.

Scars in Roleplay

Scars are a part of your character. Some of them are directly visible, as physical scars. Others might be hidden from view but still affect the behaviour of your character, such as emotional scars. Apart from affecting one of the approaches directly, they can also affect certain choices and decisions outside of a test. Some scars can be seen by others as a stigma or defect. Other scars might hinder you in participating in a specific action altogether and fail them automatically, such when you would be trying to chase someone on foot with a *broken leg*. Emotional scars could even paralyze you in the moment, when you are confronted by a traumatizing event similar to when you got the scar. Conversely scars can sometimes even open doors and surprise in other ways. Such as finding a common ground with another character that has a similar scar.

Scars change the character. That is one of the reasons why they are noted on the Agent Evaluation Form. They influence the character in the same way Motivations and Flaws influence character actions and decisions.

Treatment

Every agent has received basic medical training to treat most injuries directly on the assignment. This treatment isn't the best and can't heal everything, but it will do, to keep the agent going. Full treatment can be had at the headquarters with specialized personel with years of experience (or so they claim - some injuries inflicted by artefacts are one of a kind).

Treatment occurs in its own scene. Every agent in the scene can take a **Overcome** action once, to seek treatment. You can choose any approach to treat your injuries. Forceful treatment can be the raw physical effort to treat an injury, such as cauterizing open wounds or creating a basic bandage. Clever treatment is to use logic and knowledge to treat wounds, such as remembering the correct antitode to poisons or how to effectively treat certain conditions or to calm the emotions.

You can increase the Notice by one (1) level to seek treatment from others, such as going to the hospital or locate a doctor. Each agent will automatically succeed the test (treat the result as **Success**).

The result of the test then determines one of the following outcomes:

- On **Critical Success**: You choose two (2) different options from the list below.

- On **Success**: You choose one (1) options from the table below.

- On **Partial Success**: Same as success, but you also suffer consequences.

- On **Failure**: You suffer consequences.

The options are:

- **Rest**: Heal two (2) injuries on the agent taking the action.

- **Take Care**: Heal one (1) injury on the agent taking the action and any other agent in the same scene.

- **Prepare**: Start the next scene with a boon.

Clocks

A clock represents a progress in a particular process, such as overcoming a hazard with fortitude. In its simplest form, a clock consists of a circle that is divided into segments. You can also use a set of checkboxes or any other form that lets you mark progress. The more segments a clock has, the more complex the process is.

One segment denotes a specific amount of time that has passed. Every segment denotes the same amount of time (although you don't have to draw those segments perfectly equal). The amount can be different, depending on what progress the clock represents. It could be minutes for a bomb that is going to explodes or could be something abstract, such as a specific amount of scenes before something happens.

Only use clocks when the situation is complex or you need to track something over time. If something can be resolved with a single roll, you do not need a clock.

> **CREATING CLOCKS.** A clock should represent the obstacle or hazard and not the method. This means that you should create a clock for *ticking bomb* and not defusing the bomb. There are many ways to overcome the ticking bomb and defusing is just one way.

> **INVESTIGATIONS ON A CLOCK.** As an optional rule, you can put the whole case on a clock. Mark a segment for every scene and when the clock runs out, the showdown is happening.

Oracles

When playing alone or co-operatively, you might end up in situations where you need to spark ideas or find out what is happening next. Oracles are a way of generating random results that help guide such questions and most often come in the form of tables. You have encountered some of them already. You roll the indicated dice and compare the result on the table. You can also use the table to select one of the entries if it matches the narrative directly instead of rolling dice.

Sometimes there is no dedicated table available, but you need to clarify certain aspects of the story, trigger ideas or move the story along. In this case you can do a generic **Oracle Test**. It is commonly used to answer a "yes" or"no" question. You can also use such a test to decide between two different options. To determine the size of the dice pool, choose a likelihood that the question would be answered with "yes" (or the first option is choosen - when deciding between two options). The table below then gives you the amount of dice in the dice pool. This pool cannot be altered as you would do in a normal test, but the procedure is the same.

LIKELIHOOD	POOL
Unlikely	0
50/50	1
Likely	2
Very Likely	3

You roll all the dice in the pool and then determine the outcome.

- On **Critical Success** or **Success**: The answer is "yes" or you choose the first of two options

- On **Partial Success**: Same as on Success, but you suffer consequences

- On **Failure**: The answer is "no"

When you ask questions about the environment or the current situation, you can also create aspects as part of the test. For example if you asked "Is it night?" and the oracle answered "yes", then you would add a new situational aspect *Nighttime*.

> **ASKING THE ORACLE.** When asking the oracle in such a way, you should be mindful on how you ask these questions. You shouldn't ask questions that could be resolved by a different test or action. Bad examples would be "Do I defeat the guard?" or "Can I jump over the wall?". Good questions include queries about the environment or situation and often start with "Is".

The Flow of Play

In A.D.A. you will send one or two agents on cases to investigate mysterious events and tell the story of what happens during this mission. You advance through this story by moving from scene to scene. In a scene you encounter different opposition that you will need to overcome in order to investigate and gather clues. Each clue brings you closer to the artefact and its powers.

In roleplaying games you not only play *with* your character, you play *as* your character. The character sheet gives you information on what it might to or wouldn't do in a situation and this can be completely different from your own behaviour.

If you come to a situation where you don't know what could happen next, you can try out what feels right to you or you can ask a question to the Oracle. Above all if it is interesting, dramatic and fits the fiction, you're on the right track.

Embrace all failures. They make the story interesting by introducing new obstacles and hazards your characters need to overcome and represent the chaos and unpredictability of the artefacts in the world.

Above have fun. There's no wrong in playing A.D.A. if you're having fun then you are right, even if you don't get every rule correct the first time around.

Fiction First

Let the golden rule of "Fiction First" thrive your play. Instead of thinking about what actions to take and how this might affect the characters, let your imagination roam free. Once you figured out what could happen, then roll pick an action and roll the dice. The outcome of an action isn't telling you what exactly happens but tells you constraints on what you should apply to the fiction to make sense of the roll. Same goes for oracles and their result. They giv e you vague pointers on what might happen and you should fill out the details within the current situation and what makes most sense in the fiction.

This should give you the general flow of

1. Describe the scene within the fiction

2. Determine what characters would do within the fiction

3. Determine opposition

4. Determine rules applicable

5. Roll action

6. Interpret constraints from outcome

7. Describe the action resolution with these constraints within the fiction

To note here is that every decision should make sense within the constraints of your fiction. *Create Advantage* is a powerful tool and you could just create an aspect that immediately resolves any situation (such as a deus ex machina). But this would probably not make sense within the fiction so it should not come to any action resolution. Similarly the outcome constraints should make sense in the same fiction.

You can also see, that the flow is somewhat cyclical. Once you have finished the action description, the situation has changed and you can describe that new scene and with that begin anew with the flow.

Agent Assesment

Hiring

The agency is always on the lookout for new agents. Rarely are people seeking this kind of employment of their own, but the agency is somehow mysteriously selecting canditates of their own. It might be because nobody has any clue what is going on in this big bureaucracy anyway or some other force is choosing new prospects. Most of the people working at the agency got this job by some form of luck, fate or some other reason.

New possible agents come from various background and lifestyles. Different approaches to problems is what the agency needs in order to deal with artefacts. Thinking outside the box saved more than one life. Nonetheless there is a strict assessment for new hires and protocols to follow. The progress is noted down on the Agent Evaluation Form (p. 36). Then reviewed, copied and archived.

The hiring process is caried out in the following steps:

1. Select Profile

2. Determine Personality

3. Test Approaches

4. Rate Abilities

5. Record Identity

Select Profile

At the beginning of the hiring assessment, the applicant will need to fill out an extensive questionnaire to determine the new agents profile. Each agent is assigned such a profile. The agency uses this as a method of guaging once general demeanor and aproaches in order to efficiently select the correct missions to garantue sucess - or so they claim. Nobody actually understands these tests and profiles and they don't make much sense in the greater scheme of things. It also doesn't help that the average time to complete this questionnaire is a little under 8 hours.

A profile gives you a set of abilities you can choose from during this character creation. Each of the profiles are described in further detail below. Once an agent has selected a profile it can't be changed.

Determine Personality

In this step you will determine the agent's *Motivation* and *Flaw.*

Test Approaches

Assign ratings to each of the six approaches, as follows:

- One approach with rating 3
- Two approaches with rating 2
- Two approaches with rating 1
- One approach with rating 0

Rate Abilities

Choose one of the abilities provided on the profile or select one of them randomly and record it.

Record Identity

Lastly imagine what your new agent looks like, what do they wear. And most importantly give them a name.

Profiles

The Inspector

Abilities

D3	
1	**IT'S ALL CONNECTED.** Add 1 to rolls for drawing conclusions, if at least 1 clue is used.
2	**ONE MORE QUESTION.** Gain 2 dice when doing a test, when trying to get information from another character.
3	**HYPERFOCUS.** Ignore the effect of one injury on **Focused** approach.

Agent Development

> **WORK IN PROGRESS.** This section will describe on how to "level up" individual agents, thus improving their approaches or gaining new abilities.

Case Assignment

Agents are assigned cases in order to investigate strange occurences, possibly involving artefacts. During these cases they encounter dangerous hazards and other characters, that stand in the way of the agents. The goal remains the same: Find out what is causing the trouble and try to detain it, in order to protect the public and keep the artefact away from the wrong hands.

A case consists of multiple scenes, similar to a scene in a movie. A scene might involve the agents gathering clues or trying to protect themselves from the hazards around them.

The structure of a case follows these steps:

1. The Ping

2. The Investigation

3. The Showdown

4. The Debriefing

Similar to an agent, a case has its own sheet (p. 37) that is filled as the case is going. This is called the Case Report, the agency wants immaculate documentation after all. During the case you will fill out this report more and more and it will help the agents to come to a conclusion.

The Ping

An endless number of analyst is gathering intelligence from around the world about strange occurances and phenomena. They search through Social Media, News Reports and police records to find clues about potential artefacts. When enough evidence has been gathered, that is concentrated on a specific location and possible phenomena, a new case form is filled out and sent to agents to be further investigated, the artefact involved identified and brought back to the agency - To note: The agency only expects the artefact.

In this step you select the general setup of the new case by selecting

- a **Site**. The site determines on who and what you might encounter during your investigation. Different people, locations or obstacles to overcome.

- a **Singularity**. A artefact has an impact to the environment and strange phenomena will eventuelly accompany it. The singularity determines what clues you will find that points to the artefact.

The agency classifies each of these parameters in multiple categories from years of experience. You can find a list for both in the Filing Cabinet (p. 30).

Note down the choosen Site and Singularity on the Case Report, give the case a number and then gather the agents you want to send onto this case.

The Investigation

Inciting Incident

The agents do not have much to start with. A conspicuous event drew the attention of the agency, created the ping and send the agents on their way. This event is called the inciting incident and is an aspect like many other things in A.D.A. The Incident is related to the singularity and will guide the investigation. If all things fail, the agents can rely back on this initial aspect and restart their investigation anew, if their previous investigation reached a dead-end.

You can come up with a inciting incident or check the choosen singularity for inspiration. Each singularity provides a table from which you can select one at random (by rolling a six-sided die) or you can pick an aspect from the list.

In this phase you can also set the tone and style of your investigation. There are different ways to play out an investigation.

- a classic **Whodunnit**. Your agents are trying to figure out who is in the posession of the artefact or what exactly it is. You follow clues that eventually will point to a culprit and you need to overcome them in the showdown.

- an accelerating **Chase**. Your agents arrive at the scene and watch the culprit fleeing the scene. The case becomes a game of cat and mouse, the agents always one step behind trying to figure out where the culprit hid.

- a struggle against impending **Doom**. The agents encounter the artefact wreaking havoc and try to find a way to stop it, while keeping the innocent bystanders safe.

> **SITE ASPECT.** The same site can play out very differently. The world is vast and diverse. You can optionally define an aspect for the site the agents are visitng. Roll on the aspects table on the choosen site or take inspiration from the list. The aspect can influence what and who you might encounter. When unsure you can look back to the aspect and decide accordingly. As an aspect you can also exploit it.

Looking for Suspects

At the beginning of every case stand the suspects. These are hazards (p. 24) that hold a special role in the case. They can either be identified at the very beginning of a case as part of the Ping or they can reveal themselves over time. Most often they are other people that were present at the scene or have been identified by other people as being suspect.

At any point in the case you can decide that a hazard is a suspect and can assign in a slot on your case report. Not everything about a suspect has to be known immediately and more and more details will come to light during the case. A suspect could be for example *a noisy neighbour* and you get to uncover their darkest secret. Or it can be an established member of the community such as *Mayor Dinkleburry*.

You should limit yourself to a small set of suspects. Most people will be innocent bystanders and it is up to you to find the real culprits. In case there might be a whole group of people, make them one singular suspect. They act with one shared goal.

Creating Clues and Connections

Most of the time will be spent on searching for clues. The goal is to identify what the artefact is, its power and who is currently in possession of it. Clues come in all shapes and colors, as such they

represent aspects. Typically these originate from examining scenes or talking to people.

Clues are always connected to a suspect. They can find evidence of a specific suspect, such as *piece of clothing* or other people might have seen something suspicious that points to either a suspect or the suspect being affected or using the artefact.

Whenever you **Create Advantage** and succeed you can create a clue as your aspect. You note it down on the case report in an empty slot. You will then have to connect it to one suspect. Either you already have an idea to which suspect it might belong or you can roll a d3 to find out to which suspect the clue belongs to. It might very well be, that you don't even know the suspect yet. Mark this connection by drawing a line between the two circles of the suspect and the clue.

To get an inspiration for the clue, you can roll on the tables that are provided by the chosen singularity. Roll one d66 for the action and one d66 for the descriptor, then combine them together to get a prompt.

> **EXAMPLE.** The chosen singularity was "Temporal" (p. 34). The first die-roll is a 54 for the action which corresponds to "repeat" and the second roll was 45 on the descriptor table - "observer". This could be interpreted as the agents see the same person at different scenes, observing them. One of the suspects is maybe following them, trying to hinder the investigation.

Drawing Conclusions

The goal of every investigation is to find the artefact, obtain and contain it. To that effect, four major conclusions need to be made.

- **Effect**: What can the artefact do? How does it affect other people or the environment? How does that look like?

- **Downside**: Every coin has two faces. With power comes consequences. What does the artefact deman in return? How does it affect its wielder?

- **Motivation**: Why was the artefact used? Was it for revenge? Or what other motives could be behind it.

- **Appereence**: How does the artefact look like? Is it big? Small? Is it an inanimate object, object or even another person?

An agent can make a conclusion at any time, but probably it is wise to do so in a quiet moment, but sometimes the best ideas come at unoportune times. To make a conclusion roll a six-sided die (d6). If you roll a seven or higher (7+) the conclusion is successful.

Since it is impossible on its own to roll so high, you can use your clues to help in making the conclusion. After all it is the gathered information and evidence that makes everything fit together. For every clue you use, you can add one (1) to the roll. You can only use clues that are connected to the same suspect in this manner and only if it isn't connected to another conclusion.

When you succeed, you then connect these clues to one of the four unsolved conclusions. Draw a line between these clues and the conclusion to denote so. As you formulate the conclusion, use the clues as your inspiration.

Should you fail however in your roll, then remove one clue (1) that was used altogether and also erase its connection to the suspect. The clue was a red herring and threw the agents off the investigation.

Location, Location, Location

The agents will visit places when they are on an investigations. Though they might go to many different locations, it is best to focus the story on up to three main locations. Everything major in

the case seems to happen here. All the suspects are gathered in one place or something specific always happens at the same location. When in doubt where the agents should go next, consider one of these main locations. You can determine these locations before - as part of the ping, for example - or during the case. The site provides tables to roll upon. Note down these locations on the case report accordingly.

There might be other locations that you want to visit, but they only play a minor role in the overall story. This might be for example a suspects home, a side-street or underground parking lot that your agents are directed to, by the gathered clues. You can also note those down on the case report.

Hazards

Your agents will most likely encounter some form of opposition in their case. They will need to ask around to gather clues to find the artefact, but not everybody is happy to see them or interact with them. When hazards represent other people or characters they can also be referred as Non-Player Characters (NPCs) - characters that are not directly under the control of the player, but are also affected directly by the choices of the agents and their actions.

The artefact, or its holder, can also cause trouble in form of obstacles that the agents need to overcome. As such, hazards don't neccesarily have to be other people, they can also represent animals or otherworldy beings that somehow create an obstacle or hold information. Fallen trees, landslides or closed doors also fall under this category.

Hazards can be classified in three different types: Minor, Named and Unique.

- **Minor** hazards can be nameless NPCs that act in the background, acting like extras in a movie. Such hazards are fleeting and mostly insignificant in the story. The agents might interact with them, for example asking for directions to a certain place. A master villain might send a nameless army of thugs against you. Minor hazards can also represent minor obstacles and setbacks such as a blocked path or door.

- **Named** hazards support the story. You might encounter them multiple times over the course of the case. They hold more significance in the community and story. As the type suggest they should have a name and often come with their own motivation. Examples might include a particular leader of a street gang with ties to a major antagonist.

- **Unique** hazards are central to a case. They hold major significance in the story. They can be the pivotal opposition or ally and tip the balance of the investigation one way or the other. The primary antagonist could be such a hazard. They need the most attention to any other hazard and if left unchecked may cause catastrophies for the agents. A certain effect of a artefact could also be considered a unique hazard.

The chosen site provides possible hazards, mostly in the form of NPCs, which you could encounter during the investigation.

Demeanor

Hazards, most likely NPCs, have an attitude towards the agents. This drives how they interact with them and how they might react. A friendly demeanor does not neccesarily mean, that they do whatever the agents want. If a guard is friendly he doesn't just allow the agents in, into whatever he is guarding, but might be politely ask them to leave. Conversely a hostile demeanor doesn't mean, that they immediately seek conflict with the agents but is less receptive to their persuasions.

If you are unsure what the demeanor of the hazard to your characters is, you can roll on the following oracle table.

D6	DEMEANOR
1-2	Hostile
3-5	Indifferent
6	Friendly

Conversations

NPCs may hold vital information or clues for the investigation. It is thus an opportunity to engage NPCs, if they are willing or compelled to, in a conversation to gather intel. The following table shows possibilities how this interaction might occur.

D6	SPEAKER 1	SPEAKER 2 / LISTENER
1	Strongly Disagrees	Strongly Agrees
2	Disagrees	Agrees
3	Has news	Is Shocked by
4	Needs to know	Doesn't care
5	Agrees	Disagrees
6	Strongly Agrees	Strongly Disagrees

When a NPC is talking to one of your agents, roll on the table for *Speaker 1* and if the NPC is listening or answering to your agent, then roll on the table for *Speaker 2*. You can even simulate listening to a conversation between to NPCs. Just roll twice and check each table once.

Overcome

Most hazards actively try to work against the purpose of a scene and the actions of the agents. Like aspects, they can be overcome. However, hazards might push back against that. This is represented by two qualities: Resistance and Fortitude.

- **Resistance** describes the ability to withstand the actions of the agents. This can mean armor or quick reflexes or a keen mind that is seeing through the deceptions of the agents.

- **Fortitude** describes on how though a hazard is. A wooden door is easier to break than a steel one.

Both resistance and fortitude have a rating starting from zero (0). When overcoming a hazards, the resistance removes a number of dice from the dice pool of the action according to the rating. Whereas the fortitude rating indicates how many times that hazards needs to be overcome, before it is removed from a scene.

> **OVERCOMING HAZARDS.** Note that overcoming a hazard does not neccessarily mean, that there is a physical or mental conflict. This could also mean, that the agents are using some form of deception or distraction or trying to sneak by. The resistance of a hazard is there to encourage the agents to use their surroundings - as such the corresponding aspects of a scene - to formulate a plan before confronting the hazard.
> Overcoming a hazard also does not mean, that the hazard is completely destroyed or killed, rather it is removed from a scene or does no longer hold any significance in the scene - and as such opposes the purpose of the scene. Guards can be knocked out or in bonds.

As a guideline, the different kinds of hazards can have the following parameters:

TYPE	RESISTANCE	FORTITUDE
Minor	0-1	1
Named	1-2	1-2
Unique	2-3	2-4

Notice

The general public has no knowledge about artefacts and their powers and the agency wants to keep it that way. It fears that widespread panic and/or power struggles will occur otherwise. Agents work best in secrecy and without raising any suspicion. As they have no jurisdiction or authority, agents will be left to their own devices when send into the field. It is thus in to their best interest to keep a low profile.

The **Notice** level is a way of measuring the attention the agents are drawing to themselves during a case. The higher it gets, the more the people will mistrust and potentially fight back the agents. Who- or whatever is using the artefact in the first place, will also try to put every possible obstacle against anyone that wants to capture the artefact.

Certain actions will raise the level. You keep track of the current level as a clock on the case sheet. If you would increase the Notice but the clock is already full, you will suffer a consequence every time you gain more Notice.

Scenes

Scenes are the bread and butter of A.D.A. gameplay. Everything that is happening and the way the agents are interacting with the case is through scenes. These are like scenes in a TV show or movie. They focus on a specific sequence of events and actions. The characters stand in the foreground and everything that is uninmportant just exists in the background and is rarely mentioned at all.

Starting a Scene

When creating a new scene, at least the following questions should be answered:

- **Purpose**: What is the overal goal that the agents want to achieve in this scene.

- **Location**: Where does this take place. A specific room in a building or some place?

- **People**: Who is participating in this scene. It makes sense to have at least one agent partic-ipating in a scene, although not all agents on a case have to participate in every scene. This might also include NPCs that act as allies to the agents.

- **Hazards**: What is acting against the purpose of the scene?

Optionally you can also give a scene one or two aspects to set the mood and theme of the scene. *Heavy Rainfall* or At Night for example.

Scene Complication

Before starting the scene, you will check if there are additional complications. As you question people and investigate, the agents will inevitably draw some attention to them. This makes it potentially harder for them to operate.

Roll a six-sided die (d6) and add the current Notice level to the roll. If the result is seven or higher (7+) a complication will be added to the scene. Otherwise the scene will happen as intended.

> **EXAMPLE.** A new scene is about to start. After deciding on a purpose, location and the participating people, we will roll a d6. The roll is a 4. Together with the current Notice level of 2, the resulting number is 6. It is lower than 7, so can start as normal with the scene. If we rolled a 6 however, a complication would happen.

A complication will either alter or interrupt the scene. You can choose on your own how this might look like. If the rolled number is even, the scene will be altered, if it is odd it will be interrupted. Or you can roll on the table below to get some inspiration.

- When a scene is **altered**, change (or introduce) aspects that the agent did not expect. This could mean that people are not present in the scene or other people are added that are working against the agents. It could also mean that the situation has changed, such as a bar fight is starting as soon as the agents arive. But the agents needed to talk to someone that they were meeting at this bar.

- When a scene is **interrupted**, an immediate danger or problem is introduced. The agents can't start the scene until they have resolved this new threat. For example, on their way to the next location, the agents were followed and they now try to push the agents car from the road.

D66	COMPLICATION
11	You are trespassing.
12	You meet someone unexpected.
13	Everyone is distrustful and uncooperative.
14	The weather turns unfavorable.
15	The situation drew many spectators.
16	An assumption is revealed to be false.
21	Signs of the artefact complicate things.
22	You interrupt a fight.
23	You find a warning.
24	A trap is sprung.
25	Someone or something is obstructing you.
26	A lead turns into a dead end.
31	Someone is impersonating you and drawing attention.
32	Innocent lives are in immediate danger.
33	A key item or person has gone missing.
34	Someone or something betrays you.

D66	COMPLICATION
35	You have been implicated in a crime.
36	The artefact is turned against you.
41 - 66	see *Scene Complication* of the choosen singularity

During a Scene

When a scene has been started, the people that are participating in a scene can do actions and interact with each other. There might be effects or events that alter the setup of the scene. Consequences might alter the scene, introduce new obstacles to overcome or characters turning against each other.

However when you feel that the purpose or location of a scene needs to be changed, and it differs to much from your current setup, consider ending the scene. For example if your agent learn that they need to go to the other end of town, a new scene at that location should be started.

As mentioned, the focus of a scene is on your characters and how they interact with the world. You don't have to - unless you want to - roleplay every single thing. If your agents need to get to some place you can just cut to the new location, no need to roleplay them getting in a car and driving there - except if you feel that there might be happening on their way there.

Ending a Scene

A scene normally ends naturally. The purpose of the scene has been reached - or has fallen so far out of reach it can be achieved within reasonable time. Or anything else in the setup has changed drastically.

When ending a scene, your agent have the opportunity to catch a little breath, gather their thoughts and plan their next steps.

Challenges

Challenges are a special kind of scene. Such a scene represents a struggle or continuous challenge against a hazard. This could be for example a chase or a debate to convince someone to help your agents. To create a new challenge answer the following questions:

- **Purpose**: Similar to the purpose of a scene, this describes the goal of the challenge.

- **Length**: A clock determining how long this challenge does last, before it has to be resolved.

- **Rating**: How difficult is this challenge going to be, to resolve successfully.

You then proceed and play like you would in a normal scene. For every action you take, fill in one segment of the clock. In addition record if the action was successful or failed. When the clock runs out, resolve the challenge and the scene ends.

Resolving a challenge

When resolving a challenge, perform a Challenge Test. Its rating equals the number of successful actions substracted both the failed actions and the Rating of the challenge. You can't use boons or push this roll.

- On **Critical Success**: The goal is reached.

- On **Success**: Same as a critical success.

- On **Partial Success**: The goal is reached but with consequences.

- On **Failure**: The goal is not reached and there are consequences.

> **EXAMPLE.** During a challenge there were 4 succeeded and 2 failed actions. The challenge had a rating of 1, so in the end, to resolve the action, the dice pool for the test consists of 4 minus 2 minus 1 dice, so in total 1.

The Showdown

Once all conclusions have been made, the agents make their last move against the suspect that holds the artefact. A final effort to capture the artefact and secure it, so that it may no longer be of harm to the rest of the world. This will be a challenge (p. 28) with the sole goal of getting the artefact. Depending on your investigation, and the evidence that was gathered, this challenge might be easier or harder.

For every conclusion note the suspect that led to it, then determine the suspect that appears in the most conclusions and count the amount. This represents the body of evidence you have and it determines the parameters for the challenge as follows.

COUNT	BODY OF EVIDENCE	LENGTH	RATING
4	Ironclad	8	0
3	Shaky	6	1
2	Scant	4	2

No matter the outcome of the resolution of the challenge, the case ends. The agents are either successful in detaining the artefact or the agency has to send out another group to finish the job.

> **ENDING.** The story doesn't have to end with the resolution of the challenge. Describe how the agents got hold of the artefact. Or if they are unsuccessful, describe how the suspect got away and why. Maybe they encounter the same suspect in a later case.

The Debriefing

Intensive Care

> **WORK IN PROGRESS.** At this point, the injuries on an agent can turn into scars. The exact procedure is not yet fully fleshed out, but the general idea is as follows: Roll a die for every marked injury plus two (2) additional dice if the agent is broken. For every 6 roll once on a table of scars. When you roll a scar that you already have, it becomes permanent. This table replaces the old scar table previously in the core rules but behaves similarly.

Filing Cabinet

Sites

> **WORK IN PROGRESS.** For now there is only a singular site to choose from. This section will in the end contain more sites but for now this is mostly considered a proof-of-concept.

Small Town

Aspect

D6	ASPECT
1	secluded and in the middle of nowhere
2	eventful history
3	booming with tourism
4	alternative way of live
5	spa and resort
6	peaceful and quaint

Locations

D33	OPTION 1	OPTION 2
11	Post Office	Doctor's Office
12	School	Library
13	Diner	Bar / Pub
21	Church	Theater / Cinema
22	Grocery Shop	Antiques Shop
23	Gas Station	Police Station
31	Town Center	Town Hall
32	Landmark / Tourist Feature	Bed & Breakfast
33	Farm	Old Estate

Hazard

D33	OPTION 1	OPTION 2
11	Sherrif	Mayor
12	Pastor / Priest	Teacher
13	Old Man / Woman	Shopkeeper
21	Doctor	Waiter / Waitress
22	Innkeeper	Librarian
23	Kids / Children	Tourist
31	Farmer	Barber
32	Musician	Postman
33	Merchant	Baker

Singularities

> **WORK IN PROGRESS.** For now there is only a singular singularity (how fitting) to choose from. This section will in the end contain more singularities but for now this is mostly considered a proof-of-concept.

Temporal

Occurences classified as Temporal Singularities may include: Anachronistic objects or people, experience of past or future events (such as precognition or visions), reoccurence of same events (such as loops), missing recollection of events (such as blackouts), accelerated or deccelerated passing of time (either in an area or on individual objects or people), time travel.

Inciting Incident

D6	INCIDENT
1	A stranger appeared, claiming to be from the future
2	People act and think like it is 50 years ago
3	Young people die of old age
4	People have no recollection of what happened yesterday
5	People have a strange sense of deja-vu all the time
6	Animal attacks that should not exist anymore

Scene Complication

D66	COMPLICATION
11 - 36	see general Scene Complication (p.26)
41	You arrive late.
42	People have trouble remembering things.
43	Unfamiliar people already know you.
44	Time is passing quickly.
45	Everything appears older than it should be.
46	People repeat themselves.
51	Everyone speaks very slowly.
52	Day turns to night and vice versa.
53	You arrive earlier than you left.
54	You receive a warning in your own handwriting/voice.
55	All clocks suddenly skip forward several minutes.
56	Everything turns backwards for several minutes before returning to normal.
61	You get accused of things not yet happened.
62	A past event happens again.
63	You see someone or something that is long dead.
64	Everything and everyone stops moving around you for several minutes.
65	You are sent backwards in time but return within an hour.
66	A dream you had the night before, comes to pass.

Clues

ACTION

D66		D66		D66	
11	advance	31	flow	51	precise
12	appear	32	individual	52	present
13	begin	33	detail	53	process
14	change	34	limit	54	repeat
15	classic	35	linear	55	reverse
16	constant	36	match	56	start
21	continue	41	motion	61	simultaneous
22	cyclical	42	renew	62	shorten
23	different	43	order	63	slow
24	early	44	past	64	stop
25	end	45	archive	65	vanish
26	fast	46	plan	66	watch

DESCRIPTOR

D66		D66		D66	
11	age	31	frequence	51	power
12	ancient	32	future	52	quantity
13	period	33	history	53	science
14	behavior	34	instance	54	sensation
15	calendar	35	interval	55	speed
16	clock	36	journal	56	sequence
21	illusion	41	last	61	sudden
22	dimension	42	modern	62	theory
23	duration	43	moment	63	timing
24	entropy	44	myth	64	travel
25	experience	45	observer	65	velocity
26	first	46	paradox	66	zone

Agent Evaluation Form

1. Name

b. Profile

2. Personality

a. Motivation

☐ ☐ Pushed (+3d)

b. Flaw

🔒

☐ Indulged

3. Approaches and Abilities

a. Approaches
Rate on a scale of 0 to 4 (0=insignificant ... 4=expert)
Push: +2d but gain 1 Notice (once per Action)

Focused	Forceful	Swift	Subtle	Bold	Clever
☐	☐	☐	☐	☐	☐
☐ ☐	☐ ☐	☐ ☐	☐ ☐	☐ ☐	☐ ☐
reduces Excess	reduces Ineffectiveness	reduces Delay	reduces Exposure	reduces Confusion	reduces Waste

b. Abilities

4. Scars

Scar	Effect	
		☐ Permanent
		☐ Permanent
		☐ Permanent
		☐ Permanent

5. Notes

☐ Retired

☐ Broken

☐ Missing in Action

☐ Absent without leave

Actions: Roll Pool of d6 and keep the highest rolled number.

⚀ ⚁ ⚂ Failure ⚃ ⚄ Partial Success ⚅ Success (multiple = Critical)

Case Report

1. Case Number	a. Site	b. Singularity

2. Inciting Incident

3. Suspects

1	2	3

4. Clues   When **creating an aspect**, connect suspect with clue
Only one suspect can be connected to any clue

11 / 12	13 / 14	15 / 16
21 / 22	23 / 24	25 / 26
31 / 32	33 / 34	35 / 36
41 / 42	43 / 44	45 / 46
51 / 52	53 / 54	55 / 56
61 / 62	63 / 64	65 / 66

5. Conclusions   To draw conclusion: Roll d6 + any number of clues from same suspect >= 7
On success: Connect clues to conclusion; On failure: remove one clue and connection

a. Effect	b. Downside

c. Motivation	d. Appearance

6. Main Locations

1	2	3

7. Other Locations

1	
2	
3	
4	
5	
6	

8. Hazards

	a. Demeanor	b. Name	c. Resistance	d. Fortitude
1				
2				
3				
4				
5				
6				
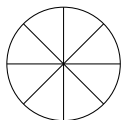
9. Notice

Scene Complication:

Roll d6+Notice; if >= 7 add Complication

· Alter: Change / Introduce Aspects

· Interrupt: Introduce Danger / Problem

Starting Scene:

· Purpose: Why?

· Location: Where?

· People: Who?

· Hazards: What?