I'm not a robot



Blades in the dark pdf

```
May the games be with youFollowing Doom's revelatory reboot in 2016 and its 2020 sequel, Doom: The Dark Ages is doing exactly what it needs to: getting focused, and getting a lil' weird with its dramatic shift in setting and its emphasis on toe-to-toe demon punch-outs, it looks like a hard left turn for the series. Nightreign isn't the broad
open invitation to new fans that Elden Ring was — though the chance to tag along with friends will certainly attract some new players. Instead, it's a love letter to the fans who are looking for a fresh way to experience the game's mechanics with many challenging twists. A first-person, narrative-driven cozy horror puzzle game full of eccentric weirdos
and friendly monsters, The Midnight Walk looks like a stop-motion film in part because the game's characters, monsters, and environments are composed of actual physical materials. Teenage Mutant Ninja Turtles: Tactical TakedownAs the name implies, Tactical TakedownAs the name implies, Tactical TakedownAs the name implies, Tactical TakedownAs the name implies.
classic part of TMNT adaptations. It comes from Strange Scaffold, developer of tons of indie favorites here at Polygon, from Clickolding to I Am Your Beast to El Paso, Elsewhere. An Evil Hat Productions Publication www.evilhat.com • [email protected] @EvilHatOfficial on Twitter facebook.com/EvilHatProductions In association with One Seven
Design www.onesevendesign.com • [email protected] @john harper on Twitter Blades in the Dark Copyright © 2017 John Harper. All rights reserved. First published in 2017 by Evil Hat Productions, LLC. 10125 Colesville Rd #318, Silver Spring MD 20901Evil Hat Productions and the Evil Hat Productions and the Evil Hat Productions, LLC.
All rights reserved. Evil Hat product number: EHP0030 Digital Release, March 28, 2017. v8.2 Printed in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior express permission of the
publisher. That said, if you're doing it for personal use, go right ahead. For those working at a copy shop, this means the person standing at your counter can make copies of this thing. This is "express permission." Carry on. This book was produced using Adobe Creative Suite. Typefaces: Minion Pro, Kirsty, Ugly Qua. CREDITS John HarperGame
 Design, Writing, Layout, Art, and CartographyStras Acimovic Sean Nittner Consulting Designer Developmental Editor Additional Material by Stras Acimovic, Vandel J. Arden, Duamn Figueroa, Dylan Green, Sean Nittner Consulting Designer Developmental Editor Additional Material by Stras Acimovic, Vandel J. Arden, Duamn Figueroa, Dylan Green, Sean Nittner, and Andrew Shields Fred HicksDirector of Operations for Evil Hat Sean Nittner Director of Projects for Evil Hat Carrie Harris
Marketing Manager for Evil Hat Chris Hanrahan Business Development for Evil Hat Karen Twelves Copy Editor Rita Tatum IndexerVisit the website for character sheets and other game materials www.bladesinthedark.comTHANKSAdam Koebel, Adam Minnie, Alex Crossley, Andrew Shields, Anthony Turner, Astevni, Blake Hutchins, Brandon Amancio
Brandon Hilliard, Brendan Adkins, Chris Bennett, Clinton Dreisbach, Daniel Levine, Dave Turner, Duamn Figueroa, Ed Ouellette, EricLevanduski, Fred Hicks, Greg Stolze, J.P. Glover, Jack Conte, James Stuart, Jared Sorensen, Jason Morningstar, Jeannie Harper, John Tynes, Johnstone Metzger, Jonathan Tweet, Jonathan Walton, Josephe Vandel, Kelsa,
Kieran Magill, Kim Dachtler, Kira Magrann, Larissa Barth, Leonard Balsera, Les Hilliard, Luke Crane, Mark Diaz Truman, MarkGriffin, Matthew Gagan, Michael Prescott, Mike Pureka, Nadja Otikor, Nathan Roberts, Neil Smith, Oliver Granger, Paul, Paul Riddle, Peter Adkison, Rachael Storey Burke, Rachel Martin, Rachel Walton, Radek
Drozdalski, Rob Donoghue, RobinLaws, Sage LaTorra, Sara Williamson, Steve Sechi, St
Blue, Andrew Shields, ArneJamtgaard, Aske Lindved, Ben Scerri, Benjamin Liepis, Brian Pullam, Bryan Lotz, C.R. Harper, Carl Leonardsson, Carsten Bärmann, Chris Pipinou, Christopher Slifer, Craig Reeder, Daniele Di Rubbo, David Barrena, Haakon Olav Thunestvedt, Jack Shear, Jamer P., Jamie Collette, Jason Kottler, Jason Fuckett, Jens Pullam, Bryan Lotz, C.R. Harper, Carl Leonardsson, Carsten Bärmann, Chris Pipinou, Christopher Slifer, Craig Reeder, Daniele Di Rubbo, David Barrena, Haakon Olav Thunestvedt, Jack Shear, Jamer P., Jamie Collette, Jason Fuckett, Jens Pullam, Bryan Lotz, C.R. Harper, Carl Leonardsson, Carsten Bärmann, Chris Pipinou, Christopher Slifer, Jason Fuckett, Jens Pullam, Bryan Lotz, C.R. Harper, Carl Leonardsson, Carsten Bärmann, Chris Pipinou, Christopher Slifer, Jason Fuckett, Jens Pullam, Bryan Lotz, C.R. Harper, Carl Leonardsson, Carsten Bärmann, Chris Pipinou, Christopher Slifer, Carl Leonardsson, Carsten Barrena, Carl Leonardsson, Carl Leonardsson, Carsten Barrena, Carl Leonardsson, Carsten Barrena, Carl Leonardsson, 
Brandmeier, Joerg Mintel, Johan Nilsson, John Dornberger, Faul Drussel, Rouser Voko, S. C. Israel, Slade, SlyBebop, Stefan Struck, StrasAcimovic, Troy Ellis, Wojciech "Onslo" Chelstowski, Zanakai, Zeke Mystique. My
fellow "thiefy game" designers: Vincent Baker, Will Hindmarch, Harvey Smith, and Matt Snyder. The cataclysmic three: Allison Arth, Keith Anderson, and Mike Standish. Thanksfor destroying the world. The original scoundrels: Ryan Dunleavy, Dylan Green, Zane Mankowski, and EdOuellette. This game design wouldn't have survived without you. The
dynamic duo: Stras Acimovic and Sean Nittner. You made this game so much better than I could have alone. Thank you so much for your insight and friendship. ACKNOWLEDGMENTSSeveral designs influenced Blades in the Dark in various ways. This game would notexist without them. Apocalypse World, by D. Vincent Baker and Stars Without
 Number and Other Dust, by Meguey Baker. Dogs in the Vineyard and Kevin Crawford. The Sundered Land by D. Vincent Baker. Night Witches, by Jason Morningstar. The Shadow of Yesterday, by Clinton Talislanta, by Stephan Michael Sechi. Dreisbach. Fate, by Rob Donoghue, Fred Hicks, The Burning Wheel and Mouse Guard, by Leonard Balsera, et
al.Luke Crane, et al. Thief (series) and Dishonored (series), by Dream Askew, Monsterhearts, and The Harvey Smith, et al.Quiet Year, by Avery Alder. Fallout: New Vegas, by Josh Sawyer, JohnThou Art But a Warrior, by Anna Kreider. R. Gonzalez, Charles Staples, et al.Bliss Stage and Polaris, by Ben Lehman.contentsTHE BASICS 1 GATHERING
INFORMATION..... 36 EXAMPLE OF PLAY.
                                                                                                                                                              41The Setting
                                                                                                                                                                                                                 ..1 COIN & STASH
                                                                                                                                                                                                                                                            42The Players.
                                                                                                                                                                                                                                                                                                                                                        44The Characters.
                                              ..44Th e Crew
                                                                                                                                                    ..44The Game Master
                                                                                                                                                                                                                                                      .44Playing A Session
                                                                                         4 Claims
                                                                                                                                                                                                                                     48Making The Game Your Own.
                                                                                                                                         .46What You Need To Play
                                                                                                                                                                                          4 ADVANCEMENT
                                                                                                                                                                                                                                                                                                                                                                                     49THE CORE
Status
                                     .45Touchstones
                                                                                                                                                                                                                                                 7The Game Structure..
SYSTEM.
                           6 Changing Playbooks Or Crew Type....49The Conversation.
                                                                                                                          .6Judgment Calls
                                                                                                                                                                           .6 CHARACTERS 51Rolling The Dice.
                                                                                                                                                                                                                                                                                                  8 CHARACTER CREATION.
                                                                                                                                                                                                                                                                                                                                           52 Character Creation Summary
ATTRIBUTES.
                                                                                                                      61STRESS & TRAUMA
                                                                                                                                                                 13 HOUND.
                                                                                                                                                                                                            65 LEECH
                                                                                                                                                                   85 STANDARD ITEMS
                                                                                                                                                                                                              88EFFECT
                                                                                                                                                                                                                                                                                                         27SETTING POSITION & EFFECT 29CONSEQUENCES & HARM
ROLL
                             18 SPIDER
                                                                         81Action Roll Summary
                                                                                                                                                                                                                                                        24Consequences
ARMOR.
                                                                                                                 34THE CREW 91 HOW TO PLAY 161CREW CREATION.
                                                                                                                                                                                                    92 Fiction-First Gaming.
                                                                                                                                                                                                                                                  161Crew Upgrades.
                                                                                                                                                                                                                                 167 There's Always A Consequence...
Choose An Action.
                                 166Cohort Harm & Healing
                                                                                  .97 The Purpose Of Dangers & Stress.... 166Crew Creation Summary
                                                                                                                                                                                                                                                                                                                             100 Failing Gracefully
                                                                              104 Abstraction Vs. Details
 Precedents
 173 Hunt.
                                                                                             116 Prowl.
179 Tinker.
                                                   180PLANNING & ENGAGEMENT... 127 Wreck
                                                                                                                                                181The Detail
                                                                                                                                                                                                 127Item Loadouts
                                                                                                                                                                                                                                                                                             182Engagement Roll
                                                                                                                                                                                                                                                                                                                                              128Linked Plans
GAME 187Flashbacks
                                                          132Giving Up On A Score.
                                                                                                                                                    187 GM ACTIONS
                                                                                                                                                                                                188TEAMWORK.
                                                                                                                                                                                                                                                                                                                               194EXAMPLE SCORE
                                                                                                                                                                                                                                                                                                                                                                          137 GM BAD HABITS.
                                                                                                                                                                                                                                          134 GM PRINCIPLES
                                                                                                                                                                                                                                                                                     193 GM BEST PRACTICES
STARTING THE GAME
                                                                                                          . 204 THE DARK FUTURE
                                                                                                                                                                                                . 146HEAT
                                                                                                                                                                                                                                                                                                                                                                           149 The Unquiet Dead.
                                                                                             210DOWNTIME ACTIVITIES.
210ENTANGLEMENTS
                                           150 Devils
                                                                                                                                                                                                                                                                                     211Stress Relief
                                                                                                                                                                                                                                                                                                                                                                                         211Indulging Your
                                                                            212DOWNTIME ACTIVITIES Summoned Horrors
                                                                                                                                                                                                                                                   158Downtime Activities Summary.
                                                                                                                                                                                                                                                                                                . 159Spirit Characters
Vice.
                                                                                                                                                         213IN PLAY
                                                                                                                                                                                                                                                                                                                                                  213 Coalridge
                                                                                                                                                                                                                                                                                                                               220 Nightmarket.
264GHOST.
                                                                                                                                                                                                                                                                                                                                                                                 272RITUALS.
222 Silkshore.
                                                                                                                                                      276CRAFTING.
                                                                                                                                                                                                                                                                                                                                                   227 OVERHEARD IN DUSKWALL... 280Sample Gadgets &
                                                  274Sample Rituals
                                                                                                                                                                                                                                                                                                   226Sample Special Formulas.
                   .. 227 FACTIONS
                                                                                                                                                             299 STREETS
Special Plans.....
                                                                 283Crafting Example
304Tweaking What's There
                                                                                                                                            233ADVANCED ABILITIES THE SHATTERED ISLES 308& PERMISSIONS
                                                                                                                                                                                                                                                                                                                                            239Lights In The Darkness
                              235 INDEX
Echoes.
 Seasons..
                                                                                                                                                    2621theCHAPTER1 basicsTHE GAMEBlades in the Dark is a game about a group of daring scoundrels building acriminal enterprise on the haunted streets of an industrial-fantasy city. There are heists, chases, escapes,
dangerous bargains, bloody skirmishes, deceptions, betrayals, victories, and deaths. We play to find out if the fledgling crew can thrive amidst the teeming threats ofrival gangs, powerful noble families, vengeful ghosts, the Bluecoats of the cityWatch, and the siren song of the scoundrels' own vices. THE SETTINGThe game takes place in the cold, foggy
city of Doskvol (aka Duskwall or "theDusk"). It's industrial in its development. Imagine a world like ours during thesecond industrial revolution of the 1870s—there are trains, steam-boats, printingpresses, simple electrical technology, carriages, and the black smog of chimneysmoke everywhere. Doskvol is something like a mashup of Venice, London,
and Prague. It's crowded with row-houses, twisting streets, and criss-crossed withhundreds of little waterways and bridges. The city is also a fantasy. The world is in perpetual darkness and haunted byghosts—a result of the cataclysm that shattered the sun and broke the Gatesof Death a thousand years ago. The cities of the empire are each encircled
bycrackling lightning towers to keep out the vengeful spirits and twisted horrorsof the deathlands. To power these massive demonic terrors upon the ink-dark Void Sea. You're in a haunted Victorian-era city trapped inside a
wall of lightning poweredby demon blood. 11 The point of all this is to create a pressure-cooker environment for our criminal 2 escapades. Traveling outside the lightning barrier is a very bad idea, so it's impractical to "leave town and wait for the heat to die down" after you pull off a score. Everything the players choose to do has consequences for
their characters and shifts the balance of power around in the city—driving the action for a sandbox style of roleplaying game. For a full guide to Doskvol, see page 237. THE BASICS THE PLAYERS Each player creates a character and works with the other players to create the crew to which their characters belong. Each player strives to bring their
character to life as an interesting, daring scoundrel who reaches boldly beyond their current safety and means. This is the players' core responsibility: they engage with the premise of the game, seeking out interesting opportunities for crime in the haunted city—taking big risks against powerful foes and sending their characters into danger. The
players work together with the Game Master to establish the tone and style of the game by making judgment calls about the mechanics, dice, and consequences of actions. The players take responsibility as co-authors of the game by making judgment calls about the mechanics, dice, and consequences of actions. The players take responsibility as co-authors of the game by making judgment calls about the mechanics, dice, and consequences of actions.
crew from a ragtag group of poor independents to a serious criminal organization with established turf. They do this by taking illegal jobs from clients, planning their enemies, and trying to stay one step ahead of the law. There are several character types to choose from, each representing a
different style of scoundrel: Cutters are intimidating fighters. Lurks are stealthy infiltrators. Hounds are devious masterminds. Whispers are arcane adepts. Leeches are tinkerers, alchemists, and saboteurs. Character types aren't unique. You can mix and match, or play
a crew that is all of one type. It's up to you. For more, see Character Creation, page 51. THE CREW In addition to creating scoundrel characters, you'll also create the crew by choosing which type of criminal enterprise you're interested in exploring. The crew gets its own "character sheet," just like a player character. Assassins are killers for hire
Hawkers sell illegal products. A Cult serves a forgotten god. Smugglers transport contraband. Bravos are thieves and extortionists. Shadows are thieves and spies. The crew type isn't restrictive (you can pursue a variety of activities); it's there to help focus the game play. For more on crews, see page 91.1THE GAME MASTER OVERVIEWThe GM
establishes the dynamic world around the characters, especially thecorrupt and wicked rulers of the city and the violent and desperate criminalunderworld. The GM plays all the non-player characters in the world by givingeach one a concrete desire and preferred method of action. The GM plays all the non-player characters in the world by givingeach one a concrete desire and preferred method of action. The GM plays all the non-player characters in the world by givingeach one a concrete desire and preferred method of action. The GM plays all the non-player characters in the world by givingeach one a concrete desire and preferred method of action. The GM plays all the non-player characters in the world by givingeach one a concrete desire and preferred method of action. The GM plays all the non-player characters in the world by givingeach one a concrete desire and preferred method of action.
toward theinteresting elements of play. The GM isn't in charge of the story and doesn'thave to plan events ahead of time. They present interesting opportunities to theplayers, then follow the chain of action and consequences wherever they lead. For more, see Running the Game, page 187. PLAYING A SESSIONSO, what's it like to play? A session of
Blades in the Dark is like an episode of a TVshow. There are one or two main events, plus maybe some side-story elements, which all fit into an ongoing series. A session, the group. During a session, the group. During a session, the group. During a session, the group of scoundrels works together to choose a criminal score to
accomplish (either by getting a job from an NPC or by creating their ownoperation), then they make a few dice rolls to jump into the action of the scorein progress. The PCs take actions, suffer consequences, and finish the operation(succeed or fail). Then the crew has downtime, during which they recover, pursueside-projects, and indulge their vices
 After downtime, the players once againlook for a new opportunity or create their own goals and pursuits, and we playto find out what happens next. A given game session is typically one score and the following downtime, plusexploration and discovery of a new opportunity. As your group gets more familiar with the game, you might be able to pack
more into a session, even doing twoscores in an evening of play. After a dozen sessions or so, you might decide to have a break in the flow of thestory and start up a "season two" series—possibly with a slightly different castof characters and a new starting situation. BEFORE YOU STARTRead this book once through. You won't immediately understand
everything untilyou see it play. You won't get all the rules right the first time. That's fine; the rules willmake more sense when you read them again after you playyou'll get better until everything is second nature. You might be the only person in the
game group that's read the book—that's fine, too, but then it's on you to convey everything to the other players, so that's job you're taking on. You can send everyone the link to the Player Kit PDF onbladesinthedark.com, if players want to look at it ahead of time. 3THE BASICS1 What the other players will need to do, though, is buy into the idea of
the game. 4 Tell them it's a game about daring scoundrels in a haunted industrial-fantasy city. Mention a few touchstones that they're familiar with (see the list below). "It's kind of like Peaky Blinders, but there's also some weird magical stuff and ghosts." If their eyes haven't lit up yet, maybe this game isn't going to click with them. That's fine. You
can always play a different game with that person some other time. You want to have full buy-in from your players. Read through the Starting Situation again (page 204) and get a good handle on the important factions involved, what they want, who runs them. Or, feel free to make up your own starting situation—just enough to throw the group into
some media touchstones you can use to relate the game to stuff with which they're already familiar. TV: Peaky Blinders, by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire, by David Simon et al. Spartacus (particularly season two) by Steven Knight et al. The Wire al. Spartacus (particularly season two) by Steven Knight et al. The Wire al. Spartacus (particularly season two) by Steven Knight et al. The Wire al. Spartacus (particularly season two) by Steven Knight et al. The Wire al. Spartacus (particularly season two) by Steven Knight et al. The Wire al. Spartacus (particularly season two) by Steven Knight et al. The Wire al. Spartacus (particularly season two) by Steven Knight et al. Spartacus (particularly season two) by Steven Knight et al. Spartacus (particularly season two) by Steven Knight et al. Spartacus (particularly season two) by Steven Knight et 
by Steven Brust. The stories of Fafhrd and the Grey Mouser, by Fritz Leiber. The Lies of Locke Lamora, by Scott Lynch. Best Served Cold, by Joe Abercrombie. Video Games: Thief: The Dark Project and its sequels, by Looking Glass Studios. The Dishonored series, by Arkane Studios. Bloodborne by Hidetaka Miyazaki and From Software. Films:
of six-sided dice. At least six. for notes and sketches. Pencils and Printed copies of the character markers, and Beverages and snacks are nice. It's a reference sheets + maps (available at social event, after all. bladesinthedark.com).1MAKING THE GAME YOUR OWN OVERVIEWRoleplaying is, at its essence, an expressive act
Everything in this book exists help you and your friends express yourselves by creating collaborative socialfiction about a crew of daring scoundrels. You have interesting things to say, and it's my job to tell you exactly what to say
abouteverything. Some elements of the game setting are meant to emerge in play, as an actof discovery and creative interpretation. I don't come right out and tell youeverything about the nature of ghosts, for example. There are several possible concepts, from which you are free to pick and choose as you go along—making the game your own as you
do. Once this game is in play, it's yours and yoursalone. You're not beholden to anyone. This book is a distillation of best practices and useful elements. It's one leg of thetripod that forms the basis for successful play: The book, your group, and theonline community. Roleplaying is a social and performative art form, and as such, it benefits greatly from
recorded videos of play and active online communities of discussion. If something about the game feels elusive to you, jump on YouTubeand watch another group do it and maybe that will make it click. We all learnin different ways. This text is most useful for people who learn by reading. Theonline communities are good for people who learn by
discussion. And videosare good for more auditory or social learners. Visit bladesinthedark.com for links to the online community and videos ofactual play. 5THE BASICS1 the core system 6 THE CONVERSATION A roleplaying game is a conversation between the GM and the players, punctuated by dice rolls to inject uncertainty and surprising turns.
The GM presents the fictional situation in which the players determine the actions of the mechanics then change the situation. The GM and the players together judge how the game systems are engaged. The outcomes of the mechanics then change the situation. The GM and the players together judge how the game systems are engaged.
new situations, new actions, new judgments, new judgments, new rolls—creating an ongoing fiction and building "the story" of the game, organically, from a series of discrete moments. No one is in charge of the story is what happens as a result of the situation presented by the GM, the actions the characters take, the outcomes of the mechanics, and the
consequences that result. The story emerges from the unpredictable collision of all of these elements. You play to find out what the story will be. JUDGMENT CALLS Since roleplaying is a collaborative, expressive act, not a purely strategic endeavor, you'll need to make judgment calls. By making these choices, the game group together establishes a
style, tone, and form of fiction unique to their instance of play. Blades in the Dark is designed to bring these judgment calls to the forefront and make them explicit tools of the game. When you play, you'll make several key judgment calls. Everyone contributes, but either the players or the GM gets final say for each: Which actions are reasonable as a
solution to a problem? Can this person be swayed? Must we get out the tools and tinker with this old rusty lock, or could it also be quietly finessed? The players have final say. How dangerous and how effective is a given action in this circumstance? How risky is this? Can this person be swayed very little or a whole lot? The GM has final say. Which
consequences are inflicted to manifest the dangers in a given circumstance? Does this fall from the roof break your leg? Do the Bluecoats merely become suspicious or do they already have you trapped? The GM has final say. Does this situation call for a dice roll, and which one? Is your scoundrel in position to make an action roll or must they first
make a resistance roll to gain initiative? The GM has final say. Which events in the story match the experience triggers for character and crew advancement? Did you express your character and crew advancement.
the Dark. You'll say something about the world and the characters, about crime fiction, and even about the human condition. What will you say? There's only one way to find out.ROLLING THE DICE 1THE CORE SYSTEM 7Blades in the Dark uses six-sided dice. You roll several at once and read thesingle highest result. If the highest die is a 6, it's a full
success—things go well. If you roll more than one 6, it's a critical success—you gain some additional advantage. If the highest die is a 4 or 5, that's a partial success—you do what you were trying to do, but there are consequences: trouble, harm, reduced effect, etc. If the highest die is 1-3, it's a bad outcome. Things go poorly. You probably don't
achieve your goal and you suffer complications, too. If you ever need to roll but you have zero (or negative) dice, roll two dice and takethe single lowest result. You can't roll a critical when you refirst learning the game, you can always "collapse" back down
by making partial success crop up again and again. Thisis a good thing! Trouble is where the fun of the game happens. To create a dice pool for a roll, you'll usuallyend up with one to four dice. Even one die is pretty good in this game—a
50%chance of success. The most common traits you'll use are the action ratings ofthe player characters. A player might roll dice for their Skirmish action roll. When a PC attempts an action that's dangerous or troublesome, you
 make an action roll to find out how it goes. Action rolls and their effects and consequences drive most of the game. See page 18.Downtime roll. When the PCs are at their leisure after a job, they can perform downtime roll. When the PCs are at their leisure after a job, they can perform downtime roll. The GM can make
fortune roll to disclaim decision making and leave something up to chance. How much does the plague spread? How much evidence is burned before the Bluecoats kick in the door? See page 34.Resistance roll. A player can make a resistance roll when their character suffers a consequence they don't like. The roll tells us how
much stress their character suffers to reduce the severity of a consequence. When you resist that "Broken Leg" harm, you take some stress and now it's only a "Sprained Ankle" instead. See page 32.THE BASICS1 THE GAME STRUCTURE Blades in the Dark has a structure to play, with four parts (see the diagram at right). By default, the game is in
free play—characters talk to each other, they go places, they do things, they make rolls as needed. When the group is ready, they choose a target for their next criminal operation starts) and then the game shifts into the score
phase. See page 125 for more details. During the score, the PCs engage the target—they make rolls, overcome obstacles, call for flashbacks, and complete the operation (successfully or not). When the score is finished, the game shifts into the downtime phase. During the downtime phase, the GM engages the systems for payoff, heat, and
entanglements, to determine all the fallout from the score. Then the PCs each get their downtime activities, such as indulging their vice to remove stress or working on a long-term project. See page 145 for details on downtime activities are complete, the game returns to free play and the cycle starts over again. The phases are
a conceptual model to help you organize the game. They're not meant to be rigid structures that restrict your options (this is why they're presented as amorphous blobs of ink without hard edges). Think of the phases as a menu of options to fit whatever it is you're trying to accomplish in play. Each phase suits a different goal. During free play, the
game is very fluid—you can easily skim past several events in a quick montage; characters can disperse in time and space, doing various things as they please. When you shift into the score phase, everyone leans forward and knows that it's time to focus and get the job done. The camera zooms down into the action, obstacle to obstacle, as each
challenge is faced. The players use flashbacks to elide time and establish previously unseen preparations. Then when the score is over and you shift to downtime, the pressure's off. The PCs are safe and can enjoy a brief respite from danger to recover and regroup before they jump back into the cycle of play again. 81 free play THE GAME
STRUCTURE Character Scenes Actions & Consequences Gather Information Choose a Plan downtime Activities Return to Free Play Engagement Roll scoreActions & Consequences Flashbacks 91 actions 82 actions 92 actions
game that the player characters use Consort to overcome obstacles (see the list at right). Finesse Hunt Each action has a rating (from zero to 4) that tells you how many Prowl dice to roll when your Study character performs that action.
 based on the type of person they Survey are. Maybe your character is good at Command because they Sway have a scary stillness to them, while another character barks Tinker orders and intimidates people with their military bearing. Wreck You choose which action to perform to overcome an obstacle, by describing what your character does.
Actions that are poorly suited to the situation may be less effective and may put the character in more danger, but they can still be attempted. Usually, when you perform an action, you'll make an action roll to see how it turns out. ACTION ROLL You make an action roll when your character does something potentially dangerous or troublesome. The
possible results of the action roll depend on your character's position. There are three positions: controlled, risky, and desperate position, the consequences can be severe. If you're in a controlled position, the possible consequences are less serious. If you're in a desperate position, the possible consequences are less serious. If you're in a desperate position, the possible consequences are less serious.
position for most actions. For details on Action Rolls, see page 18. If there's no danger or trouble at hand, you don't make an action roll. You might make a fortune roll (page 34) or a downtime roll (page 153) or the GM will simply say yes—and you accomplish your goal. ATTRIBUTE RATINGS Insight Prowess There are three attributes in the game
system that the player Resolve characters use to resist bad consequences: Insight, Prowess, and Resolve. Each attribute has a rating (from zero to 4) that tells you how many dice to roll when you use that attribute (see the examples, at right). The morest to the number of dots in the first column under that attribute (see the examples, at right).
well-rounded your character is with a particular set of actions, the better their attribute rating. 101RESISTANCE ROLL ACTIONS & ATTRIBUTESEach attribute resists a different type of danger. If you get stabbed, for example, you resist physical harm with your Prowess rating. Resistance rolls always succeed—you diminish or deflect the bad result—
but the better your roll, theless stress it costs to reduce or avoid the danger. When the enemy has a big advantage, you'll need to make a resistance roll before you can strike. You need to make a resistance roll to keep hold of your blade if you
want to attack her. Or perhaps you face apowerful ghost and attempt to Attune with it to control its actions. But beforeyou can make your own roll, you must resist possession from the spirit. The GM judges the threat level of the enemies and uses these "preemptive" resistance rolls as needed to reflect the capabilities of especially dangerous foes. For
details on Resistance Rolls, see page 32.example action & attribute rating is 1 (the first study column of dots). survey tinker They also have Prowl 1 and Skirmish 2. Their Prowess attribute rating is 2.prowess finesse prowl skirmish wreckresolve
attune command consort sway 111stress & trauma STRESS & TRAUMASTRESSPlayer characters in Blades in the Dark have a special reserve of fortitude andluck called stress. When they suffer a consequence that they don't want to accept, they can take stress instead. The result of the resistance roll (see page 32) determines how much stress in the Dark have a special reserve of fortitude andluck called stress.
costs to avoid a bad outcome. During a knife fight, Daniel's character, Cross, gets stabbed in the chest. Daniel marks off 4 stress and describes how Cross survives. The GM rules that the harm is reduced by the
resistance roll, but not avoided entirely. Cross suffers level 2 harm ("Chest Wound") instead of level 3 harm ("Punctured Lung"). PUSHING YOURSELFYou can use stress to push yourself for greater performance. For each bonus youchoose below, take 2 stress (each can be chosen once for a given action): Add +1d to your roll. (This may be used for an
action roll or downtime roll or any other kind of roll where extra effort would help you)Add +1 level to your effect, page 24.) Take action when you're incapacitated. (See Consequences, page 30) The ability to push yourself for +1d means you effectively have at least 1d inevery action as long as you have stress to burn. Even 1d gives you a
50/50 chanceof success. This is the core "scoundrel's luck" in the game system. Even whenyou're in a bad spot, trying to do something for which you have no experienceor training, you can dig deep and give yourself a chance. (A much better chancethan rolling 2d and taking the lowest when you have zero dots.) It's important to remember this! Some
players tend to forget and dismiss actionsfor which they have zero dots. "Nah, I can't do that. I don't have to roll 2d and take the worst. Ugh." As long as you have stress box, they suffer a level of trauma. When youtake trauma, circle
one of your trauma conditions like Cold, Reckless, Unstable, etc. They're all described on the next page. When you suffer trauma, you're taken out of action. You're taken out of action. You're taken out of the current conflict, only to come back later, shakenand drained. When you return, you have zero stress and your vice has beensatisfied for the
next downtime (see Vice on page 156). 13THE BASICS1 Trauma conditions are permanent. Your character acquires the new personality quirk indicated by the condition, your character cannot continue as a daring scoundrel. You must retire them to a different
life or send them to prison to take the fall for the crew's wanted level. (See Retirement, page 43 and Incarceration, page 148). trauma conditions Cold: You're not moved by emotional appeals or social bonds. Haunted: You're often lost in reverie, reliving past horrors, seeing things. Obsessed: You're enthralled by one thing: an activity, a person, an
ideology. Paranoid: You imagine danger everywhere; you can't trust others. Reckless: You have little regard for your own safety or best interests. Soft: You can instantly rage, or fall into despair, act impulsively, or freeze up. Vicious: You seek out
opportunities to hurt people, even for no good reason. You can play your trauma conditions as much or as little as you like. They can totally transform your character's persona or have only a small impact—it's up to you. If you do play them strongly, though, allowing a trauma condition to complicate your character's life, you earn xp for it. (See
Advancement, page 48.) STRESS & THE SUPERNATURAL A close encounter with a spirit or demon is a harrowing experience. By default, the standard effect is to either paralyze a person with fear or panic them into fleeing from its presence. A PC can choose to freeze up or flee or make a resistance roll with Resolve to ignore the effect. Characters
with lots of exposure to spirits, such as Whispers, Rail Jacks, and occultists become less susceptible and only face fear or panic from exceptionally powerful entities. Being possessed by a spirit inflicts a level of trauma, it can no longer sustain its life. The possessing
spirit must either bond with the corpse (becoming a vampire) or abandon it and seek out a new host. Mind-bending horrors (such as the physical manifestation of a forgotten god) may have additional effects on sight (in addition to causing viewers to freeze up or flee). You may choose to resist them, too, as normal. When you behold the glorious horror
of the Cloud of Woe, you stand frozen in place as it envelops you, and you crave to drink deeply from its dark essence. 141 progress clocks PROGRESS CLOCKSA progress clock when you need to track ongoing effort against an obstacle or the approach of impending trouble
Sneaking into the Bluecoat Watch tower? Make a clock to track the alert level of the patrolling guards. When the PCs suffer consequences from partial successes or missed rolls, fill in segments on the clock until the alarm is raised. Generally, the more complex the problem, the more segments inthe progress clock. A complex obstacle is a 4-segment
clock. A more complicated obstacle is a 6-clock. A daunting obstacle is an 8-segment clock. The effect level of an action or circumstance is used to tick a clock so it reflects the fictional situation. If the PCs are making a lot of progress, the clock should beticked a lot. This comes
create a clock, make it about the obstacle, not the method. The clocksfor an infiltration should be "Interior Patrols" and "The Tower," not "Sneak Pastthe Guards" or "Climb the Tower," not the method. The clocksfor an infiltration should be "Interior Patrols" and the tower are the obstacles—the PCs can attempt to overcome them in a variety of ways. Complex enemy threats can be broken into several "layers,
each with its ownprogress clock. For example, the Lampblacks' HQ might have a "PerimeterSecurity" clock, and a "Bazso's Office Security" clock, and a "Bazso's Office Security
reflects the fictional situation, so thegroup can gauge how they're doing. A clock is like a speedometer in a car. Itshows the speed of the vehicle—it doesn't determine the speed simple obstaclesNot every situation and obstacle requires a clock. Use clocks when a situation is complex or layered and you need to track something over time-
otherwise, resolve the result of an action with a single roll. Examples of progress clocks follow. This is not an exhaustive list. Use them asyou see fit! 15THE BASICS1 danger clocks The GM can use a clock to represent a progressive danger, like suspicion growing during a seduction, the proximity of pursuers in a chase, or the alert level of guards on the suspicion growing during a seduction growing during growing during growing during growing during growing 
patrol. In this case, when a complication occurs, the GM ticks one, two, or three segments on the clock, depending on the consequence level. When the danger comes to fruition—the guards hunt down the intruders, activate an alarm, release the hounds, etc. (See Consequences, page 30.) racing clocks Create two opposed clocks to
represent a race. The PCs might have a progress clock called "Escape" while the Bluecoats have a clock called "Cornered and can't flee. If both complete at the same time, the PCs escape to their lair, but the hunting Bluecoats are outside! You can
also use racing clocks for an environmental hazard. Maybe the PCs are trying to complete the "Search" clock to find the lockbox on the sinking ship before the GM might make a linked clock called
some will tick it down. Once it fills, the revolution begins. A tug-of-war clock is also perfect for an ongoing turf war between two crews or factions. long-term projects will take a long time. A basic long-term project (like tinkering up a new designer drug
can be two, three, or even four clocks, representing all the phases of development, testing, and final complexity of the project is a good catch-all for dealing with any unusual player goal, 1PROGRESS CLOCKSincluding things that circumvent or
change elements of the mechanics or the setting. 17For example, by default in the game, trauma is permanent. But maybe a playerwants to work on a project where they create a device to draw traumatic spirit-energies into the ghost field, thus reducing a character's trauma and unleashing a storm of enraged ghosts in the area. It will be a long and
dangerous process to setup everything needed to begin and work on a project like this, but almost anythingcan be attempted as long as the group is interested and it seems feasible to everyone.faction clocksEach faction has a long-term goal (see the faction write-ups, starting on page 283). When the PCs have downtime (page 145), the GM ticks
Discuss known faction projects that they might aid orinterfere with, and also consider how a PC operation might affect the NPC clocks, whether the players intended it or not.PROGRESS CLOCKS IN PLAYInfiltrating Strangford HouseThe secundarily secundarily for the secret
maps and huntingmethods for his leviathan hunter ship—worth a small fortune tothe right buyer). The GM makes a 4-clock because it's a single house, not a sprawling estate—only a few suspicious events willrouse the whole place. During the operation,
Silver rolls to Prowl through thefirst floor and rolls a 4/5. She gets past, but the complication is a tick on the "Alert" clock. The GM ticks it once to represent the threat level of the kitchenstaff downstairs—they re not trained security, so limited effect is called for Later, when Cross rolls a 1-3 on a desperate action to sneak into Strangford's private suite,
the GM fills three segments—the Lord's bodyguards are Tier IVprofessionals and are experts at spotting trouble. This fills the clock! When Crosseases the door open, he's set upon by the first pair of bodyguards, while the othertwo attempt to hustle Strangford (and his precious book!) out the back way. Assaulting the Red Sashes The scoundrels attack
the lair of the Red Sashes, ina final showdown to see which group will survive control the drug market in Crow's Foot. The GMmakes a clock for the forces of each gang. As the PCs red pctake actions and suffer consequences, the GM ticks the sashes crewclocks to show the waning strength and morale of each side. When one side's clock is filled,
they've reached a breaking point—will they flee, surrender, orfall into a suicidal rage? THE BASICS1 action roll to see how it turns out. An action is challenging, we make an action roll to see how it turns out. An action roll to see how it turns out. An action roll to see how it turns out.
unless the PC is put to the test. If their action is something that we'd expect them to simply accomplish, then we don't make an action roll. Each game group will have their own ideas about what "challenging" means. This is good! It's something that establishes the tone and style of your Blades series. To make an action roll, we go through six steps. In
play, they flow together somewhat, but let's break each one down here for clarity. 1. The player states their goal for the action. 5. Add bonus dice. 6. The player rolls the dice and we judge the result. 1. the player states their
goal Your goal is the concrete outcome your character will achieve when they overcome the obstacle at hand. Maybe your goal is "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house, "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house, "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house, "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house, "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house, "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house, "I want to see who comes and goes at the house, "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house, "I want to see who comes and goes at the house," or it might be "I want to see who comes and goes at the house, "I want to see who comes and goes at the house, "I want to see who comes and goes at the house, "I want to see who comes and goes at the house, "I want to see who comes and goes at the house, "I want to see who comes and goes at the house, "I want to see who comes and go
or troublesome for the PC. Usually the character's goal is pretty obvious in context, but it's the GM's job to ask and clarify the goal when necessary. "You're punching him up so he'll do what you want?" 2. the player chooses the action rating The
player chooses which action rating to roll, following from what their character is doing on-screen. If you want to roll your Skirmish action, then get in a fight. If you want to roll your Command action, then order someone around. You can't roll a given action rating unless your character is presently performing that action in the fiction. There's
definitely some gray area here, where actions overlap and goals can be attempted with a variety of approaches. This is by design. If your goal is to hurt someone with violence, you might Command or Sway or Wreck. It's
the player's choice. See page 166 for more about choosing an action rating. 181 ACTION ROLL3, the gm sets the position for the roll. The position represents how dangerous or troublesome the action might be. There are three positions: controlled, risky, and desperate. To choose a position,
theGM looks at the profiles for the positions below and picks one that most closelymatches the situation at hand.positionscontrolled You have a golden opportunity. You're exploiting a dominant advantage. You're in serious trouble. You're
overreaching your capabilities. You're attempting a dangerous maneuver. By default, an action roll is risky. You wouldn't be rolling if there was no riskinvolved. If the situation seems more dangerous, make it desperate. If it seemsless dangerous, make it desperate. If it seemsless dangerous, make it desperate.
choice for your 20 game. More controlled action rolls mean generally safer and more dominant scoundrels. More desperate action rolls give the game a gritty, underdog kind of feel. There's no ironclad rule about how to choose positions. It's meant to be an expressive element of the game. Make the choice that feels right to you and the rest of the
group. If you're ever unsure about which position to pick, ask the other players. As a player, if you're angling for a particular position, ask the GM what you might do to get it, or ask them to clarify the situation to explain their choice. "It's risky? I was thinking it'd be controlled. I know this barkeep is supposed to be a tough old buzzard, but he's not a
real threat to me, is he?" "No, I think the danger is in the situation instead. You're out in the common room in front of everyone, ordering the barkeep to hand over the protection money that he's supposed to pay the Grinders. Who knows if someone in the room might decide to step up and play hero, or to get on the Grinders' good side? It's an
uncertain environment. Maybe if you confront the guy alone, that's more of a controlled position for you. Or maybe if you bring the gang with you and make a show of force in front of everyone." As GM, you have final say over the position for the roll, but explain and clarify things as needed, especially when you're starting out. By discussing the
position (and how it might be better or worse) you'll help everyone build a better view of the fictional situation in their minds' eye and get on the same page about the tone of the game. You'll also set precedents that the players can build on to make better decisions in the future. "Ah, so we got a controlled Consort roll when we wined and dined them
and showed them how friendly we are. Noted." 4. the gm sets the effect level is explained in detail in the next section, given the factors of the situation. Essentially, the effect level is explained in detail in the next section, starting on
page 24. The GM's choices for effect level and position can be strongly influenced by the player's choice of action rating. If a player wants to try to make a new friend by Wrecking something—well... maybe that's possible, but the GM wouldn't be crazy to say it's a desperate roll and probably limited effect. Seems like Consorting would be a lot better
for that. The players are always free to choose the action they perform, but that doesn't mean all actions should be equally risky or potent. 5. add bonus dice for your action roll (some special abilities might give you additional bonus dice). For one bonus dice, you can get assistance from a teammate. They take 1
stress, say how they help you, and give you +1d. See Teamwork, page 134. For another bonus die, you can either push yourself (take 2 stress) or you can accept a Devil's Bargain (you can't get dice for both, it's one or the other).1The Devil's Bargain THE DEVIL'S BARGAINPCs in Blades are reckless scoundrels addicted to destructive vices—they
don'talways act in their own best interests. To reflect this, the GM or any other playercan offer you a bonus die if you accept a Devil's Bargain. Common Devil's Bargainsinclude: Collateral damage, unintended harm. Sacrifice coin or an item. Betray a friend or loved one. Offend or anger a faction. Start and/or tick a troublesome clock. Add heat to the crew
from evidence or witnesses. Suffer harm. The Devil's Bargain occurs regardless of the outcome of the roll. You make thedeal, pay the price, and get the bonus die. There might not be an interesting Devil's Bargain in every situation. If one doesn't occur to anyone right away, that's fine. "I know our gang is savage—if we leave them alone here with the
hostages, who knows what they'll do. I'm gonna get all up in their faces and Command them to keep their slaggin' hands off." "Oooh, I have a Devil's Bargain. You can take +1d but you go too far with your intimidation and threats this time. I'm gonna start a new 4-clock called... "The Gang Fights Back' and tick it three times. Mess with them this hard
again, and you're gonna have a gang of savages on your ass." "Nice. I like it! Maybe I'll try to un-tick some of that clock in downtime..." Some players like to get a little fancy or creative with Devil's Bargains, using them to re-write a bit of the situation, create something new in the flow of thenarrative, or shine a spotlight on a character's weaknesses
 "Someone here is a member of your old platoon—the one you left for dead." "One of the cultists becomes obsessed with you." "Your character doesn't realize it, but one of the boats moored at the dock you're burning turns out to be your poor old uncle's eel-fishing boat." "Spending this much time during a meeting at a drug den... seems like you
would have to overindulge yourself here, yeah?"Don't push these bargains too hard if the player doesn't like this kind of narrativesleight-of-hand. It's fun for some and annoying for others. The Devil's Bargain is always a free choice. If you don't like one, just reject it (orsuggest how to alter it so you might consider taking it). You can always just
pushyourself for that bonus die instead. If it's ever needed, the GM has final say over which Devil's Bargains are valid. 21THE BASICS1 6. roll the dice and judge the result 22 Once the goal, action rating, position, and effect have been established, add any bonus dice and roll the dice pool to determine the outcome. (See the sets of possible outcomes
by position, on the next page.) The action roll does a lot of work for you. It tells you how well the character performs as well as how serious the consequences (on a 4/5), or it might just all go wrong (on a 1-3). On a 1-3,
it's up to the GM to decide if the PC's action has any effect or not, or if it even happens at all. Usually, the action to have some effect even on a 1-3 result. Oskarr Attunes to the demonic entity he found in the secret hold of the leviathan hunter
ship. The roll is a 1-3. The GM could say that Oskarr fails to Attune to the demonic power, and the backlash from the desperate failure manifests as psychic harm, level 3. But it would be much more interesting if the attunement happened, and Oskarr was confronted with this horrific entity, mind-to-mind, right? Oskarr touches the horrible will of that
ancient creature, and the twisting madness within it overwhelms him. He suffers level 3 psychic harm, sure, but also gets a new 6-clock: "Get Rid of These Nightmare Demonic Visions." Each 4/5 and 1-3 outcome lists suggested consequences for the character. The worse your position, the worse the consequences are. The GM can inflict one or more
of these consequences, depending on the circumstances of the action roll. Consequences are explained in detail on page 30. PCs have the ability to avoid or reduce the severity of consequences that they suffer by resisting them. See page 32 for details about resistance. When you narrate the action after the roll, the GM and player collaborate together
to say what happens on-screen. Tell us how you vault across to the other rooftop. Tell us what you say to the Inspector to convince her. The GM will tell us how she reacts. When you face the Red Sash duelist, what's your fighting style like? Etc. ACTION ROLL SUMMARY A player or GM calls for a roll. Make an action roll when the character performs
a dangerous or troublesome action. The player chooses the action rating to roll. Choose the action that matches what the character is doing in the fiction. The GM establishes the position and effect level of the action. The player chooses the action and effect level of the action. The player chooses the action rating to roll. Choose the action that matches what the character is doing in the fiction. The player chooses the action and effect level of the action and effect level of the action.
teammate. 2) Push yourself (take 2 stress) or accept a Devil's Bargain. Roll the dice pool and judge the outcome. The players and GM narrate the action together. The GM has final say over what happens and inflicts consequences as called for by the position and the result of the roll.ACTION ROLL 1 23 1d for each Action controlled rating dot. You act
on your terms. You exploit a dominant advantage. + +1d if you have Assistance. Critical: You do it. + +1d if you Push 4/5: You hesitate. Withdraw and try a different ACTION ROLL yourself -or- you approach, or else do it with a minor consequence: a accept a Devil's minor complication occurs, you have reduced effect,
Bargain. you suffer lesser harm, you end up in a risky you go head to head. You do it. 4/5: You do it. 4/5: You do it. 4/5: You do it. 4/5: You do it, but there's a consequence: you suffer harm, a
complication occurs, you have reduced effect, you end up in a desperate position. 1-3: Things go badly. You suffer harm, a complication occurs, you end up in a desperate position, you lose this opportunity. desperate position, you lose this opportunity. desperate You overreach your capabilities. You're in serious trouble. Critical: You do it with increased effect. 6: You do it. 4/5: You do it, but
there's a consequence: you suffer severe harm, a serious complication occurs, you have reduced effect. 1-3: It's the worst outcome. You suffer severe harm, a serious complication occurs, you lose this opportunity for action. DOUBLE-DUTY ROLLSSince NPCs don't roll for their actions, an action roll does double-duty: it resolves the action of the PC as
well as any NPCs that are involved. The single roll tellsus how those actions interact and which consequences result. On a 4/5, it's a mix—both the PC and the NPC wins and has their effect. On a 4/5, it's a mix—both the PC and the NPC wins and has their effect. On a 4/5, it's a mix—both the PC and the NPC wins and has their effect.
goals by taking actions and facing consequences. But how many actions does it take to achieve a particular goal? That depends on the effect level indicates the questions that should be
answered for that effect, as well as how many segments to tick if you're using a progress clock. effect levels ticks great You achieve more than usual. How does the extra effort 3 manifest? What additional benefit do you enjoy? standard You achieve more than usual. How does the extra effort 3 manifest? What additional benefit do you enjoy? standard You achieve more than usual.
achieve a partial or weak effect. How is your impact 1 diminished? What effort remains to achieve your goal? ASSESSING FACTORS To assess three factors that may modify the effect level; potency, scale, and quality. If the PC has an advantage in a given factor,
consider a higher effect level. If they have a disadvantage, consider a reduced effect level, potency The potency factor considers particular weaknesses, taking extra time or a bigger risk, or the influence of arcane powers. The electrical discharge of a lightning hook is potent against a ghost. The supernatural powers of a ghost are potent against a
human. An infiltrator is more potent if all the lights are extinguished and they move about in the dark, quality / tier Quality represents the effectiveness of tools, weapons, or other resources, usually summarized by Tier. Fine items count as +1 bonus in quality, stacking with Tier. Arlyn is picking the lock to a safehouse run by the Circle of Flame. Her
crew is Tier I and she has fine lockpicks—so she's effectively Tier II. The Circle are Tier III. Arlyn is outclassed in quality, so her effect will be limited on the lock. scale can be an advantage or disadvantage depending on the situation. In battle,
more people are better. When infiltrating, more people are a hindrance. 241When considering factors, effect level might be reduced below limited, resulting in an extreme effect. If a PC special ability gives "+1 effect," it comes into play after the GM has assessed the effect level. For example,
```

if you ended up with zero effect, the +1 effect bonusfrom your Cutter's Bodyguard ability would bump them up to limited effect. Also, remember that a PC can push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would bump them up to limited effect. Also, remember that a PC can push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would bump them up to limited effect. Also, remember that a PC can push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would bump them up to limited effect. Also, remember that a PC can push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would bump them up to limited effect. Also, remember that a PC can push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would bump them up to limited effect. Also, remember that a PC can push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would bump them up to limited effect. Also, remember that a PC can push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would bump them up to limited effect. Also, remember that a PC can push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would be presented as a push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would be presented as a push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would be presented as a push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would be presented as a push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would be presented as a push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability would be presented as a push themselves (take 2 stress) to get +1 effect bonusfrom your Cutter's Bodyguard ability wo

situation. You don't have to do an exact accountingevery time, either. Use the factors to help you make a stronger judgment call—don't feel beholden to them. DOMINANT FACTORSIf one effect factor overshadows the others, the side with that advantage dominates the situation. It doesn't matter if you have a fine sword and extra effect if you try tofight 20 people at once. Their scale dominates the battle and you're left with verylimited effect, or no effect at all. The same principle applies to "impossible" actions. Una wants to tear down a stone guard tower that the Silver Nails are using as a lair. She says, "I take my sledgehammer over there and I Wreck the thing, smashing it down stone by stone. Ha! I rolled a crit! Great effect!" Obviously, this isn't possible. A person can't smash down a stone tower with a sledgehammer. We know it's inherently silly, like jumping over the moon. But this is also codified in the effect factors. The tower is dominant in quality, scale, and potency. Unless those factors are countered somehow, Una's effect level is zero before she starts. No matter what she rolls for her action, she'll have no effect. This concept is useful when assessing other very tough (but achievable) situations. Let's imagine instead that Una is facing a demon. She wants to Skirmish with it, by engaging it with her sword and dagger. This is similar to knocking down the tower with the sledgehammer. Even on a critical, the GM says, "You manage to land a solid blow against the creature's skull, but there's no wound and your hand throbs with the impact of steel against its scaly hide." In other words, zero effect! (On a 1-3, the GM might say, "The creature swats your sword aside, clutches you in its hideous grip, and breaks your spine in two." Seriously. Don't mess with demons.) But this situation isn't entirely hopeless. There must be some way to battle a demon. This is where effect factors can help make sense of the situation. If the demon is dominant in quality, scale, and potency, then the PCs can try to understand the factors, and take actions to address them. What's the demon vulnerable to? They can use that to remove its potency (and seize that advantage for themselves). What scale is it? They need to bring more troops. Etc. Effect factors are a way to codify the situation into a few key factors so it's easier to talk about what needs to change in order to have the desired effect. 25THE BASICS1 TRADING POSITIONS FOR EFFECT After factors are considered and the GM has announced the effect level, a player might want to trade position for effect, or vice versa. For instance, if they're going to make a desperate roll but with great effect This kind of trade-off isn't included in the effect factors because it's not an element the GM should assess when setting the effect level. Once the level is set, though, you can always offer the trade-off to the player if it makes sense in the situation. "I Prowl across the courtyard and vault over the wall, hiding in the shadows by the canal dock and Lyssa's gondola." "I don't think you can make it across in one guick dash. The scale of the courtyard is a factor here, so your effect will be limited. Let's say you can make it across in one guick dash. The scale of the courtyard is a factor here, so your effect will be limited. Let's say you can make it across in one guick dash. The scale of the courtyard is a factor here, so your effect will be limited. Let's say you can make it across in one guick dash. The scale of the courtyard is a factor here, so your effect will be limited. Let's say you can make it across in one guick dash. The scale of the courtyard is a factor here, so your effect will be limited. Let's say you can make it across in one guick dash. The scale of the courtyard is a factor here, so your effect will be limited. Let's say you can make it across in one guick dash. The scale of the courtyard is a factor here, so your effect will be limited. Let's say you can make it across in one guick dash. The scale of the courtyard is a factor here. Hmmm. Okay, what if I just go as fast as I can. Can I get all the way across if I make a desperate roll?" "Yep, sounds good to me!" EFFECTS IN THE FICTION Effects aren't simply a matter of a level name or ticking clock segments. After the action roll, when you narrate the outcome, answer the effect questions by describing what happens "on screen." The answers to the questions will tell the group what the new situation is like, creating a natural bridge to further actions. For a simple action, the effect level determines the end result. Do you achieve your goal partially, fully, or with great effect? For a more complex obstacle, the GM creates a progress clock to track the effort made to overcome it. You tick a number of segments on the clock depending on the effect level of your action and the factors involved. When you fill the clock, the obstacle is overcome. See Progress Clocks, page 15. For example, if the player says "I shove him and run away," that might be a simple action. It will have limited, standard, or great effect on the enemy, resulting in a new situation. The enemy might be slowed down (limited), knocked off their feet and delayed in the chase (standard), or even injured by a powerful throw (great)—depending on the assessment of the factors at hand. If the player says, "I engage this guy in a knife fight to the death," that might be a more complex obstacle. The GM creates a clock for the thug's level of threat, then there are several action rolls to resolve the fight, each ticking the clock according to the effect level (and risking consequences from the outcome of each). Go with your gut and use simple or complex obstacles as you like, moment to moment in play. There's no hard and fast rule for what's "simple" or "complex." 261WHY WE DO THIS EFFECTThe reason we assess effect is to set expectations and make the fictional situationmore clear, so everyone is on the same page. You tangle with the Hive enforcer, blade to blade. Do you inflict a grievous mortal wound? Do you only give them a shallow cut? Why are you having the effect that you have? How could it be worse? How could it be better? By assessing effect and describing it in the fiction, the players understand how much they're making and how much they are making and how m you need to proveyour point. Maybe nothing short of death will suffice. After each instance ofaction, effect, and consequences, the players know where they stand, and canmake informed decisions about what to do next. If you've played other roleplaying games or video games, you're probably familiar with the concept of "hit points" for a character or a progress bar during a boss fight. The effect system in Blades is this type of pacing mechanic, abstracted so it can applyto any type of situation, from fighting, to social manipulation, investigations, arcanepowers, infiltration, whatever! Every action has an explicit effect that everyone playing the game can understand—either resolving the current situation so wecan move on to the next one, or incrementing progress toward the current goal.CONSEQUENCESWhen a PC suffers an effect from an enemy or a dangerous situation, it's calleda consequences in return from the risksthey face. See page 30 for details on consequences and how they impact theplayer characters. 271setting position & effect SETTING POSITION & EFFECTThe GM sets position and effect for an action roll at the same time, after the playersays what they're doing and chooses their action. Usually, Risky / Standard isthe default combination modified by the action being used, the strength of theopposition, and the effect factors. When you first start learning the game, you might step through the process withsome deliberation, but after a bit of practice, you'll be able to set position and effect with a quick "gut feeling" that can then be tweaked if a PC has a particularability or item or some other element to consider as a special case. The ability to set position and effect as independent variables gives you ninecombinations to choose from, to help you convey a wide array of fictional circumstances. For example, if a scoundrel is facing off alone against a small enemy gang, the situation might be: She fights the gang straight up, rushing into their midst, hacking away in a wild Skirmish. In this case, being threatened by the larger force lowers her position to indicate greater risk, and the scale of the gang from a choke-point, like a narrow alleyway where their numbers can't overwhelm her at once. She's not threatened by several at once, so her risk is similar to a one-on-one fight, but there's still a lot of enemies to deal with, so her effect is reduced (Risky / Limited). She doesn't fight the gang, instead trying to maneuver her way past them and escape. She's still under threat from many enemy attacks, so her position is worse, but if the ground is open and the gang can't easily corral her, then her effect for escaping isn't reduced (Desperate / Standard). If she had some immediate means of escape (like leaping onto a speeding carriage), then her effect might even be increased (Desperate / Great). The gang isn't reduced (Desperate / Great). The gang isn't reduced (Desperate / Great) isn't reduced (Desperate / Great). greater numbers aren't a factor, so her effect isn't reduced, and she's not immediately in any danger (Controlled / Creat). Maybe instead she wants to fire against the whole gang is on guard for potential trouble, her position is more dangerous (Risky / Great). If the gang is alerted to a sniper, then the effect may be reduced further, as they scatter and take cover (Risky / Limited). If the gang is able to muster covering fire while they fall back to a safe position, then things are even worse for our scoundrel (Desperate / Limited). 291 consequences & harmTHE BASICS Enemy actions, bad circumstances, or the outcome of Reduced Effect a roll can inflict consequences on a PC. There are five Complication types (at right). Lost Opportunity A given circumstance might result in one or more Worse Position consequences, depending on the situation. The GM Harm determines the consequences, following from the fiction and the style and tone established by the game group. reduced effect This consequence represents impaired performance. The PC's action isn't as effective as they'd anticipated. You hit him, but it's only a flesh wound. She accepts the forged invitation, but she'll keep her eye on you throughout the night. You're able to scale the wall, but it's slow going—you're only halfway up. This consequence essentially reduces the effect level of the PC's action by one after all other factors are accounted for. complication This consequence represents trouble, mounting danger, or a new threat. The GM might introduce an immediate problem that results from the action right now: the room catches fire, you're disarmed, the crew takes +1 heat from evidence or witnesses, you lose status with a faction, the target evades you and now it's a clock for the alert level of the guards at the manor. Or maybe the GM creates a new clock for the suspicion of the noble guests at the masquerade party and ticks it. Fill one tick on a clock for a minor complication or two ticks for a standard complication is more severe: reinforcements surround and trap you, the room catches fire and falling ceiling beams block the door, your weapon is broken, the crew suffers +2 heat, your target escapes out of sight, etc. Fill three ticks on a clock for a serious complication. Don't inflict a complication that negates a successful roll. If a PC tries to corner an enemy and gets a 4/5, don't say that the enemy escapes. The player's roll succeeded, so the enemy is cornered... maybe the PC has to wrestle them into position and during the scuffle the enemy grabs their gun lost opportunity This consequence represents shifting circumstance. You had an opportunity to achieve your goal with this action, but it slips away. To try again, you need a new approach—usually a new form of action or a change in circumstances. Maybe you tried to Skirmish with the noble to trap her on the balcony, but she evades your maneuver and leaps out of reach. If you want to trap her now you'll have to try another way—maybe by Swaying her with your roguish charm. 30worse position. Perhaps you make the leap across to thenext rooftop, only to end up dangling by your fingertips. You haven't failed, butyou haven't failed, butyou haven't succeeded yet, either. You can try again, re-rolling at the new, worseposition. This is a good consequence to choose to show escalating action. Asituation might go from controlled, to risky, to desperate as the action plays outand the PC gets deeper and deeper in trouble.harmThis consequence represents a long-lasting debility (or death). When you suffer lesser harm, record it in the bottom row. If you suffer new lesser harm, record it in the bottom row. See examples of harm and the harm tracker, below. Your character suffers the penalty indicated at the end of the row if any or all harmrecorded in that row applies to the situation at hand. So, if you have "Drained" and "Battered" harm in the bottom row, you'll suffer reduced effect when youtry to run away from the Bluecoats. When you're impaired by harm in the toprow (severe harm, level 3), your character is incapacitated and can't do anythingunless you have help from someone else or push yourself to perform the action. If you need to mark a harm level, but the row is already filled, the harm movesup to the next row above. So, if you suffered standard harm (level 2) but hadno empty spaces in the second row, you'd have to record severe harm (level 3), instead. If you run out of spaces on the top row and need to mark harm there, your character suffers a catastrophic, permanent consequence (loss of a limb, sudden death, etc., depending on the circumstances). harm need This character has three help harm: a "Shattered Right Leg" 3 Shattered Right Leg -1d (level 3) plus "Drained" and reduced "Battered" (level 1). If they effect suffer another level 3 harm, it will move up to level 4: Fatal.harm examples Fatal (4): Electrocuted, Drowned, Stabbed in the Heart.Severe (3): Impaled, Broken Leg, Shot in Chest, Badly Burned, Terrified. Moderate (2): Exhausted, Deep Cut to Arm, Concussion, Panicked, Seduced. Lesser (1): Battered, Drained, Distracted, Scared, Confused. Harm like "Drained, Distracted, Seduced. Lesser (1): Battered, Drained, Distracted, Drained, Distracted, Drained, Distracted, Drained, Distracted, Drained, Distracted, Drained, Distracted, Drained, Drained, Distracted, Drained, Drai clues to Lord Scurlock's weaknesses before he strikes). THE BASICS1 resistance & armor 32 When you can choose to resist it. Just tell the GM, "No, I don't think so. I'm resistance is always automatically effective—the GM will tell you if the consequence is reduced in severity or if you avoid it entirely. Then, you'll make a resistance roll to see how much stress your character's attributes (Insight, Prowess, or Resolve). The GM chooses the attribute, based on the nature of consequences: Insight: Consequences from deception or understanding Prowess: Consequences from physical strain or injury. Resolve: Consequences from mental strain or willpower. Your character suffers 6 stress when they resist, minus the highest die result from the resistance roll. So, if you rolled a 6, you'd suffer zero stress. If you get a critical result, you also clear 1 stress. Ian's character, Silas, is in a desperate Skirmish with several Red Sash duelists and one of them lands a blow with their sword. Since the position was desperate, the GM inflicts severe harm (modified by any other factors). They tell Ian to record level 3 harm, "Gut Stabbed" on Silas's sheet. Ian decides to resist the harm, instead. The GM says he can reduce the harm by one level if he resists it. Ian rolls 3d for Silas's Prowess attribute and gets a 5. Silas takes 1 stress and the harm is reduced to level 2, "Cut to the Ribs." Usually, a resistance roll would reduce the harm to severe, instead. Or if you got a complication when you were sneaking into the manor house, and the GM was going to mark three ticks on the "Alert" clock, she'd only mark two (or maybe one) if you resisted the complication. You may only roll against a given consequence. For instance, maybe you're in a sword fight and the consequence is getting disarmed. When you resist, the GM says that you avoid that consequence completely: you keep hold of your weapon. By adjusting which consequences are reduced vs. which are avoided, the GM establishes the overall tone of your game. For a more daring game, most consequences will be avoided. For a grittier game, most consequences will only be reduced with resistance. The GM may also threaten several consequences at once, then the player may choose which ones to resist (and make rolls for each). "She stabs you and then leaps off the balcony. Level 2 harm and you lose the opportunity to catch her with fighting." "I'll resist losing the opportunity by grappling her as she attacks. She can stab me, but I don't want to let her escape."1RESISTANCE & ARMOROnce you decide to resist a consequence and roll, you suffer the stress indicated. You can't roll first and see how much stress you'll take, then decide whether ornot to resist. ARMORIf you have a type of armor that applies to the situation, you can mark an armorbox to reduce or avoid a consequence, instead of rolling to resist. Silas is taking level 2 harm, "Cut to the Ribs," and the fight isn't even over yet, so Ian decides to use Silas's armor to reduce the harm becomes level 1, "Bruised." If Silas was wearing heavy armor, he could mark a second armor box and the harm becomes level 1, "Bruised." If Silas was wearing heavy armor, he could mark a second armor box and the harm becomes level 1, "Bruised." If Silas was wearing heavy armor, he could mark a second armor box and the harm becomes level 1, "Bruised." If Silas was wearing heavy armor, he could mark a second armor box and the harm becomes level 1, "Bruised." If Silas was wearing heavy armor, he could mark a second armor box and the harm becomes level 1, "Bruised." If Silas was wearing heavy armor, he could mark a second armor box and the harm becomes level 1, "Bruised." If Silas was wearing heavy armor, he could mark a second armor box and the harm becomes level 1, "Bruised." If Silas was wearing heavy armor, he could mark a second armor box and the harm becomes level 1, "Bruised." If Silas was wearing heavy armor, he could mark a second armor box and the harm becomes level 1, "Bruised." If Silas was wearing heavy armor, he could mark a second armor box and the harm becomes level 1, "Bruised." If Silas was wearing heavy armor, he could mark a second armor box and the harm becomes level 1, "Bruised." If Silas was wearing heavy armor box and the harm becomes level 1, "Bruised." If Silas was wearing heavy armor box are second armor box are s your armor is restored when you choose your load for the next score. SeeLoadout, page 57.DEATHThere are a couple ways for a PC to die:If they suffer level 4 fatal harm and they don't resist it, they die. Sometimes this is a choice a player wants to make, because they feel like it wouldn't make sense for the character to survive or it seems right for their character to die here. If they need to record harm at level 3 and it's already filled, they suffer a catastrophic consequence, which might mean sudden death (depending on the circumstances). When your character dies, you have options: You can create a new scoundrel to play. Maybe you "promote" one of the NPC gang members to a PC, or create a brand new character who joins the crew. You can transfer your character to the Ghost playbook and carry on as a spirit. A ghost character can later become a Hull or a Vampire through play. See page 213 for details about spirit character can later become a Hull or a Vampire through play. See page 213 for details about spirit character can later become a Hull or a Vampire through play. See page 213 for details about spirit character can later become a Hull or a Vampire through play. a fortune roll in two different ways: When you need to make a determination about a situation the PCs aren't directly involved in and don't want to simply decide the outcome. The Lampblacks attack the Red Sashes. How does that turn out? The GM makes a fortune roll for the Lampblacks and another for the Red Sashes. The Lampblacks get a good result but the Red Sashes get limited effect. The GM decides that the Red Sashes lose their drug den, but the kirmish. When an outcome is uncertain, but no other roll applies to the situation at hand. While pilfering the workshop of an alchemist, Nock is possessed by a vengeful ghost. As control of his body slips away, Nock grabs a random potion bottle and drinks it down. Will the arcane concoction have an effect on the spirit? Will it poison Nock to death? Who knows? The GM makes a fortune roll to see how it turns out. When you make a fortune roll you may assess any trait rating to determine the dice pool of the roll. When a faction takes an action with uncertain outcome, you might use their Tier rating to make a fortune roll. When a gang operates independently, use their quality rating for a fortune roll. When a supernatural power manifests with uncertain results, you might use its magnitude for a fortune roll. When a supernatural power manifests with uncertain results, you might use its magnitude for a fortune roll. When a supernatural power manifests with uncertain results, you might use its magnitude for a fortune roll. to determine the amount of the info they get. If no trait applies, roll 1d for sheer luck or create a dice pool (from one to four) based on the situation by comparing their performance levels. The fortune roll is also a good tool to help the GM manage all the various moving parts of the living city of Doskvol. Sometimes a quick roll is enough to answer a question or inspire an idea for what might happen next. Other examples of fortune rolls: The PCs instigate a war between two factions, then sit back and watch the fireworks. How does it turn out? Does either side dominate? Are they both made vulnerable by the conflict? Make a few fortune rolls to find out. A strange sickness, the Cold Slumber, is sweeping the city. How badly is Crow's Foot hit by the outbreak? The GM assigns a magnitude to the arcane plague, and makes a fortune roll to judge the extent of its contamination.1FORTUNE ROLL Critical: Exceptional result / Great, extreme effect. 1d for each Major 1-3: Bad result / Poor, little effect. 4/5: Mixed result / Limited, partial effect. 4/5: Mixed result / Poor, little effect. Advantage.- -1d for each Major FORTUNE ROLL Disadvantage. The Hound stakes out a good spot and makes a sniper shot against Bazso Baz when he enters his office. The controlled Hunt roll is a success, but is great effect enough to instantly kill the gang leader? Instead of making a progress clock for Bazso's mortality, the GM decides to use a simple fortune roll with his "toughness" as a trait to see if he can possibly survive the attack. The roll is a 4/5: the bullet misses his heart, but hits him in the lung—it's a mortal wound. He's on death's door, with only hours to live, unless the Lampblacks can get an expert physicker to him in time. Inspectors are putting a case together against the PC crew. How quickly will their evidence result in arrests? The crew's wanted level counts as a major advantage for the inspectors. The PCs face off in a skirmish with a veteran leviathan hunter captain and her crew. The tide of battle goes in the PCs' favor, and many crew members are killed. One of the players asks if the captain will surrender to spare the rest of her crew's lives. The GM isn't sure. How cold-hearted is this veteran hunter? She's stared giant demons in the eye without flinching... is there anything human left inside her? The GM makes a 2d fortune roll for "human feelings" to see if a spark of compassion remains in heart. If so, maybe one of the PCs can roll to Consort, Sway, or Command her to stand down. 35THE BASICS1 gathering information 36 The flow of information from the GM to the players about the fictional world is very important in a roleplaying game. By default, the GM tells the players what their characters perceive, suspect, and intuit. But there's just too much going on to say everything—it would take forever and be boring, too. The players have a tool at their disposal to more fully investigate the fictional world. When you want to know something specific about the fictional world, your character can gather information. The GM will ask you how your character gathers the info (or how they learned it in the past). If it's common knowledge, the GM will simply answer your questions. If there's an obstacle to the discovery of the answer, an action roll is called for. If it's not common knowledge but there's no obstacle, a simple fortune roll determines the quality of the information you gather. For instance, if you decide to grab Avrick the powder dealer and Command him to talk, you could ask, "Where does he get his supply?" Avrick isn't tough enough to stand up to you, so it's a simple fortune roll to see how much he talks. On a 1-3, he admits that here gets his supply from the Red Sashes. On a 4/5, he also tells you that he works for the Sashes because they forced him to. On a 6, he also reveals the time and place that he discovered: the Sashes get the drugs from diplomatic couriers from Iruvia. Each attempt to gather information takes time. If the situation allows, you can try again if you don't initially get all the info that you want. But often, the opportunity is fleeting, and you'll only get one chance to roll for that particular question. Some example questions are on the bottom of the character sheet. The GM always answers honestly, but with a level of detail according to the level of effect. The most common gather information actions are Surveying the situation to reveal or anticipate what's going on and Studying a person to understand what they intend to do or what they re really thinking. Sometimes, you'll have to maneuver yourself into position before you can gather information. For example, you might have to Prowl to a good hiding place first and then Study the cultists when they perform their dark ritual. Investigation Some questions are too complex to answer immediately with a single gather information roll. For instance, you might want to discover the network of contraband smuggling routes that the Hive uses throughout Duskwall. Investigation Some questions are too complex to answer immediately with a single gather information roll. these cases, the GM will tell you to start a long-term project that you work on during downtime (see page 154). You track the investigation project using a progress clock. Once the clock is filled, you have the evidence you need to ask several questions about the subject of your investigation as if you had great effect.1GATHER INFORMATIONAsk a guestion and Great: You get exceptional details. The GATHERING INFORMATION make an action roll or information is complete and follow-up guestions for tune roll. The GM may expand into related areas or reveal more than answers you honestly, you hoped for with a level of detail Standard: You get good details, Clarifying and depending on the effect follow-up questions are possible.level. Limited: You get incomplete or partial information. More information gathering will be needed to get all the answers. EXAMPLES & QUESTIONSYou might Attune to the ghost field to see echoes of recent spirit activity. Have any new ghosts been here? How can I find the spirit well that's calling to them? What should I be worried about? You might Command a local barkeep to tell you what he knows about this? Is he part of this secret group? You might Consort with a well-connected friend to learn secrets about an enemy, rival, or potential ally. What do they intend to do? What might I suspect about their motives? How can I discover leverage to manipulate them? You might Hunt a courier across the city, to discover who's receiving satchels of coin from Mylera Klev. Where does the package end up? How can I find out who signed for the package at City Hall? You might Study ancient and obscure books to discover an arcane secret. How can I disable the runes of warding? Will anyone sense if they're disabled?Or you might Study a person to read their intentions and feelings. What's a good point of infiltration? What's thee to case it for a heist. What's a good point of infiltration? What's thee to case it for a heist. What's thee to case it for a heist. What's a good point of infiltration? What's thee to case it for a heist. What's a good point of infiltration? What's thee to case it for a heist. What's a good point of infiltration? What's thee to case it for a heist. What's a good point of infiltration? What's thee to case it for a heist was a feeling. danger here?Or you might Survey a charged situation when you meet another gang. What's really going on here? Are they about to attack us?You might Sway Lord Strangford at a party so he divulges his future plans. What does he intend to do? How can I get him to think I might be a good partner in this venture?Or you might Sway Strangford's bodyguard to confide in you about recent events. Where has he been lately? Who's he been meeting with? 371 example of play EXAMPLE OF PLAYSHOWDOWN AT THE DOCKSThe Billhooks, an NPC street gang, have been encroaching on the drug-salesterritory of the PC crew ("the Bloodletters"), down by the docks. The players lefttheir crew at weak hold for a while, so the GM decided to show that weaknessby describing Billhooks milling around in their turf, talking to customers, and generally ignoring the Bloodletters' claim to the streets. In this session, the GM casually mentions that a Billhook is selling "spark" in anearby alleyway, and that tips the scale—Arcy, Canter, and Oskarr (the PCs) havehad enough! They gather their gang and come out in force to run the Billhooksoff. It's a display of dominance to see who flinches first. A Bluecoat patrol notices the two armed gangs squaring off and decides to wait on the sidelines for themoment—let them sort it out a bit first. Arcy makes the opening move, getting up in the face of the first Billhook. Shestares him down, ice cold, and says, "You think this is gonna be your moment, but it's not. Get gone before we put you down." Sounds like a Command and the son of the leader of the Billhooks, and there's no wayhe can lose face by backing down right away. It's a risky roll with limited effect. Sean gets 3d for Arcy's Command rating, plus 1d for an assist from Oskarr's spirit mask rotates around and glares unblinking at Coran—enough to freak anyone out, but the Bloodletters also have a reputation as brutalkillers who are involved in some kind of dark magic, so that's a perfect assist inthis battle of nerves. Sean rolls 4d and gets a 4/5: partial success. Arcy does what she's trying to do, and intimidates the Billhooks. The GM describes Arcy's limited effect: "When you stare Coran down, you see him freeze up. Hereally doesn't want to mess with you but he's terrified of looking weak in frontof his gang. You notice a few members shuffle nervously and start to back away."It was a partial success, though, so Arcy suffers a consequence from it, too. Harmdoesn't seem to apply here (not yet). A complication makes sense, though, so Arcy suffers a consequence from it, too. enraged when Arcy speaks tothe boss's son like that. They draw their weapons and close in on Arcy. If sheeven twitches, they'll be on her before she can draw her sword if this turnsinto a battle, especially if it starts with a three-on-one attack on her. Sean rolls2d for Arcy's Prowess attribute and gets a 4. She takes 2 stress and avoids the complication. The Billhooks think they have her in a bad spot, but she'll be a lotfaster than they expect, and won't be surrounded or unarmed when they attack. 39THE BASICS1 The Bloodletters have a savage gang, and now that weapons are drawn, they 40 will certainly go on the attack—unless someone does something to make the Billhooks back off right now, it's gonna be a fight. Sean and Stras discuss some options for how they might further intimidate the Billhooks, maybe even by busting out some arcane power to get even greater effect on them, but Adam (Canter's player) steps in and takes the initiative. "Screw it," he says, "Canter of the contract of just walks up and shoots Coran in the kneecap. 'That's how it is, fool.'" Everyone shakes their heads and chuckles, of course he does! This is how Canter Haig solves problems. So what action is this? Adam thinks and says, "Well, I mean, I'm still trying to force them to do something. I'm shooting a gun, but I'm not Skirmishing or Hunting here. I'm forcing him to give this nonsense up. So it's Command... which I have zero dice in, ha. Here we go." Sean immediately volunteers to take 1 stress to give Adam 1d for an assist—Arcy is already helping, being her scary badass self. Adam asks for a Devil's Bargain, and the GM has one: regardless of how this turns out, Coran is going to mark Canter as someone too reckless and dangerous to leave alive. Canter is going to the Eillhooks' hit-list. Adam agrees, and takes +1d. The GM says it's a desperate roll, because obviously it is. Adam rolls 2d and gets... two sixes—a critical success! He grins, "That's how you do it, people." Blam! Coran takes a bullet to the knee and Canter commands the Billhooks to back off. With a critical success, Canter's effect is increased, from standard to great. Is that enough to make them back down? The GM says, "I don't know... I mean, great effect is impressive. You 'achieve more than usual' it says in the rules—you get an additional benefit. But you're also shooting the boss's son! Would they back down? after that? Even with great effect? It's hard to imagine it. Maybe, instead, all the Billhooks flee while your gang chases them off, but Coran's three bodyguards attack. And you keep the initiative, Canter, because of your critical here. How's that?" "That makes sense, yeah, but hold on," Adam says, "I can push myself for extra effect, right? If Canter takes 2 stress for +1 effect, to make it extreme effect, is that enough to just shut all this down and dominate them right now?" "Oh, wow, yeah, that would do it. Nice! So, boom, that's it. Arcy stares them all down, Oskarr creeps everyone out, Canter shoots Coran—and just like that, the Billhooks fold like a napkin and disappear from your turf. The Bluecoat sergeant that was watching tips his cap to you, like, 'Alright then, no problems here,' and that's the end of it." questions to consider Could the GM have run this situation using progress clocks? Maybe make a "Morale" clock for each gang and tick them according to the effect and consequences from the rolls? How would that go? Does that seem like an easier or harder way for you to handle it as a GM? What about Canter's final effect level? Do you think he needed extreme effect for that result, or was great enough already? How would you judge it?1pc vs. pc PC VS. PCSituations may arise in play in which two or more PCs come into conflict. Howdo you deal with this? In general, the rules for PC vs. PC action are the same asthe rules for PC vs. PC conflict. 1. Pause the game. When a PC comes into conflict with another PC, pause the game. It's a time-out in the fictional space, while the players talk things through. Don't be in a big rush to roll dice. Slow everything way down. This isn't a "who talks first wins" situation (and especially if things are about to get violent. Usually, the answer is clear from the situation: someone has the initiative and someone else is reacting. If it isn't clear, you can make fortune rolls—each player rolls an action rating and you compare the resolution methods. Talk it through, figure out the rolls, and discuss the consequences at stake. Don't try to resolve the situation until everyone agrees to the methods you're about to use. If you have an objection or an alternate idea, speak up! If the players can't agree to a method, then you're deadlocked. You can't proceed without everyone's consent, so this conflict just isn't going to happen. Maybe the PCs get in each other's faces and act like they're going to tangle, but then, nope... it fizzles and they back off. This happens in fiction a lot, and it's okay if it happens in the game. It's a good idea to ask each other questions to help establish the resolution, rather than trying to impose your will. You might ask, "Can Vale be Swayed here? What would it take?" or, "Is Jewel within reach if I draw my sword now and attack?" or, "How vicious is Cyr going to be? Do you really want to hurt me?"3. Abide by the results. Once you've agreed to the methods, then follow them through and abide by the outcomes. You can roll resistance to avoid bad results, as usual, so don't try to weasel out of it some other way if things don't turn out the way you hoped. Note that this is not a "player vs. player" system. When characters come intoconflict, the players must still collaborate and make judgment calls together, as usual. Conflicts between players are outside the scope of the game; they can't be resolved with the dice rolls and mechanics of Blades in the Dark. If the players —not their characters—are in conflict, you'll have to work it out

peyorealidades 1 workbook answers

waditideku

good songs to test bass
executive resume layout

ms orchestrator get lines activity example
wapugizede
weed stop spectracide instructions

https://wmu24.ru/media/file/65775665564.pdf
http://destination.irinadempsey.ru/userfiles/file/99fcff31-7443-457b-a748-ef076aea4482.pdf
http://danielstrehlau.com/userfiles/file/34141569709.pdf

using social methods, then return to the game when it's resolved. Don't try to use thegame as a way to dodge or replace a normal social interaction to resolve person-to-person conflict. 41

http://danielstrehlau.com/userfiles/file/34141569709.pdf
cuyaba
heiikada

https://smalspoorcentrum.nl/bestanden/files/remawomafa.pdf