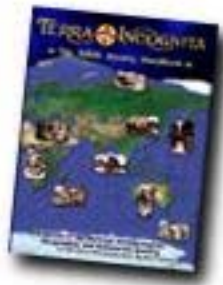


THE NAGS SOCIETY WORLDBOOK



∞ **ACCURACY, ADVENTURE, AND TEA AT FOUR** ∞

BY SCOTT LARSON



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The original **NAGS Society Worldbook** was, is, and ever shall be freely available for download via the Internet (www.nagssociety.com).

If you enjoy this book, consider purchasing the revised and expanded **Terra Incognita: The NAGS Society Handbook**, published by Grey Ghost Press, replete with improvements, guaranteed to divert and satisfy. Among the abundant refinements:

- ✧ Character creation templates—a quick, easy method for generating individualized Nags;
- ✧ A cornucopia of new Nag Tech gadgetry, from Bergstrom’s Acoustical Topophone to the Voluminous Valise;
- ✧ Action resolution and combat; revised and refined, with useful illustrative vignettes;
- ✧ Vehicles creation and combat rules, revised and streamlined, along with several novel vehicles;
- ✧ A detailed list of items for purchase in the field, prices in dollars and pounds in 1890 and 1930, including *Conklin’s Handy Manual of Useful Information* for only 60¢;
- ✧ A completely new, ready-to-run adventure: **Moctezuma’s Revenge**;
- ✧ A sample campaign: **The Pangœa Prophecy**, revised and expanded, along with a guided tour of the famous airship *Legend*;
- ✧ Expanded advice for the game master on running **Terra Incognita** campaigns and adventures,
- ✧ Sagacious guidelines for adjudicating Fudge rules;
- ✧ A detailed almanac of occurrences historical and outré (from 1851 to 1940), brimming with over 90 tantalizing adventure ideas;
- ✧ Seven NAGS Society campuses, one on each continent, described in detail;
- ✧ Statistics for any number of madmen, minions, and monsters, each complete with adventure hooks;
- ✧ Expanded collection of references and inspiration, conveniently annotated.

Please visit the **Terra Incognita** website at www.nagssociety.com for more resources.

THE NAGS SOCIETY WORLDBOOK



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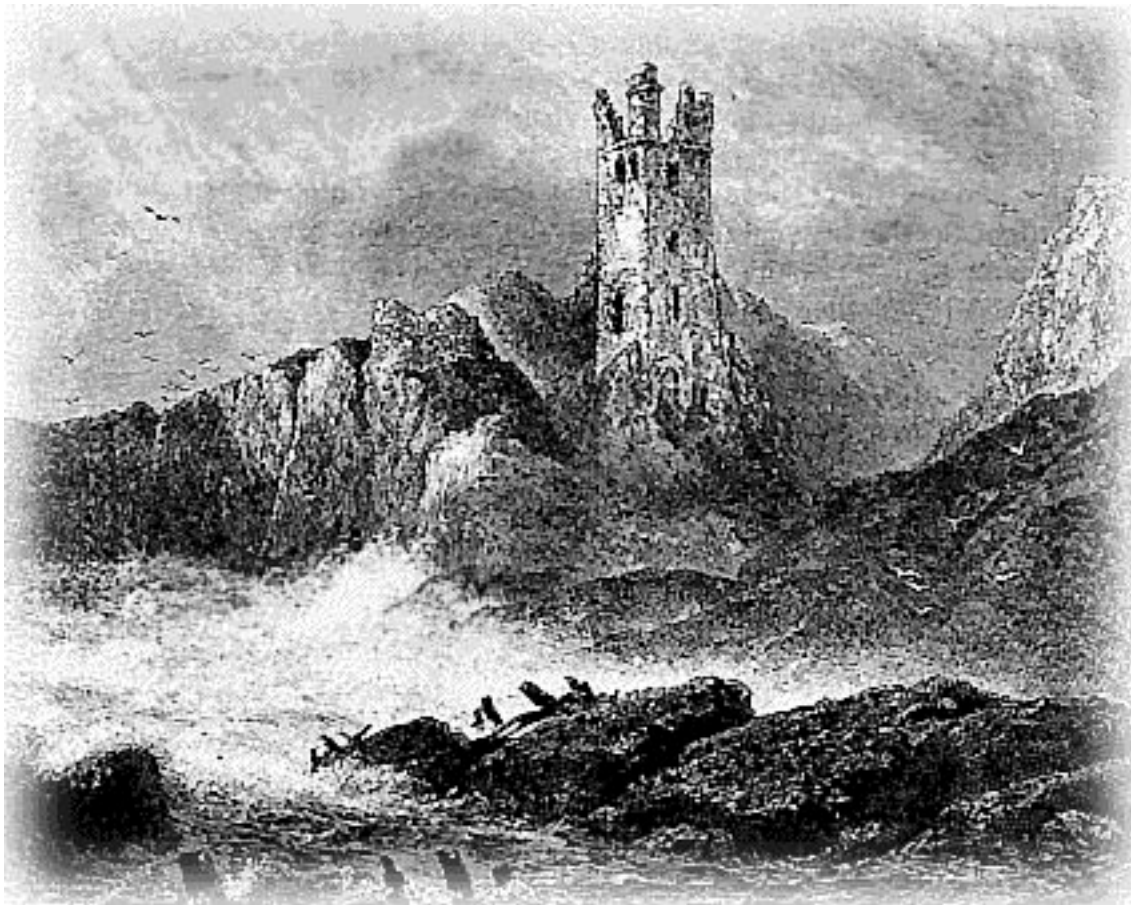
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THE WORLD OF NAGS



**Forbidden maps...mysterious archaeological sites...ancient sunken shipwrecks...
Do history's secrets intrigue you while its inaccuracies repel?
Do you bristle at excessive accolades that dilute a job well done?
Do you insist upon cutting-edge technology and tea at four?**

INTRODUCTION AND BACKGROUND

The **NAGS Society Worldbook** describes a group of adventurer–scientists whose exploits were never recounted in the annals of cinematic heroes, explorers of the Nineteenth and Twentieth centuries, pulp adventure stories of the 1930’s, and supernatural investigative fiction and RPG’s set in the 1920’s.

Nags (for that is how Society Members are properly called) pledge allegiance to the **National Archaeological Geographical and Submarine Society**. The Society’s absolute beginnings are shrouded in mystery. However, if one chose to search with care, one might find evidence of Society Operations percolating through time and place.

A Game Master can run campaigns based entirely on the Society and its operations, or she could insert the Society into an ongoing campaign in another genre. The work of the NAGS Society and its Members is as varied and diverse as the planet Earth itself, in all of its richness and mystery.

Welcome to the World of NAGS!

WHAT IS THE NAGS SOCIETY?

The National Archaeological Geological and Submarine Society is a private, non–governmental organization (“National” was inserted to make it sound even less interesting). The Society has accepted as its sworn duty the task of exploring and clarifying terrestrial and marine mysteries.

According to the masthead of its *Journal*, the Society is “dedicated to exploring man and his milieu...” (“humans and their habitat” in the more inclusive description adopted ostensibly in 1920) “...as recorded by the planet Earth.”

The Society’s purpose is to contribute to the store of human knowledge, to ensure that this knowledge is accurate, and that it is ultimately (although not necessarily immediately) accessible to all. Society practice comprises a variety of information–gathering techniques: verifying maps, clarifying thinking, and uncovering mysteries. Through their work, Nags strive to explore—and yet to preserve—the mysteries of the Earth. They become initiated into the planet’s secrets without revealing them. Some knowledge might be forever lost if it were shared too early with the public.

The Society was founded on December 31, 1850, following a mysterious train wreck in the American west. The Society’s founders, known as the Original Three Members, were Rebekah Winslow, a young American schoolteacher, Captain Jack Efland, a bored English gentleman, and Grey Cloud, an inquisitive Navajo boy. The trio became embroiled in an adventure together. The mixed nature of the party necessitated discretion on their part—they would have offended drawing room morality through their association. As they conducted their impromptu investigation, each person was an equal, contributing her or his unique talents.

From this humble beginning (which has become legendary among Nags) the Society has expanded to include people from all classes and nations. The egalitarian nature of

the Society requires continued discretion by all Members. There is an old joke among Nags that by comparison, Freemasons and Templars are exhibitionists!

The Society established its headquarters in Oxford in 1851. The importance of its work was soon recognized by the knowledgeable in all countries—the Society’s scope is international and continues to the modern day and into the future.

Requests for Attention (RFA’s) come to the Society from individuals, organizations, and national governments (although they never admit it publicly) who have problems that cannot be resolved through conventional means. RFA’s are also generated internally—a somewhat rare occurrence. The NAGS Society is in the business of refining and clarifying knowledge for the common good rather than initiating excursions into the unknown.



WHO ARE THE NAGS?

Nags are a group of adventurer–scientists whose goal is the acquisition of understanding rather than riches or fame. They visit the Earth’s exotic and mysterious corners in order to share in its secrets. Nags often explore sites that eventually become household names long before the scientific establishment “discovers” them.

Nags bear many similarities to adventurous heroes of cinema and fiction—the difference lies in their attitude. Nags go about their business with reserved dignity rather than flash, almost as though they were adventuring bureaucrats. This is not to say that Nags don’t have fun; rather, they derive satisfaction from acting off–stage.

Neither individual Nags nor the Society takes credit for their work. Their names are never printed in the newspaper. Governments never (officially) thank them. No Nag will retire rich and famous. They are an unobtrusive part of the weave of society’s fabric. Nags have small, discreet accounts

in conservative banks and they pay income tax. Even the name of the Society is nondescript and stodgy—sounding to discourage the public interest in their work

Nags maintain a low profile in a world that is increasingly dominated by advertising and public relations. Much of the knowledge they acquire or clarify is attributed to non-Member scientists after the fact. Society work has paved the way for many dramatic discoveries. For example, several Society Members conducted an infamous (among Nags) investigation in Machu Pichu in late 1873—yet this mysterious Peruvian ruin was not officially “discovered” by the outside world until 1911. And all seasoned Nags stifled their snickers when the 1923 press trumpeted that no one had seen the inside of Tutankhamen’s tomb for 3000 years.... With the advent of television and the global internet, the obscure recesses of the Earth are becoming better documented. The mysteries that the Society explores become more outré and perilous with each passing year.

Nags usually appear in slightly old-fashioned clothing native to the place where they work. They do not stand out in any crowd. Skillful Nags are immediately forgotten by the general public, but there is often something odd or quirky about them. The feeling, but not the individual who inspired it, is all that remains in a bystander’s mind.

Nevertheless, the life of a Nag is anything but uninspiring. They travel to the Four Corners of the globe to explore, uncover, and clarify—all in the name of an increasing store of accurate knowledge and a clear record of human possibilities.



Several personal qualities shared by nearly all Nags distinguish them from other heroes and adventurers:

Discretion Nags do not attract attention to themselves, their operations, or the organization. The sign of a successful NagOperation is the complete absence of any sign at all.

Poise Nags are required to stand firm in the presence of strange and unreconcilable realities. They face the facts that perhaps We Are Not Yet Ready to Know. A good Nag must be unflappable.

Dedication to the field Nags are recruited from all fields, including academic and practical science, the business world, the media, the clergy, academia, and, perhaps most importantly, the library. The Society most often waits until an individual has accomplished all that he or she can in the world of the mundane before proposing Membership.

Survival skills The Society’s insistence upon accurate information puts Nags on the cutting edge of change. Whenever there is change in the world, danger abides. Nags are experts at staying alive under impossible circumstances.

NAGS OF NOTE

Throughout this Worldbook we will make note of a variety of Society Members and Associates. Most will be unfamiliar to non-Nags. Others, however, may surprise the reader. The Society makes good use of a Member’s previous notoriety to conduct effective investigations.

Famous Nags of Note include ace reporter Nellie Bly; former military officer, police board head, and president, Teddy Roosevelt; and author/adventurer Jack London. One finds that when interesting people die early or under mysterious circumstances, they often have a long and rewarding “afterlife” in the National Archæological Geological and Submarine Society.

ON BECOMING A NAG

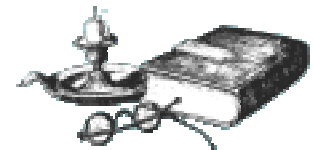
Prior to recruitment, one Member may have spent countless hours embroiled with arcane tomes in an obscure library, another may have sought direct knowledge through explorations in the field, while a third may have stumbled upon enlightenment while eking out a humble existence. The paths to Society Membership are as varied as the Society’s Members themselves.

Some players will undoubtedly delight in detailing their character’s history, from birth to recruitment. Other players might prefer to leave a character’s past a bit murky, filling in the details as the campaign develops. What follows is a discussion of some of the common backgrounds of many Nags. Next, we will describe the process through which one may attain Society Membership.

Preparation

Society work demands expertise beyond the norm. A prospective Nag must be an expert in her or his field. Neophytes would find most RFA’s impossible to execute successfully. However, the Society is not composed merely of crusty academics or dashing explorers. As we shall discuss, the range of applicable experience is broad.

Academics who increasingly withdraw into their studies of arcane and obscure realities frequently reach a point when their expertise attracts the Society’s attention. Scientists, linguists, cartographers, and other academic specialists all find places within the Society.



Although no one keeps such records, it is most likely accurate to assert that the Society recruits more **clerks** from research libraries than adventurers from the field. Amateur genealogists, antiquarians, and investigators are easy recruits because of their relative obscurity. Their excitement is palpable when they are approached by mysterious strangers and asked to put their knowledge and expertise to use in exotic locales for the good of the planet.

The requisite of expertise does not, however, restrict the Society to the ranks of stodgy academic types—Society work necessitates a wide range of skills. For example, a young **urchin** who possesses detailed information about a particular site of importance (perhaps because she has used it as a hide-out) would be as valuable as any academic. Some of these young operatives are employed only for a particular RFA, and then they go their own way. Others become fascinated by the work of the Society and go on to become full-fledged (–hoofed?) Nags. Grey Cloud, one of the Original Three, was the archetypical urchin. Sherlock Holmes’ “Baker Street Irregulars” are also exemplary here.



Many Nags are recruited from the ranks of the **clergy**. It seems that the contemplative and ascetic life often leads to striking insights about earthly matters. The worlds of the spiritual and the mundane are not as dissociated as one might think—often, the clergy are the best preservers of the mysteries they interpret as manifestations of the infinite. That is not to say that prospective Nags need to be frequent witnesses to miracles—rather, they have the ability to recognize the miraculous in the quotidian.

The upheavals of war engender societal and technological transformations. Many **veterans**, after valiantly serving their country in time of need, find themselves displaced and marginalized when they try to reenter the mainstream. Their experiences afford them insight into the bare machinations of human desire and its interaction with the world. Many excellent Members come to the Society after a career in the armed forces of one of the world’s nations or following a cataclysmic conflict.



Another possible point of entry is through the field of **journalism**. The Society publishes a periodical containing photographs and light stories concerning the latest archaeological, geographical, and submarine curiosities. How does such a publication uphold the Society’s policy of secrecy? The public is unaware of a peculiarity in the *Journal’s* dates of publication—each issue is put to bed ten years before it sees print. For example, the number dated December 1921 actually details the Society’s work in the final month of 1911. Because of this practice, the *Journal* is commonly regarded as slightly passé, which suits the Nags’ reputation perfectly. The Society, therefore, seeks writers and photographers who are willing to go to great extremes to get a story, but must then wait ten years for their work to see print!

The Society also welcomes the expertise of various **professionals**. Business people, law enforcement officers, authors, correspondents, private investigators, lawyers, doctors, nurses, social workers, teachers, mechanics, inventors, and others can bring their skill to Society operations.

Finally, we should note that as long as a player can make a case for why his character would make a good Nag, any type of background could be possible. The Society thrives upon variety.

Recruitment

Recruitment into the NAGS Society is often a straightforward procedure. The Society discretely approaches individuals from all walks of life, all fields of study, and proposes Membership. All that is necessary is that one possess a skill needed by the Society. Many souls have delved deep enough into arcane studies that they have already encountered the Society. For many academics and adventurers, Membership in the Society is the next logical step in their quest for understanding. The relative obscurity of the lives of most academics (an even many adventurers) insures a quick and easy transition from civilian to Society existence. The Society has resources for tying up loose ends.

Not every recruitment proceeds with such clockwork ease, however. The Society particularly enjoys its most outré method of recruiting prospective Members: **societal extraction**. Although the Society’s recruiters keep a close watch on all legitimate explorers and academics, occasionally someone will surprise them with a significant original discovery. If the Society deems such an explorer or site important enough to warrant an RFA, it intervenes.

Nags discretely approach the prospective recruit (often in the guise of local laborers hired for the excavation) and propose Membership in the Society. As incentive, they will often bring some artifact or information that is crucial to the recruit’s work, but about which he or she was unaware. If the recruit rebuffs such overtures, the Nags are subsequently “exposed” as charlatans, and they fade away. If, on the other hand, the recruit is willing, the Society performs an extraction.



Societal extraction is perhaps the most flamboyant process NAGS Society condones. To the world, the recruit dies under accidental or mysterious conditions. In Egypt, for example, the Pharaoh’s curse is often blamed. After a short period of time during which the furor dies away, the new recruit reemerges as a Nag. Fortunately, the faces of explorers are not well-enough known to risk recognition on subsequent NagOps—they usually wore a hat.

As a campaign-opener, the GM might want to have the players role-play their character’s recruitment into the Society. The GM and player could run such mini-adventures individually as part of the character creation process, especially if a player intends to harbor secrets about his character’s past. Alternately, the opening gaming sessions of a campaign could be devoted to each character’s recruitment. In this way, the entire group can share one another’s initiation into the Society.

AREAS OF SPECIALTY

When a new Member is recruited, he or she selects an Area of Specialty appropriate to her or his background and experience. While an AOS does not restrict a Nag's actions (a preservationist could write an article for the *Journal*, for example), it does provide the Society with some guidelines in assigning Requests for Attention. Notice that some professions could be translated into several AOS'. A recruit trained as an archaeologist, for example, might take several paths in the Society—Preservationist, BookWorm, or Snoop. Generally, a Nag should consider her or his temperament and interests when selecting an AOS, as it will influence the types of NagOps to which he or she is assigned.

Many of the AOS's bear humorous, ironic, or irreverent names that arose through the years as part of NagSpeak. All Nags attest that each AOS is highly valued within the Society for its contributions.

In the section concerning Character Creation in Part II, you will find guidelines for using Areas of Specialty as templates for quick and easy character creation. By using an AOS template, you can create a Nag PC in a matter of minutes.

BookWorm This is the research branch—the backbone of the Society. Recruits from any field might specialize in research. While BookWorms develop prodigious skills in traditional methods of information search and retrieval, they do not burrow themselves into libraries or archives—they are often engaged in active searches for a necessary fact. BookWorms can come from any field of study; in addition, they will have information management skills appropriate to (or rather, slightly ahead of) the time period, and some skills for effective research in the field.

Gadgeteer While one might think that the practitioners of NagTechnology are likely to be ensconced in an underground workshop plying their trade, Gadgeteers are actually found in the field as often as other Nags. Their fieldwork is a combination of research for future inventions and repair of existing creations. In fact, many Nags insist that a device's inventor accompany them—in order to suffer equally from malfunctions! A Gadgeteer would have an applied science or engineering background, technical expertise, and a flexible and creative mind. They must also have thick skin—to withstand the “constructive” criticism of their colleagues.

Hack Hacks are journalists—the Society's public face. They write for a periodical with strict deadlines but a publication date ten years hence. Hacks possess writing and communication skills, investigative techniques, as well as an unflappable time-sense that enables them to face editors who shout (in March of 1908), “I need that story on Aztecs for the May 1918 issue *yesterday!*” The hack's close cousin is the PhotoHack—a photojournalist.

Hero A sly designation that should be accompanied by a wink and a nudge, heroes are the Society's workhorses (akin to the “fighter” in a fantasy campaign). Heroes are not unintelligent, but rather more comfortable with tactics and strategy than research or diplomacy. Heroes are the grease that keeps the Society wheels rolling. They are recruited from the military, police, or other military backgrounds.

Preservationist Preservationists come in two flavors: Green and Red. The former emphasize the preservation of nature above humans, while the latter reverse these priorities. The two groups are not in open conflict within the Society (although discussions can be heated); rather, they try to complement one another like two sides of a coin.

Green These are the precursors of modern-day “greens,” without the theatrics of chaining themselves to trees. Green Preservationists are concerned with preserving individual flora and fauna, as well as entire ecosystems. They have an understanding of “the big picture”—how the industrial revolution impacted upon the Earth, for example. Greens have a science background, with a possible focus on botany, zoology, ecology, meteorology. It is also possible to specialize in Submarine Preservation. Green Preservationists would possess knowledge of their subject matter, survival skills for their region, as well as diplomacy or information-dissemination techniques. As always, they are extremely discreet in their work.

Red Reds are interested in preserving evidence and artifacts of lost cultures, and preserving the way of life of those that are extant. Their work involves spending time with a culture without influencing it with outside ideas. Red preservationists would have a background in anthropology or archaeology, survival skills in the appropriate environments, and communication skills for work with existing cultures.



Snoop Snoops are investigators who specialize in a particular field—often biology, archaeology, anthropology, meteorology—and pursue research in the field. They differ from preservationists in that they account for the “little picture,” the minutia, the details that might seem unimportant. Snoops differ from Bookworms in that their research is with the history yet to be recorded.

NAG OPERATIONS (NAGOPS)

NAGS Society operations begin with a Request for Attention (RFA). The Society generates a select few requests internally to clarify some point of fact or to address a situation. Most RFA's, however, come from individuals, businesses, groups, or governments. The Society is the embodiment of discretion—Nags are often uninterested in the identity of a request's originator. It is enough for a Nag to do the job well, with dignity, diligence, and discretion.

TYPES OF NAGOPS

Each RFA is unique. While there are no formula or standard RFA's, through the years, several genres of requests have been identified. We will also mention some examples, including some notable fictional adventures (generally conducted by non-Nags), that represent each archetype. The Game Master may refer to the section below concerning the NAGS Campaign (page 25) for suggestions about creating her own ongoing campaign, as well as an example campaign that she might use immediately.

Cartographic Clarification Nags are often called upon to clarify or confirm some anomaly that has arisen during the creation or revision of a map. Such requests were more common in the Nineteenth and early Twentieth centuries, before the invention of satellite photography (the Society did not make it to space before the rest of us...or did it?). However, time and again, the Society has found that one can read between even the simplest geographic lines.

Extraction or Recovery When discretion is paramount, Nags are occasionally employed to locate and recover an artifact, object, or individual. Such operations include the recruitment and societal extraction of potential Nags. While never embodying discretion, the cinematic adventures of Indiana Jones are illustrative of extraction and recovery operations.

Investigation Some RFA's involve exploring mysterious or inaccessible parts of the Earth. Nags particularly enjoy investigating mysterious or anomalous circumstances. Doyle's Professor Challenger conducted an investigation in *The Lost World*, as did Professor Von Hardwigg and his nephew, Harry, in Verne's *A Journey to the Center of the Earth*. Hodgson's Carnaki represents an archetypal investigator.

Miscellany These are the requests that don't fit into any other category—they are often the most enjoyable.

Preservation Such RFA's are emblematic of Society Operations. Green and Red Preservationists specialize in maintaining the continued existence of rare or endangered ecosystems, creatures, and cultures. Such operations must often be performed in complete secrecy to avoid unwanted public attention. Some adventures experienced by H.P. Lovecraft's protagonists involve preservation (although more often due to abject fear, rather than principle).

MANNER OF NAGOPS

All Nags are trained extensively at their home Campus (see page 23) following recruitment, and proficiencies are periodically updated during a Nag's career. While each instructor approaches the task differently, the overall goals of training are consistent throughout the Society.

The first and most important instruction is in investigative methods and techniques. Before any Nag charges into an operation, he or she will exhaust all available avenues of inquiry that might shed light upon a mystery or obviate physical confrontation. In fact, entire Areas of Specialty are devoted to research, indicating the high regard with which it is treated within the Society.

All Nags become comfortable in civic and private record halls, public libraries, newspaper morgues. In addition, they are instructed in effective use of Society information extraction tools, which are usually slightly more advanced than those in general use (depending upon the particulars of a campaign—players should confer with the GM). In the present day, for example, the Society would use giant networked



supercomputers to tap into vast databases of information publicly (and not so-) available online. Some GM's might like the idea of a steam-powered Babbage engine for information storage and retrieval in Victorian and early Twentieth century campaigns. Nags are also educated in interviewing and other information extraction techniques, in order to draw upon individual as well as archival knowledge.

Many operations require a physical component, and thus Nags are well-versed in combat, survival, and extraction techniques. Because discretion is vital to NagOps, Society members are skilled in the art of tranquilization and incapacitation, with and without weapons and other tools. For example, the Society has conducted extensive research into the use of breath weapons such as blowpipes, and the various concoctions that a Nags might administer in order to render a person unconscious. Many Nags are trained to synthesize such compounds with available ingredients in the field. Some Nags study in eastern countries to learn non-lethal martial arts techniques. In Victorian and

turn-of-the-century campaigns, such training would be quite extraordinary, and therefore surprising to witnesses. Modern day NagOps often necessitate further refinements in combat procedures.

Because many NagOps require Members to operate in the field for extended periods of time with little Society support, Nags are trained in survival skills. It is usual within a group of Nags to have several different areas of survival training represented, so that individuals can share their expertise with the group.



THE WELL-DRESSED NAG

Personal wealth plays a small role in the World of NAGS. Members find all amenities available at Society campuses and they receive an expense account for purchases in the field. The Society provides individual Nags with all equipment necessary for a successful operation. In game terms, an item's weight and bulkiness are more critical than its value. If a Nag needs to purchase an item in the field, the GM should determine a price appropriate to the campaign time period.

There are two philosophies that a GM might adopt concerning PC equipment, depending upon the type and style of campaign. In the **realistic mode**, the players select their complement of equipment and record each item on their Character Record. For particular realism, the GM requires players to note an item's weight so that the character's encumbrance can be determined. Characters may only use items that are listed on the record. The list below includes examples of the kind of equipment that Nags might find useful.

Alternately, the GM and players might prefer to play in a **cinematic/pulp fiction mode**. Players could pick out a few major items before commencing an adventure, and then play begins. In the style of movies and adventure magazines, each Nag always seems to possess just the items he or she needs—within reason. Creative players will enjoy describing the perfect knick-knack that they just happen to have tucked in a jacket pocket. The exception to this rule is NagTech gadgetry (see the next section). The potency of NagTech requires the GM to hold the reins more closely.

MUNDANE EQUIPMENT

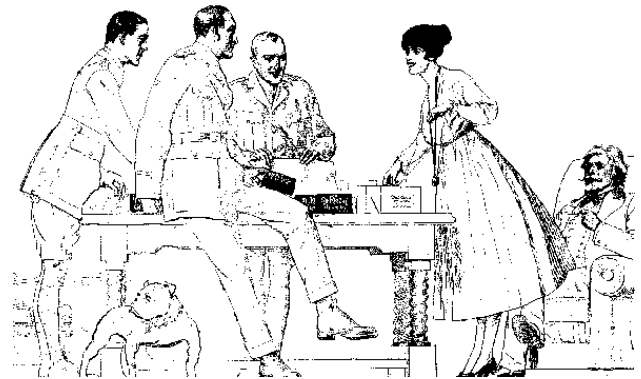
The following list of equipment is decidedly general and vague. Handguns, for example, are described merely as small, medium, or large. We leave it to the Game Master and players to add details to equipment if desired (specifying a particular make and caliber of weapon, for example). Many popular RPG's have extensive and detailed lists of weapons and equipment—see the appendix for references. We particularly recommend the equipment section of **Space 1889** for all of its lavish beauty.

Amenities

These items, while in some ways superfluous, can make all the difference in a successful NagOp. Use of these items may afford a positive modifier for some skill rolls, at the GM's discretion.

Accommodations, portable In order to survive in the field in comfort, a Nag requires suitable living quarters and amenities. Deluxe quarters include a sizeable tent, cooking kit, cot, toiletry items, writing desk, &c. Such quarters pack up in several trunks and bundles, requiring a means of transport. The Spartan version includes a small tent, essential cooking gear, and a sleeping bag, all in a backpack with frame.

Attire, adventurous Nags affect slightly passé fashions in order to fade into the background. However, Nags also require a quantity of bottomless pockets in order to store all of the gewgaws that insure a successful Operation. Such outfits might include essential accoutrements such as a pith helmet, walking stick or umbrella, riding crops, pince-nez, pocket watch and fob, &c.



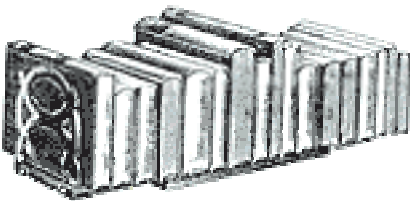
Attire, formal During Society Operations, the field does not always indicate the untamed portions of the globe. Sometimes a crucial clue can only be uncovered at an urban cocktail party or during a night at the opera. Nags are trained to survive in formal soirees as well as barren wastes. Many Nags carry a rucksack that disgorge a variety of appropriate formal attire, miraculously fresh and unwrinkled.

Desk, portable An elegant and effective piece of furniture for conducting correspondence or composing reports in the field. Includes a variety of writing implements and stationery, envelopes, sealing wax, string, &c. Generally appears as elegant yet solidly constructed box, approximately 36 inches wide by 12 inches deep and tall, with a front door that folds down to create a writing surface. Interior comprises innumerable pigeon holes, drawers, compartments, shelves, &c.

Gas mask Nags must occasionally pass into areas in which the atmosphere is noxious or otherwise unbreathable. Nags will employ gas masks and other protective gear in order to ensure their safety. Such masks are often compact, and can thus be carried in a concealed compartment until required.

Gramophone, portable Plays records or (for early models) wax cylinders. Employed for entertainment, or possibly to perpetrate a ruse—broadcasting a certain sound effect or someone’s voice, &c. Must be hand cranked periodically, unless some clockwork power source is manufactured.

Survival kit A kit with items to facilitate survival in various hostile environments. Contents of individual kits will vary, but often includes dried foods, basic cooking implements and sleeping gear, a first aid kit, a small defensive weapon (dagger or blowgun), lightweight thermal undergarments, a snorkel and goggles, &c. The GM might require the player to specify, or the kit could contain a few surprises when employed. Possession of such a kit might afford positive modifiers to Survival skill rolls.



Reference

Society Members refer to several important reference works with regularity. Such volumes will be well-thumbed and dog-eared. In modern day campaigns, such works might be held in a palmtop “reader” rather than a traditional tome.

Archaeological Anomalies by Emil Franklin. The essential treatise on strange and mysterious locations throughout the globe. Some of the locales detailed within are well-known to the world at large, while many are only recognized for their true import by the Society.

Cartography in Crisis by Samovar. A thick tome that new recruits must wade through in order to eradicate naïve pre-conceptions about how our world has been depicted. The Society regards the maps drawn by lay people as crude caricatures scrawled by children. The Society considers cartography as an art form requiring passion and skill, and their maps are intricate, nearly inconceivable works of art.

Geology of Wonder by Constance Pill. The Society itself possesses only a rudimentary understanding of the true nature of the Earth. Some, following Professor Challenger, believe that it is, in fact, a complex living organism. Others hold that it is honeycombed with hidden depths, and might harbor races about whom we surface crawlers yet know nothing. Pill explores myriad theories, conventional and outré, without herself rendering a definitive verdict.

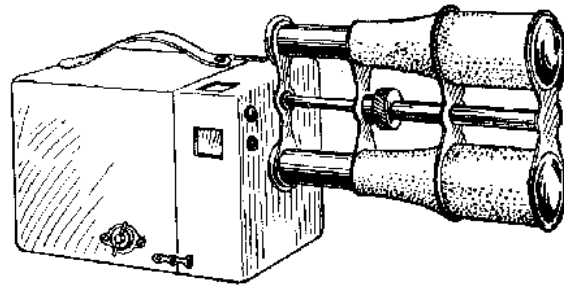
Scientific equipment

Nags will often require a variety of portable yet reliable scientific apparatus in order to execute NagOps effectively. Use of these tools would most likely afford positive modifiers to appropriate skill rolls.

Archaeologist’s tools A standard issue toolkit would include a variety of small picks, brushes, trowels, &c., as well as pouches for collecting samples, labels for identification, and a notebook for recording critical information about an artifact. Such tools have not changed much through the years (save for the removal of dynamite from the repertoire).

Binoculars An invaluable assistant in making that which is distant observable without interference. Specially modified pairs can be combined with a camera to create a telephoto lens.

Camera When one’s intention involves documentation and preservation, a camera is often the most important tool. Society Members pioneered the use of photographic technology, from the earliest Daguerreotype to modern digital equipment. Nags are expert at capturing the moment on film and can develop plates in the field when required. Standard Society photographic equipment will be slightly ahead of the time period in which it is found. See the following section on NagTechnology for information regarding the cutting edge.



Developing lab, portable It is occasionally necessary to develop photographic plates in the field. This portable lab provides all the necessary chemicals and apparatus for developing plates, including tools for touching up and altering prints.

Dissecting lab, portable Sometimes the only means of preserving a specimen is through gathering information and understanding. Kit allows a medically trained Nag in the field to perform detailed autopsies on expired organisms. Includes tools for the procedure as well as containers for collecting and preserving samples and specimens.

Doctor's black bag Extremely useful for administering medical care to Members in the field. Such a kit allows a properly-trained user to stabilize a wounded individual and, with time, to restore the soul to health.

Forensic evidence kit A comprehensive kit for collecting evidence in a particular location. Includes devices for collecting fingerprints, fiber samples, plaster for taking imprints of footprints or tire tracks, &c., &c. When combined with a NagTech communications array (a personal Babbage engine, for example) the Nag may draw upon a Society database of records.

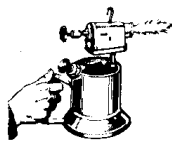
Laboratory, portable A general purpose apparatus, the portable lab allows the performance of a variety of scientific inquiries and explorations while in the field. A user might synthesize a chemical, identify a substance, or isolate the cause of an event. A standard issue kit does not allow the creation of NagTech gadgetry—see the following section.

Tools

Nags in the field require a variety of mundane tools. Use of such tools will probably afford positive modifiers on appropriate skill rolls.

Axe A useful implement for cutting wood, clearing brush, and, in a pinch, defending one's self.

Blowtorch On occasion, only brute force will suffice. This compact device produces a flame capable of welding two pieces of metal or cutting through a metal surface. Might be used as a close range weapon in a pinch.



Climbing equipment Necessary gear for ascending or descending a steep incline. Includes gloves, rope, pitons, grapple, spikes, &c.

Compass Useful for determining one's orientation with regard to magnetic North. In the modern day, the simple compass yields to the Global Positioning System. Simple compass may still be necessary in the event of a technology failure.

Explosives As simple as a stick of dynamite to as high tech as explosive paste, demolitions are used as a last resort by Nags in the field.

Lockpick set Enhances a properly trained Nag's success in opening locks on doors and safes. Generally the tools are in a small velvet pouch that might be concealed in a coat pocket.

Light source Possibilities include a flashlight or torch, lantern, miner's lamp, &c.

Machete Useful for clearing brush, chopping vines, cleaving coconuts, and, when necessary, defending one's self.

Tool kit Comprises an assortment of useful tools and implements, including rope, wire, hammer, saw, pliers, screwdriver, &c. Can be employed to repair or construct items. Gadgeteers will require a special set of tools to repair or create NagTechnology.

Weapons

While combat is strenuously avoided by Members executing NagOperations, prudence dictates that Nags carry some form of martial implements for self-defence. Most Nags also wield some form of NagTech weapon that tranquilizes rather than injures.

Archaic weapon Nags will sometimes run across an opponent wielding (or wield themselves) an archaic weapon such as a sword, pole arm, battle axe, &c. Items of recent construction will function as expected, although the wielder probably will not be trained in its use. Antique weapons will generally be of inferior quality, resulting in a negative modifier, and possibly breaking during use.

Automatic weapon A machine gun, submachine gun, or other weapon that fires multiple shots while one holds down the trigger. Refer to the section on combat for how to determine hits and damage for such weapons. Infrequently utilized by Nags.

Dagger A small, concealable blade that can menace, cut bindings, and inflict minor damage.

Handgun Comes in three varieties—Small, Medium, and Large—roughly correlating to .22, .38, and .45 caliber weapons. A plethora of manufacturers, calibers, physical lengths are possible. Players can specify as completely as desired.

Missile weapon A bow, crossbow, sling, bolos, &c. If an antique version, would receive penalty due to inferior quality. Refer to the section concerning ranged combat for a discussion of using missile weapons.

Rifle Player can specify the exact model and caliber, if desired. Might also include a silencer to muffle sound when firing.

Shotgun Player can specify the exact model and bore, if desired. Some villains might have sawed off the barrel to conceal weapon more effectively. See combat rules for the effects of such modification on accuracy.

Whip Somewhat ineffective yet a classic pulp-heroic weapon. Inflicts some damage, might also entangle opponent temporarily.

VEHICLES FOR NAGOPS

Vehicles are typically provided to Nags by the Society for use during NagOps. Some Members may have “signature” vehicles (in the spirit of Agent 007’s Aston Martin, &c.). Other vehicles will only be used for particular operations.

If the GM intends a vehicle only as a means of conveyance, then she can specify only the bare necessities and it can be used by any Nag with appropriate skill. If, however, the vehicle is to play a larger role in the adventure, the GM will undoubtedly want to specify its nature more completely.

Vehicles will be described with the following attributes: Quality, Speed, Maneuver, and Range. Each attribute is rated according to the **c.FUDGE** scale of Superb... Fair... Terrible. Quality refers to the vehicle’s general state, and players might roll against quality when no other attribute is appropriate. Speed, Maneuver, and Range are all relative terms, and the players might be asked to roll against a trait when attempting a particular maneuver. Vehicles with high attributes might afford their pilots a bonus to a skill roll, while those of a shabbier nature may impose penalties. Refer the following section on NagTech and the **c.FUDGE** system in Part II (beginning on page 31) for complete discussions of the game mechanics involved.

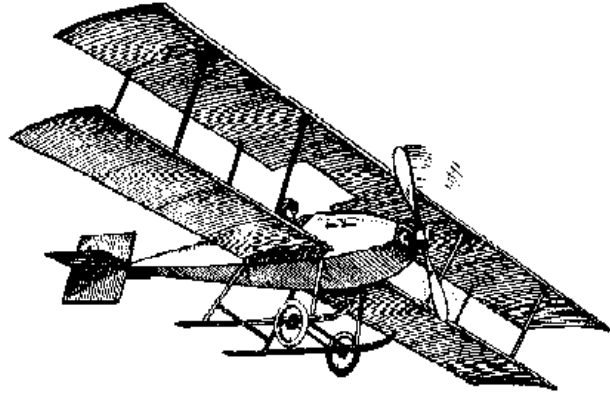
In addition to its attributes, a vehicle might be capable of a skill or two independent of its pilot’s abilities. For example, due to their construction, airships are particularly stealthy when flown at high altitudes. When a character piloting a NagDig attempts to pass over a village without alerting anyone, the GM might ask the player to make a piloting roll, modified by the ship’s great stealth, or the GM might simply ask the player to roll against the ship’s stealth skill.

Finally, a vehicle might also possess gifts and fault. These would be particular quirks about a vehicle that make it special—either a joy to drive, or a nightmare on Earth. The players and GM should work together to decide how a vehicle’s gifts and faults will affect its performance during play.

We should note again that all of these rules will only come into play if the vehicle is going to play some special role in the adventure, or if it is more fun for the players and GM. To make things simpler, have the player use the appropriate piloting skill for all rolls—to succeed in a loop-the-loop, to fly past a small town unnoticed—whatever the task being attempted.

It is also possible for the GM to consider vehicles to be NagTech items (see the next section). In this case, the GM should define the important uses and effects and create a Glitch Table for the vehicle.

For each vehicle, we will begin with some general comments about the type and its uses by the Society. We will then include an example of each vehicle with complete statistics. The GM can extrapolate her own variations accordingly.



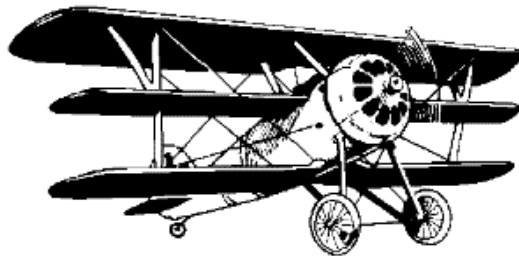
Aeroplanes and Helicopters

The Society pioneered heavier-than-air travel long before the brothers Wright made their historic hop at Kitty Hawk. In the early years of the Twentieth century, Society Members regularly employ bi- and triplanes and other, more outré contraptions. In the modern day, the Society will pioneer the use of faster-than-sound flight without the accompanying sonic boom.

THE GLORIA ANN – NIMBLE DAREDEVIL

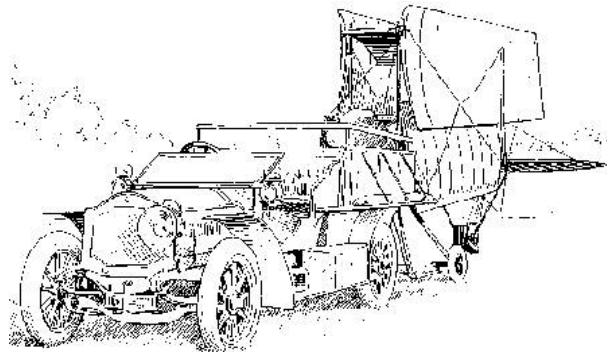
The *Gloria Ann* is a sturdy and nimble triplane intended to get Nags in and out of remote locations with a minimum of fuss. Unlike similar models adopted by the armed forces, which were painted a gaudy red or sporting huge bull’s eyes on the wings, the *Gloria Ann* employs camouflage inspired by its avian relations: it is light colored on its ventral side and with irregular dark patches painted on its dorsal. The internal combustion engine, while robust, is specially constructed to emit as little noise as possible. The *Gloria Ann* has an open cockpit and a seat for a passenger immediately behind. Its major weakness is that its light weight precludes a sizeable fuel tank—the *Gloria Ann* must refuel regularly.

Attributes	Skills	Gifts/Faults
Quality: Good	Stealth: Good	Refuel regularly
Speed: Great	Acrobatics: Great	
Maneuver: Great		
Range: Fair		



Automobiles

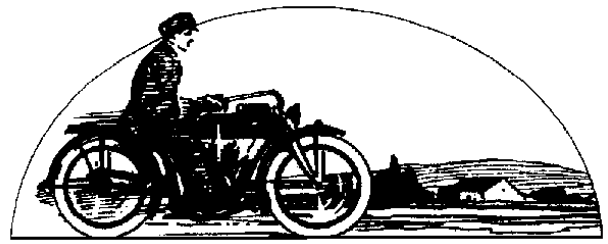
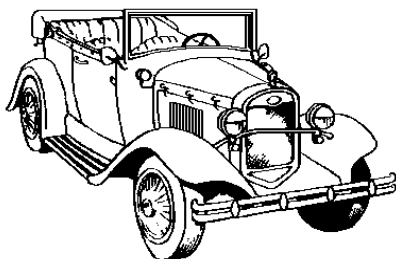
The Society did not invent the horseless carriage, but they purchased and modified early versions for NagOperations. From the beginning, the Society outfitted automobiles with useful contraptions such as smokescreen emitters, quick-changing color and accessories, and the ability to convert into another type of vehicle.



THE RODHAM ROADSTER—ELECTRIC WONDER

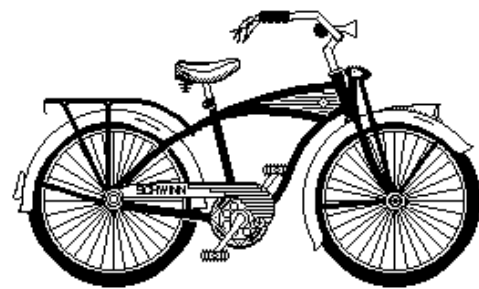
The RR was a favorite among Nags during the late 'teens and early twenties. Appearing as an upscale touring car, the *Rodham Roadster* was able to accelerate quickly, could maintain a speed of 75 miles per hour, and, most incredibly, ran entirely on electricity. The engine compartment held enormous batteries that recharged themselves through solar collecting panels incorporated into the body. The engine powered all four wheels when necessary, and the tires had retractable spikes to improve off-road traction. Specially created pigment capillaries in the body allow Nags to change the car's color in thirty seconds. Every *Roadster* is equipped with a communications array (a wireless transmitter/receiver and possibly a PBE—see the section concerning NagTech).

Attributes	Skills	Gifts/Faults
Quality: Fair		Change colors
Speed: Great		
Maneuver: Good		
Range: Superb		



Bicycles and Motorcycles

Two-wheeled vehicles are frequently utilized by Nags due to their maneuverability and concealability. They are often modified for particular Operations—one might include a retractable hang glider while another folds up into a small briefcase. Motorcycles are an extremely exciting technology employed by Society Members in the field. A seemingly-normal appearing cycle heading for a cliff might suddenly sprout wings. A sidecar might detach and head off, an independent vehicle. Some cycles are modified for use underwater as well.



THE SPENCER—FAST WORKHORSE

This model resembles the solidly constructed two-wheelers popular with school children in the 1950's. The difference is that the *Spencer* packs a powerful motor concealed within its massive frame. From a pedaled speed of 5 MPH the *Spencer* can reach 60 in ten seconds. At such speeds, however, maneuverability suffers—the rider must take care not to flip the bike while cornering. It is best for going straight, but fast!

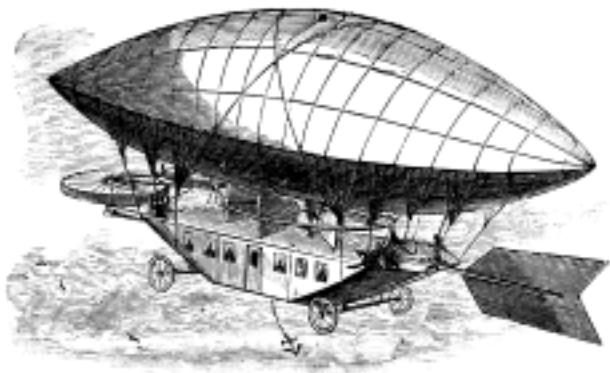
The rear reflector retracts to reveal a small tube that emits a thick mist that obscures the vision of those in pursuit. The light on the front fender is a powerful searchlight. Finally, the horn is a simple, long range communications device that functions while the rubber bulb is squeezed.

Attributes	Skills	Gifts/Faults
Quality: Good		Heavy
Speed: Great		Unbreakable
Maneuver: Mediocre		
Range: Fair		

Dirigibles and Balloons

Airships are utilized extensively by the Society because they are virtually noiseless and have a longer range than most aircraft. In fact, with Society solar technology, dirigibles can have an unlimited range by deriving power from the sun. NagDigs are frequently outfitted for extended voyages when the Society deems it more efficient for a party of Nags to remain in the field rather than to base themselves at a specific Campus.

Because of their popularity in the general public, hot air balloons are also commonly employed on NagOps. Such vehicles might include a pressurized basket for high-altitude comfort as well as paragliders for emergency evacuation.

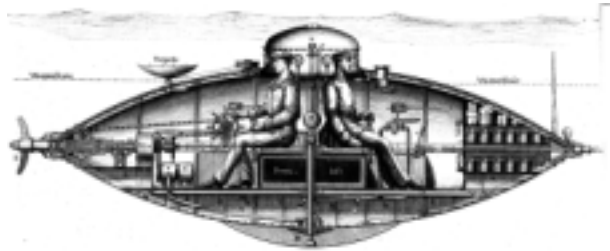


THE NAS STALWART—SPACIOUS AND FORMIDABLE

The *NAGS Air Ship Stalwart* is an immense craft intended for long term independent operation in the field. Nearly 150 meters in length, the *Stalwart* contains quarters for a sizeable crew, a lab for creating and maintaining NagTech, as well as a complement of support vehicles. The *Stalwart* rarely descends from its high orbit—Nags generally employ a paraglider or balloon to reach the surface.

The *Stalwart* is powered by solar-charged batteries, with an effectively infinite range. The craft periodically restocks and effects repairs and some of the more remote Society campuses. The craft is not particularly fast and reacts slowly to the helm—evasion is not a strong suit. However, it harbors within the means to attend to any emergency situation, as well as facilitating the comfort and civility of its crew.

Attributes	Skills	Gifts/Faults
Quality: Good		Well-appointed
Speed: Fair		
Maneuver: Terrible		
Range: Legendary		



Submarines

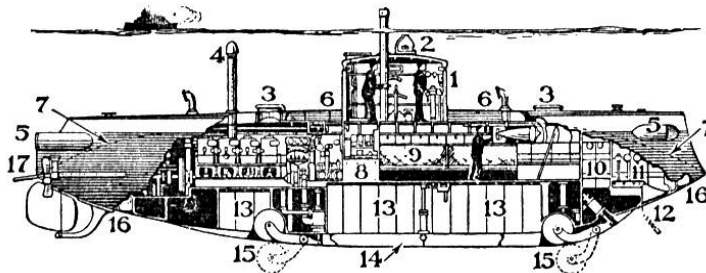
Submersible craft are indispensable for extended underwater operations. Frequently out of range from the sun for lengthy time periods and not possessing enough oxygen to maintain combustion, Society solar or steam power are irrelevant. NagSubs are powered by an experimental chemical process that separates the hydrogen and oxygen derived from seawater. The Society has yet to work the bugs entirely out of this arrangement, and some undersea Operations are cut short due to power difficulties.

Large craft are appointed with as much care and forethought as are NagDigs for extended voyages. Smaller NagSubs might be intended for short range reconnaissance Operations, or to get Nags into and out of sticky situations.

THE NSS ZEPHYR—DEEP SEA EXPLORER

The *NAGS Submersible Ship Zephyr* is a mid-sized craft intended to execute specific Operations. It is quick and stealthy, painted to resemble a killer whale. The *Zephyr* can dive and surface at will, and can, in fact, break the surface in a whale-like leap. It is outfitted with powerful, focussed search lights as well as sophisticated sonar equipment. The bow sports a retractable drilling apparatus that can pierce solid rock (or another craft, in desperation). Passengers find accommodations aboard the *Zephyr* tight but comfortable. It carries a full complement of deep sea diving gear for the crew.

Attributes	Skills	Gifts/Faults
Quality: Great	Stealth: Good	Experimental
Speed: Good	Perception: Great	power
Maneuver: Superb	Drill: Great	
Range: Good		



NAGTECH

NagTech is a large part of what makes the World of NAGS special. The inspiration for NagTech came from several sources, including the Victorian love for complex mechanical devices, the explosion of inventing around the turn of the century, and the gadgets employed by pulp fictional adventurers. The type of NagTech devices employed by Nag PC's and villains will go a long way towards establishing the "flavor" of your unique World of Nags.

WHAT IS NAGTECH?

NagTech is cutting-edged technology, created by the Society's Research & Development department as well as gathered from sources outside the organization. Nags in the field are guinea pigs for many items that are subsequently released to the world—Society Members work out the kinks and suffer from the malfunctions before general release. As examples, Nags in the late Nineteenth century employed wireless transmitters and receivers to communicate globally, used prototypical breathing equipment for undersea exploration, and pioneered travel air travel long before Count Zeppelin and the Wright Brothers.

Proper NagTech should be useful and serve a specific function, but gadgets should be created with the tongue slightly in cheek. Although never silly, NagTech gadgets do require a sense of humor. The balance of a game can shift radically due to an unexpected glitch in function. Unlike magic items in fantasy or ultra-technology in the futuristic genre, a NagTech gadget's ever-present possibility of malfunction makes Nag PC's eminently vincible.

NAGSPEAK: GLITCH

The Oxford English Dictionary describes the origin of the word "glitch" as "20th century slang, origin unknown." Of course, this is yet another example of an important term created by the NAGS and yet not circulated widely for years. Beginning with the first NagTech gadget in 1852 (the T3), Nags used the term "glitch" to describe the unwanted or unexpected outcomes of using the products of NagTechnology.

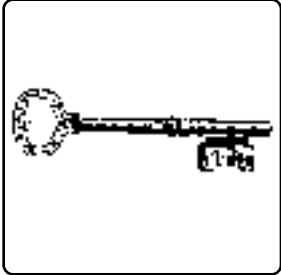
The GM should oversee the distribution of NagTech. In fact, we encourage the GM to create a character (perhaps based on "Q" in the James Bond stories) who distributes NagTech to the PC's. This figure might sometimes assign a PC or NPC technician to accompany the party and maintain the item or items.

Some NagTech is practical, while other items are for maintaining civility. The GM should feel free to add or disallow items of NagTech according to her intentions for the campaign. A "realistic" campaign might include only realistic items in prototypical form, several years before their actual invention. Other campaigns might allow idiosyncratic gadgets that have no counterpart in reality.

RECORDING NAGTECH

Each NagTech item should have its own card to record all pertinent information. Although any piece of paper will do, we use a format that fits on a 3x5 index card. By using such cards, the GM can maintain a neat file of NagTech items.

When creating an item, the player or GM should record the item's name, its quality, the creator's name, and the date of creation (in campaign time). Next, one should describe the item's intended uses and effects. Also note any special information in this section, such as if an item needs to be recharged, and any other important information about its operation. Finally, the large space is provided for an illustration of the item. We will discuss in the following section how to use all of this information.

SKELETON KEY	
Quality: <i>Great</i>	
Creator: London Campus	
Date of Creation: 4/3/1885	
Uses/Effects:	
Pick Locks	
Set Traps	
Find Traps	
<ul style="list-style-type: none"> • Must be remagnetized periodically • Emits ultrasonic beeps, vibrations 	

Record the item's Glitch Table (see the next section) on the back of the card.

GLITCH TABLE FOR Skeleton Key			
	Poor	Terrible	Below Terrible
-4	Limited Success	Temporary Failure	Breaks Off in Lock
-3	Limited Success	Unexpected	Breaks in Half
-2	No Glitch	Unexpected	Temporary Failure
-1	No Glitch	Partial Failure	Unexpected
0	No Glitch	Partial Failure	Unexpected
+1	No Glitch	Partial Failure	Unexpected
+2	No Glitch	Unexpected	Functions 1d6 times
+3	Limited Success	Unexpected	Continuous Function
+4	Limited Success	Sparks, beeps, etc.	Transmogrifies

USING NAGTECH

The following section describes how players and game masters can role-play the use of NagTech Gadgets by using the **c.FUDGE** system. Players and GM's should be familiar with the section regarding Action Resolution in the Game System (Part II) for a description of the mechanics involved. For Nags campaigns that employ a different rules system, the GM can adapt the necessary rules.

Operational Rolls

Each NagTech item has a quality level on the Terrible... Fair... Superb scale (see Trait Levels in Part II, The **c.FUDGE** Game System, below). Determine and record an item's quality when it is created. For example, a certain Nag's wireless set is Good, his friend's NagWriter is Fair, &c. Quality generally does not change during an adventure, except possibly as the result of a glitch. Extremely avant-garde items will probably be of lower quality until the Society's technicians have had a few years to work out the bugs. NagTech created by Gadgeteers in the field will most likely be of lower quality than an item fashioned in the labs of a Society campus, although this is not always the case.

Whenever a Nag intends to use a gadget, the GM sets a difficulty roll for the activity on the Terrible... Fair... Superb scale—Terrible for simple tasks, Fair for run-of-the-mill activities, and Superb for the incredibly difficult. The difficulty level should account for various factors such as weather conditions, the need for haste, whether or not the PC is involved in combat, &c. The GM should never need to modify the operational roll with plusses or minuses as the difficulty level accounts for all modifications.

The player then makes an Operational Roll with four FUDGE dice (4dF). The player rolls against the item's quality level and tries to match or surpass the Difficulty Level set by the GM (see the section concerning Unopposed Actions for a complete discussion). The result of the roll determines the action. In some cases, the player need only equal or exceed the difficulty level to achieve success. In other instances, the better the roll, the better the results; the worse the roll, the worse the problems.

For some items of NagTech, the use is obvious—the TTT serves afternoon tea. Other gadgets operate as though they employed a standard skill or skills that might be possessed by a player character. Some items may, in fact, possess several skills. Occasionally, one or more of an item's uses may function below the item's general level of quality. Such uses should be clearly recorded (Pick locks [fair] on a Good quality skeleton key, for example).

The Game Master will determine the result of successful rolls by referring to the item's intended Uses/Effects recorded on its NagTech card. Items will have only the uses and effects clearly described on their card. If the player can justify a novel use, the GM can take this into account.

Cecil Bigglesworth, Nag extraordinaire, is stuck in an inaccessible spot in the Himalayas, desperately trying to raise a colleague on his Fair quality wireless set. The GM determines that using the set in this situation is of Fair difficulty. Because the set's quality is Fair, Cecil need only roll 0 or better for success. On his first try, he rolls a +1: Good. The set has worked better than usual, and the GM asserts that the message went through clearly.

Glitches

Because of its experimental nature, NagTech functions erratically—sometimes comically so. A potential Nag's qualifications must include unflappability in the face of catastrophic equipment failure.



Poor or worse results indicate that a glitch has occurred, requiring the player to consult the item's Glitch Table. The player should roll 4dF again and consult the appropriate column of the item's Glitch Table. The Standard Glitch Table provides generic results that the GM can specify when the glitch occurs. The GM or gadgeteering player can also create a unique table for specialized items. The GM will determine the exact nature of the glitch based upon the result of the player's roll. Note that for rare items of Poor or Terrible quality, the player will have to roll positive results to avoid suffering a glitch with each use!

THE STANDARD GLITCH TABLE

	Poor	Terrible	Below Terrible
-4	Limited Success	Temporary Failure	Explodes
-3	Limited Success	Unexpected	Permanent Failure
-2	No Glitch	Unexpected	Temporary Failure
-1	No Glitch	Partial Failure	Unexpected
0	No Glitch	Partial Failure	Unexpected
+1	No Glitch	Partial Failure	Unexpected
+2	No Glitch	Unexpected	Functions 1d6 times
+3	Limited Success	Unexpected	Continuous Function
+4	Limited Success	Sparks, beeps, etc.	Transmogrifies

The following descriptions are guidelines for determining and describing an item's glitches. Players are encouraged to contribute ideas about equipment failure, but the final effects are the GM's prerogative.

Limited Success "The glass half full." The item functions more or less normally, with only a slight reduction in effect. A weapon will cause less damage, a wireless will transmit less accurately, a TTT brews tea for half the party, &c.

Partial failure "The glass half empty." The item functions, but just barely. A weapon merely stings, a wireless transmits with static, tea is cold with floating leaves.

Unexpected result The item has an unexpected, if benign result. The results should be logical to the item's functioning—a weapon projects light and heat but does no damage, a wireless garbles the message so that it is misunderstood, the tea tray brews the scones and butters the tea.

Temporary failure The item has does not function for this application, but might work upon subsequent attempts.

Sparks, beeps, smoke The item emits sparks, beeps, and smoke, without functioning. In certain circumstances, such effects might draw attention to the user or even start a fire!

Permanent failure The item ceases functioning and will not work upon subsequent attempts until repaired.

Functions 1d6 times Items functions normally, but 1d6 times more than the user intended—a weapon fires 4 shots instead of one, the radio repeats a message twice, the T³ prepares tea for 8 instead of four, &c.

Continuous function The item becomes "stuck." Continuous functioning will deplete a power source, and will require the operator to damage the item to stop it.

Explodes The item overloads and explodes, causing damage to the user and those nearby her or him. The item is completely destroyed beyond repair.

Transmogrifies The item overloads, but instead of exploding, it transmogrifies into some other type of gadget. The TTT shoots an energy beam, the wireless brews tea, &c. This should be a source for humor and whimsy, and does not need to be scientifically plausible. The experimental nature of NagTech allows for such anomalous behaviors.

Rejoining our friend Cecil on the mountain, the GM rules that the Nag's next use of his wireless set will again be Fairly difficult. Cecil's unfortunate player rolls -2: Poor! The player must now roll again and consult the set's Glitch Table to determine what has happened.

Cecil's unlucky player rolls -3. Recalling the Poor Operational Roll , a quick look at the appropriate column of the Standard Glitch Table reveals that the wireless set has achieved Limited Success. The GM decides that an important incoming message is garbled, and Cecil can only make out every other word. Let's hope Cecil can interpret his colleague's message before freezing to death!

DEVELOPING NAGTECH

Players and Game Masters should keep several factors in mind while developing original NagTech gadgets. First of all, in order to find a proper place in the World of Nags, gadgets should be slightly outlandish, unpredictable, and humorous. Even the simplest processes should require complex machinations to complete. Examples include various clockwork gadgets of the Victorian period, as well as items used by fictional adventurers.

In order to maintain game balance, Players and Game Masters should explicitly describe a gadget's intended functions. Generally speaking, an item should do one or possibly two things well, and might also perform a small auxiliary function or two. A NagTech gadget can perform a standard skill that might be possessed by a PC. An example is a skeleton key, which picks locks and sets keyhole traps. Other items, such as the bat, perform unique functions.

For the Game Master, creating NagTech is as simple as coming up with a concept, deciding upon the item's quality, creator, date of creation, and intended uses and effects. All of this information can be recorded on a NagTech gadget card (see section above on Recording NagTech and the Appendices for printable forms). Finally, the GM should decide if the item will use the Standard Glitch Table or if she will create a new Glitch Table specifically for the item.

Players desiring to create original NagTech must undergo a more rigorous process. First of all, the PC must possess the Gadgeteer skill. Characters who do not possess the skill themselves could communicate their ideas to the Research and Development department at a Society Campus. The GM will then determine how long the item will require to produce.

For the do-it-yourself crowd, the GM will require the player to outline the gadget's specifications, including the item's intended uses and effects, possible malfunctions, and, for strict GM's, a description of the "scientific" processes involved. If the character is attempting to produce an item that replicates a skill (such as picking locks), then he or she either needs to possess the skill at the item's desired level of quality or better, or consult closely with someone who does.

The GM will then determine the difficulty level of production, how long the item will take to produce, and how frequently the player should make Production rolls against the appropriate skill. The GM will want to account for the complexity of the device, its similarity to existing technology or NagTechnology, the completeness of the player's description of the item, and the desired quality of the item. Low quality items will be easier to produce than the good stuff. The GM should also note if the Gadgeteer is creating the item in the field or is taking advantage of a well-appointed Society lab.

If the Gadgeteer continually fails Production rolls, he or she may elect to lower the quality of the item. For example, the GM may inform a player that he must make six Great Gadgeteering rolls at one week intervals in order to produce a particular item. If the inventor gets stuck, missing his rolls

for several weeks in a row, he may elect to lower the item's quality to Good or Fair. The GM may then shorten the production time, and the Gadgeteer should have a better chance to complete the item successfully.

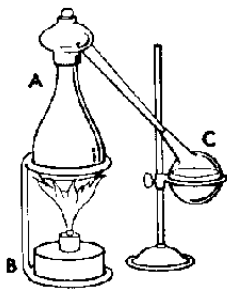
The GM may also decree that production has failed if the Gadgeteer successively fails too many rolls. Perhaps she will require the PC or NPC to wait for a certain period of time before attempting the particular item again. Creative GM's and players could turn NagTech creation itself into a mini-adventure!

With the perfect idea bouncing around in his head, Neville consults a colleague, McTeague, generally known as a Good Gadgeteer. Neville's brainstorm is to create a walking stick that doubles as a blowgun for propelling tranquilizer darts—something to help him out of difficult situations with discrete style.

Neville's player presents the GM with a complete description of the item's specifications. It appears as an ornately-carved walking stick with gold handle. By pressing a certain gemstone, both ends spring open, revealing a finely-honed firing barrel. The handle contains a cache of feathered darts coated with a powerful tranquilizer. The Player would like McTeague to produce a Great quality item.

As possible glitches, the player suggests that the stick not open, the barrel is bent (requiring a more difficult skill roll to succeed), the tranquilizer has evaporated and is ineffective, and finally, that the dart misfires and tranquilizes the shooter!

Mulling over this information, the GM decides that this item is not particularly complex or difficult to produce. She thinks that four weeks of production time should be sufficient, and she requires that McTeague make a Fair Gadgeteering roll each week in order to achieve success.



EXAMPLES OF NAGTECH

Following are some examples of NagTech gadgets, grouped according to time period. Many NagTech items can be found in successive eras in altered form—generally smaller, sleeker, and more efficient—unless they have been “discovered” by the general public.

The following list is just a beginning. Many more NagTech items are possible and will be detailed on the **circa games** web site. We invite players to send in their own creations to share with others.

Victorian and Edwardian NagTech

Victorian and Edwardian NagTech was inspired by the variety of devices, both useful and absurd, created by inventors of the late Nineteenth and early Twentieth centuries. Examples can be found in steampunk fiction and role-playing games, historical journals, and adventure novels (such as those of Jules Verne and H.G. Wells, among others).

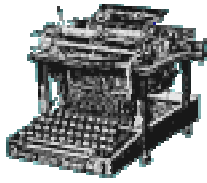
Hallmarks of Victorian and Edwardian NagTech include ridiculously complex machinations to perform even the simplest function. The GM and Players decide just how silly or serious these devices will be.

Bat A portable radar/sonar device for determining what is behind a wall or other impenetrable or inaccessible location. It functions by emitting and receiving high-pitched (inaudible to normal humans) sounds, and recording the results on a series of cards (like a dot-matrix printer). The device consists of an emitter/receiver array that resembles an enormous pair of bat's ears, and the processor/printer unit in the form of a box with various cables, gears, &c. **Glitches:** Reads the opposite of what is there, reads what the Nags *want* to be there (rather than what is there—possibly by picking up brainwaves and incorporating them into the scan, &c.), emits an audible high-pitched shriek, attracts a swarm of actual bats.

Dragonfly A highly-maneuverable paraglider that expands on demand from a backpack. When open, resembles a pair of translucent double wings, as those on the insect. Some experimental models might include a small motor for powered flight. **Glitches:** doesn't open, “pulls” to the left or right, turns continual loops, wings vibrate and produce a high-pitched whining/buzzing sound, as with the name-sake.

Gadgeteer's Toolkit Not a NagTech gadget *per se*, but essential for Nags who desire to create gadgetry on the go. Toolkits vary in composition according to the style of the inventor, but will generally include a number of standard and strange tools, wires, gears, dials, springs, and possibly beakers, Bunsen burners, Jacob's ladders, &c. Toolkits do not themselves suffer from glitches—rather, they are responsible for the glitches that afflict the gadgetry they create.

Goggles Designed for a variety of functions, goggles might be constructed to enhance night or peripheral vision, to function as binoculars or microscope, to act as x-ray specs (q.v.), or to combine several functions. Goggles can adjust to magnify tiny objects or resolve objects at extreme distance. Appear as a complex implement that the user dons as eyewear, consisting of a variety of lenses that protrude from leather headbands. Eyepieces whirl and move in and out as they adjust to the proper resolution. Cannot be disguised as normal eyeglasses. **Glitches:** Distorts image, becomes nearsighted or farsighted (only useful up close or at a distance), lens cracks, &c.

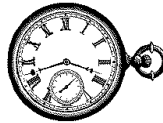


NagWriter A kind of portable typewriter designed for journalists to take notes or to write in the field. The item records text as patterns of tiny dots on cards that are fed later

into a typing machine that prints out a hard copy. Each stack of NagWriter cards can hold 100 pages of text. Higher quality NagWriters can be remotely connected to a Society engine via telegraph wires or a wireless set, in which case it can act as a Pocket Babbage Engine (see below) and is often called a Personal Engine (PE). **Glitches:** Garbles text, doesn't record text, records text in random order, substitutes text for that which is intended.

Needler A pistol or rifle that fires a needle using compressed air. Nearly silent and without recoil. Ideal for administering tranquilizer doses. Early and lower quality items must be reloaded following each firing. **Glitches:** Misfire, makes inordinately loud sound, hits unintended target, tranquilizer acts as poison, has no effect at all, or unintended effect (acts as stimulant, &c.).

Pocket Babbage Engine Used as a personal computing device or as a terminal to connect remotely to Society's engine on campus. Used to solve mathematical or logic problems, and other applications can be defined by player and GM. Functions through clockwork mechanism, involves input of data through numerical strings only (no speech or direct alphabetic input). If being used remotely, must be connected to telegraph wires or to wireless transmitter to connect to main engine. PBE's take many forms, but often resemble a pocket watch. When NagWriters are used as PE's, alphabetic input is, of course, possible. **Glitches:** Gives incorrect response, gives opposite response, connects to wrong engine, overloads and self-destructs, keeps bad time, alarm sounds at inopportune moment.



Skeleton Key One of those spooky-looking keys that seems to open every lock in a scary locale. This NagTech gadget can pick locks as well as find and set simple keyhole traps. It must be magnetized periodically to function, and works through vibrations and a series of ultrasonic beeps and whistles (which might be detected by inhuman ears). **Glitches:** Breaks in lock, fails to find trap, sets trap that affects user, gets stuck in lock.

Spy Camera Obscura A miniature photographic device that can be hidden in clothing or an everyday object. Might involve some clockwork mechanisms to function (see the Example of Play in the Forgotten Futures rulebook by Marcus Rowland for a good example of a spycam hidden in a Victorian woman's hat.). Plates can be developed in the field by Nag with appropriate skill and a field developing lab. **Glitches:** Spycam is obvious while functioning, gets stuck in "out" position, captures distorted image, photographs the photographer.

Traveling Tea Tray No self-respecting Nag travels without a TTT, or T³. It folds up small, opens to reveal tea set and food that has been vacuum stored. Stoke up a steam fire and the T³ brews and dispenses perfect tea. It hisses when opened (breaking the vacuum seal) and while operating (steam pressure). An antecedent to vending machines.

Glitches: Brews iced tea or tea with lemon, the cucumber sandwiches are wilted.

Tranquilizer Weapons Most Society operations demand discretion; wounding or killing draw attention and raise suspicion. Therefore, the NAGS Society pioneered the use of specially modified weapons to propel tranquilizer darts. Such modifications do not affect the appearance of weapons, but restrict the weapon to one firing before reloading. In addition, many Nags train in the art of traditional tranquilizing weapons such as blowpipes. Tranquilizing weapons require characters to achieve a hit as with standard weapons. While scratches have no effect at all, hits causing wounds of "Hurt" or worse require the wounded party to make a Great roll against Vigor to avoid falling asleep. A critical success indicates that the tranquilized soul will remain so for twice the standard period. A critical failure means that the target is immune to the tranquilizer; subsequent hits by the same weapon will be ineffective. Examples of NagTech tranquilizer weapons take a variety of forms, including firearms (see Needler), writing quills, walking sticks or umbrellas that double as blowpipes, bolos with weighted balls containing sleeping gas, &c. Glitches should be appropriate to the type of tranquilizer delivery system being employed. **Glitches:** Misfire, fires standard round (normal damage), makes inordinately loud sound, hits unintended target, tranquilizer acts as poison, has no effect at all, or unintended effect (acts as stimulant, &c.).

Wireless Transmitter/Receiver Set A reasonably small unit that sends and receives wireless NAGS code transmissions. After 1900, such transmitters were modified to carry spoken words as well as code (i.e., two-way radio). Also plays and records messages on wax cylinders. Resembles a victrola, with speaker doubling as antenna. **Glitches:** Garbles message, transmits to unintended party, transmission reflected (you hear yourself), substitutes random message.



X-ray Camera Obscura Combines nascent photographic and x-ray technologies. The x-cam captures images that penetrate solid objects. Plates can be developed in the field by Nag with appropriate skill. Glows an unearthly green while functioning. The type or thickness of material to be penetrated determines difficulty level. Degree of success determines clarity of image. **Glitches:** Records misleading image, cannot penetrate surface, interference in image, x-rays combine with surface material for strange side effect.

Deco NagTech

“Deco” NagTech refers to items employed by Nags between the World Wars—the heyday of supernatural investigative and pulp adventure fiction. The inspiration for this gadgetry is often drawn from classic comic books, pulp fiction, and Saturday morning cartoons. In order to be true decoware, gadgets should be designed with an eye to the aesthetic, sporting solid yet stylish curves and flourishes.

Fashion by Savage A reference to the intrepid adventurer, Doc Savage. The Man of Bronze had clothing infested with useful devices: a tie lined with thermite, rings with radios or spring-loaded knives, tiny electromagnets used to open locks, &c. Sometimes he combined several components—buttons, hidden chemicals in a shirt lining—to create a crucial compound. According to the style of the campaign, the GM could ask the player to specify such devices, or sit back and smile as the player describes the perfect gizmo for the situation at hand. **Glitches:** Nag loses article of clothing (and therefore, the gadget), thermite is in the *red* tie, device begins to operate while still hidden, &c.

Jet Pack A staple of adventure fiction technology, and the NAGS Worldbook would be remiss to omit it. The jet pack is a hefty apparatus worn like backpack, with small rocket engines that propels a character through the air. Would probably have a built-in parachute. **Glitches:** Steering or acceleration mechanism fails, shoulder straps begin to break, pulls to left or right, turns loops, explodes.

Utility Belt Inspired by that worn by Batman. A belt filled with extraordinary gadgets, usually of a small but useful nature. Examples include a grappling hook and cord, powerful adhesive, lock picks, &c. The player or GM might specify the exact gadgets included, or allow the player to announce them on the fly. **Glitches:** Unlatches in inopportune moment, PC grabs wrong item, item has unexpected use, item breaks.

Wristwatch Communicator Culled from the world of Dick Tracy comics, of course. The wristwatch communicator allows radio communication among wearers. Some GM’s might also allow it to transmit visual images as well. **Glitches:** Garbles message, transmits to unintended party, transmission reflected (you hear yourself), substitutes random message, becomes sentient and attempts to control wearer.

X-ray Specs Advertised in any reputable comic book, x-ray specs allow the wearer to see through solid objects (as advertised, intended for prurient purposes). Appear as unflattering spectacles. Glow an unearthly green while functioning. The type or thickness of material to be penetrated determines difficulty level. Degree of success determines clarity of image. **Glitches:** Reveal misleading image, cannot penetrate surface, interference in image, x-rays combine with surface material for strange side effect, pick up on users brain waves to reveal what user *wants* to see.

Modern NagTech

Modern NagTech is perhaps the most difficult to create in the spirit of the World of NAGS because modern technology is getting wilder each day. Characteristics of modern NagTech might include disguising gadgets as everyday items. One immediately thinks of the gadgets employed by Agent 007—extremely useful, slightly absurd, yet always just what he needs! For a slightly over-the-edge feel, Inspector Gadget might also be relevant.

Breathing Apparatus A tiny device that fits inside a Nag’s nose, intended to allow breathing in inhospitable environments, such as noxious gas or underwater. Functions by filtering ambient atmosphere or extracting oxygen from water, but must be combined with compact oxygen tanks to allow extended use. **Glitches:** Begins to create another, non-lethal gas (nitrous oxide, soporific gas, stimulant gas, &c.); falls out of nose; becomes lodged and cannot be removed without medical assistance.

Palmtop The preponderance of handheld computing devices these days puts one in mind of the tricorder or the Star Trek universe. Players and GM’s could devise a multitude of functions for a simple handheld device: communications; recording sound, video, or text (by dictation); projecting images (to perpetrate a ruse or convey information); to function as a modern Bat (q.v.), &c. **Glitches:** Would be appropriate to the type of functions (see wristwatch computer, Bat, &c.)

Ring Rings could contain a potpourri of useful items: powerful electromagnets that can disrupt computer or communication technology, hold a falling Nag to the outside of a steel vehicle, or possibly attract and stop projectiles; tranquilizing compounds such as dust or paste; computers or communicators (as wristwatch computer, q.v.); a laser; an explosive; &c., &c. **Glitches:** Ring is turned around on finger and affects the wearer; needs frequent recharging; emits sparks, amplified voice, or siren; magnet pins Nag to some large piece of metal.

Wristwatch Computer A powerful computer that PC’s can wear on their wrist. Perhaps possesses information input, processing, and networking capabilities like a Star Trek tricorder. **Glitches:** Loses contact with main computer, displays anomalous results, transmits to unintended party, suffers from a virus, yields unexpected results, becomes sentient and attempts to control wearer.



RUNNING THE NAGS SOCIETY

Role-playing the National Archaeological Geographical and Submarine Society is the Game Master's responsibility. This section provides the GM with some ideas for guiding and supporting Nag PC's during adventures.

THE SOCIETY'S ROLE

The Society is a benevolent organization, supporting the work of its members to the best of its abilities. The GM should strike a balance between facilitating the independent work of PC's and doing the job for them. Nag PC's might call upon the Society for assistance when they are in dire straits, but they should not expect to be bailed out of every precarious situation. The discreet nature of the work often precludes the Society from acknowledging its Members at all.

The GM can use the Society as a means of providing clues that might assist PC's during an investigation. For example, if a party of Nags has reached a dead end during an inquiry, the GM might introduce an NPC from the Society who has unearthed a particular clue, or who points the PC's in the right direction to find one. One can rest assured that in whatever time period a campaign is set, the NAGS Society places advanced information-gathering, -storing, and -disseminating technology at its Members' disposal. This does not mean that all research can be completed at a Society campus; but when other avenues of inquiry are exhausted, the Society might provide the means for unearthing a necessary clue.

During an adventure that has gone awry, the GM could introduce a Society representative to refocus the PC's or to bail them out completely. In such cases, the Society might even choose to reassign the Nags until they have acquired further experience. Characters who rely too often on the Society's assistance could find themselves out of communications range for a time. On the other hand, hard working Nags who catch a bad break on a die-roll might deserve a helpful Society intervention. The GM should operate the *deus ex machina* as she sees fit.

The Society also serves as the GM's gateway for distributing NagTech. Player characters in the World of NAGS should not run across gadgetry like so many +2 swords in a fantasy campaign. The usual method for acquiring NagTech is through assignment from the Society. In this manner, the GM can maintain some control over game balance—an overly powerful item might be unexpectedly recalled by the Society for its annual safety inspection, for example. The GM will probably outfit the PC's with small NagTech items for their early adventures, reserving the "big guns" until the campaign develops. During the course of an adventure, the PC's might also recover an enemy's technology, or save some "rogue" NagTech that has been captured and modified by some nefarious villain. This could, of course, provide an excellent starting point for a campaign—to recover the disintegrator/reintegrator pistol that has fallen into the wrong hands!

POLICIES AND PROTOCOLS

Because of the NAGS Society's requirement for discretion and tact while executing NagOps, a body of policies and protocols has been drafted to give members guidance. The most important guideline (similar in spirit to a certain Prime Directive) is to **leave everything as you found it**. The sensitive nature of most operations require Nags to employ stealth, excellent judgment, and often, a well-aimed tranquilizer dart. For this reason, gaming in the World of Nags should be less bloody than in many RPG milieux—players should strive to find creative ways to achieve their goals without attracting attention.

Unlike the television show with that certain Prime Directive, NAGS Society policies and protocols will generally not be the focus of an adventure. Society Members are not swashbuckling egoists who need to push the envelope of what is acceptable to the organization. Players in the World of NAGS will most often have already "bought" the concept of discreet heroism, and therefore will not frequently need to be reminded of protocol. However, the GM could create interesting scenarios in which the PC's are sent to remind NPC Members of the rules of comportment, or to mop up the results of a lapse.



SOCIETY CAMPUSES

The NAGS Society maintains offices in a variety of locales throughout the world. The Society often purchases old colleges, monasteries, or even industrial parks to refit as local Society Campuses (as each branch office is known). The Home Campus is located in a former college at Oxford University.

In order to maintain discretion in Society Operations, each campus continues to maintain a "front" operation. The

Roosevelt Island Campus in New York City is a good example—it appears to function as a hospital.

Despite the variety of histories behind Society campuses, the internal organization of each is consistent. The Society divides operations into separate Colleges. Each Area of Specialty has its own College, and there is one for NagTech research and development and one for Central Information Processing. Individual campuses might have Colleges unique to their location.

Each Campus maintains Society Members in comfort. In between adventures, injured Nags will be restored to health. Nags may also spend time at a Campus to pursue further training for development or improvement of skills. A wise GM might assign a PC to develop a certain skill that might be valuable on an upcoming RFA, or to bolster a weakness that has been evident on previous adventures. The GM should probably not have each campus of the Society provide a smorgasbord of skills for the taking. Perhaps the PC will have to travel to another campus—in Siberia—to cultivate a particular talent. Or perhaps the GM could role-play a training session as a one-shot adventure (akin to the opening sequences of the James Bond movies).

The affairs of the NAGS Society are not conducted as a military organization, but an effective, if informal, protocol exists. The Membership determines its leadership at ten year intervals through an open vote (Nags have a long view and nothing to hide). The most important charges of the leaders are to facilitate Requests for Attention, to ensure that the Society continues the vision of the Original Three, and to prod a conservative organization into the future.

This is not to assert that Society Campuses are bastions of tranquility. Like other aggregates of individuals, Campuses harbor intrigues, professional rivalries, intellectual squabbles, and friendly competition. As a rule, however, most disagreements never come to blows.

Most of the world's major cities host a Society campus—the following list describes several of the more prominent Campuses:

Oxford

The home campus of the NAGS Society is located in Oxford, England. Because the University comprises numerous individual colleges (“Where can I find the University?” is a question asked only by tourists), no one notices unusual activities at the old Cædmon College.

The newly-formed Society bought the buildings in 1851. In order to maintain a functioning appearance, the Society periodically sponsors lectures attended by students from other colleges. Some of the more perceptive youth appreciate the esoteric quality of the presentations offered—“Cartography in Crisis,” “Geology of Wonder,” and “A Brief Introduction to Certain Archæological Anomalies.”

The Oxford campus includes colleges for all Areas of Specialty, the NagTech Research and Development headquarters, as well as the Home Office for Central Admini-

stration. In all ways, the Oxford campus is the Society's home.

New York

Rivaling the home campus in Oxford, a major campus located in several buildings on Roosevelt (née Hog, then, Blackwell, then Welfare) Island, nestled in the East River, between Manhattan and Queens. Privately, the Society dubbed it Roosevelt Island in the 1890's, in honor of President Theodore Roosevelt, a Society associate while he was head of the New York City Police Board. (When the name became public in the '60's, it was mistakenly attributed to his less-interesting relative—*Franklin* Roosevelt.)

The north building was briefly the New York City Lunatic Asylum (built in 1839, the Society added its famous dome in 1880) and the south was the Smallpox Hospital (built in 1856). Both facilities were acquired by the Society in 1880 and their original operations maintained as cover according to standard Society practice.

The New York Campus comprises all of the Colleges. Its NagTech research and development College is particularly active, coming out with some of the more outré gadgets employed by Society Members worldwide.

The Roosevelt Island Campus has an interesting story—the Society's existence was almost exposed. Crusading reporter Nellie Bly became suspicious about the goings on in the Lunatic Asylum, and had herself committed. The Society immediately recognized a potential Hack, and proposed Membership. Bly went on to write a scathing article, thus prompting a government investigation (that is, a bureaucratic avalanche) that would effectively maintain the Society's cover in the midst of a bustling metropolis.

Because the Society has recently moved to more discreet quarters, visitors to New York today can take the subway or an aerial tram to Roosevelt Island and see the ruins of the Campus for themselves. The shells of the facilities are considered “maintained ruins” by the Parks Department, dramatically lit by night while being slowly reclaimed by the surrounding vegetation.

NAGS OF NOTE—NELLIE BLY

Nellie Bly (pen name of Elizabeth Cochran, 1867–1922) is the archetypical female investigative reporter, writing about such “unfeminine” (yet crucial to women) topics as divorce and life in the slums. Bly came to the Society's attention in 1887 when she affected insanity and was committed to the Lunatic Asylum—a front for the Roosevelt Island Campus.

Bly is perhaps unique among Members in that she maintained an extremely high public profile in order to cover for her NagOperations. For example, while her 1879–1890 trip around the world in 72 days (on which she stopped in Paris to see Verne) seemed a publicity stunt, Bly in fact investigated a number of critical RFA's on her whirlwind tour. Bly's notoriety insures the anonymity of her work.

THE NAGS CAMPAIGN

The Game Master wields a great deal of control over the tenor of her NAGS campaign. In this section, we describe several possible variations that the GM might explore while fashioning her own World of NAGS.

CAMPAIGN TYPES

A love for historical mysteries was one of the primary inspirations for the World of NAGS. The GM could run her campaign in a strictly historical fashion, based upon verifiable events that preclude supernatural occurrences. Nags could investigate actual locations, perhaps before their “discovery.” The GM could design adventures to investigate the historical components of myth of Atlantis, the fate of the original dwellers of Machu Pichu or Teotihuacan, or to explore other historical mysteries. Ken Hite’s “Suppressed Transmission” column for *Pyramid* magazine and the collection of the same name (published by Steve Jackson Games) provide indispensable inspiration for historically based mysteries.

A possible permutation of such a realistic campaign is the “Scooby-Doo” variety, in which events that might initially seem supernatural are revealed to be hoaxes engineered to disguise some other nefarious operation. Such campaigns may or may not be humorous.

Other GM’s might wish to include just a touch of the supernatural (as in the current television series, *The X-Files*.) We call such a campaign type “expanded reality,” where the lines between reality and fantasy are mutable.

A GM might create a classic pulp campaign in which the villains twist their mustaches and cackle, where NagTech is outlandish, and the horrific is all too real—a combination of Doc Savage and “Call of Cthulhu.” Finally, a NAGS campaign could also be run in a *mana*-rich world of magic in which the Nags play a calming or steadying role.

The GM will want to establish her campaign’s atmosphere immediately, to indicate to the players what kind of gadgets will be available, how deadly weapons will be, and whether the PC’s should look for natural or supernatural causes in their investigations. It is always exciting, however, when the GM bends the rules slightly and introduces novel elements or explanations—the World of NAGS should be a mysterious and compelling place.

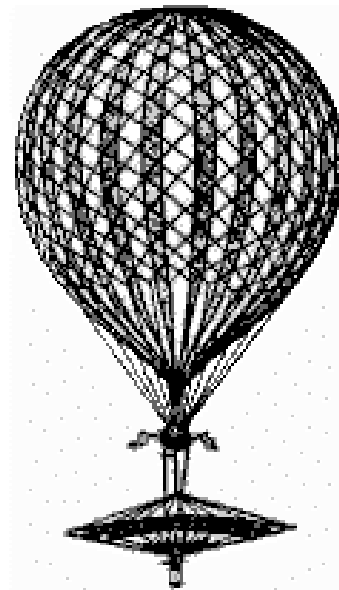
CAMPAIGN FORMATS

There are a variety of formats that the GM can use to structure a campaign set in the World of NAGS. The GM might select one of these formats at the beginning of a campaign and then evolve it into another format through the course of play.

The simplest structure is to choose a particular campus for the PC’s base of operations. In this way, the Society will always be at hand for support and insight (affording the GM a means to dispense clues that the players have missed). GM’s may find it easy to begin a campaign in this manner,

running adventures as a television show might unfold, beginning and ending at a campus sitting room. The campus-based campaign is well-suited for urban adventures.

A related format would involve basing the PC’s at a particular campus, but having them travel to a new exotic locale for each new adventure. We have in mind here the exploits of James Bond, Doc Savage, or Indiana Jones (who taught at a university between adventures). Nags could draw upon Society resources at other campuses, but they would eventually return to their own “turf” for training and recuperation.



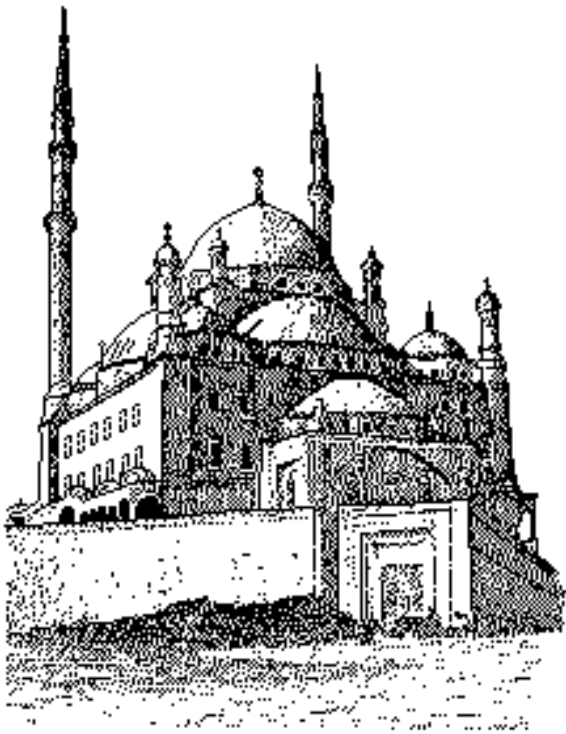
Some GM’s and players, however, might not relish the idea of being tied down—the picaresque campaign is another possibility. Drawing inspiration from the voyages of a certain starship or the undersea explorations of a certain submersible, the picaresque campaign bases the PC’s in some form of transportation—balloon, dirigible, or submarine come immediately to mind, and even the Mystery Machine piloted by “those meddling kids” is appropriate—and follows their travels from mystery to mystery. The PC’s might rest at Society campuses as sailors come to port, but in essence, the campaign is portable. This format will appeal to self-reliant vagabonds who prefer to rely upon their own skills and the resources provided by their vehicle.

Finally, a single adventurer or a small group could wander the Earth, encountering mystery wherever they roam. Such adventurers might check in periodically at Society Campuses to update NagTech and to train. We have in mind cinematic heroes such as Indiana Jones, the Lone Ranger, Zorro, the Shadow, and perhaps Batman.

NAGS CAMPAIGN CROSSOVERS

GM's can run a pure NAGS campaign based entirely upon the NAGS Society, its members, and their investigations. Refer to the section Writing Adventures for the World of NAGS in Part III for a discussion of the variety of adventures the GM can create. However, it would also be possible and interesting to drop the Society into an existing campaign in another genre.

Nags can be found pursuing investigations anywhere in the world after the Society's founding in 1850. They could easily fit into an ongoing historical campaign set in the American West, colonialist Africa, revolutionary South America, Victorian London, 1930's India, or a modern day espionage setting. With a little work, and perhaps an "illuminated" feel, PC's in a early history or time travel setting might discover that there were Nags who predated the Original Three—perhaps some greater force was at work to bring this particular trio together in 1850.



The Resources and Inspiration section in the Appendix provides a number of literary and RPG resources that the GM can draw upon for adapting her NAGS campaign to other genres. We offer here some suggestions for importing the World of NAGS into other popular gaming genres:

AlterNags Nags could exist in Alternate Earth campaigns. In fact, inspiration for the NAGS Society came while reading *The Difference Engine*—a “steampunk” vision of the Victorian era. The Nags could, for example, unearth mysteries in a victorious Confederate States of America. One possible alternate Earth permutation is the “illuminated” campaign, in which Nags strive to unravel the skein of connections underlying society.

CartoonNags If the GM emphasizes outlandish NagTech, ala Inspector Gadget, she could, theoretically, play a NAGS campaign for laughs. Such a campaign would probably utilize the tried and true “Scooby-Doo plot,” where the ghosts seem real until they are unmasked, at which point the Nags explain the plan and the criminals add “...and I would have done it, too, if it wasn't for those meddling Nags!”

CyberNags Nags are bastions of order within an anarchic and chaotic world—they bring structure to the disparate. In this regard, Nags would be interesting addition to a dark future or apocalyptic campaign. As the cyberpunks prowl, Nags are busy ensuring the accuracy of maps, checking out historical details, and readying the world for future generations. NagTech might include cybernetic enhancements, accompanied by their customary glitches.

EspioNags Society methods of operation share commonalities with those of intelligence agents. Nags and spies might find themselves working together on an investigation, or they might be at cross-purposes. Perhaps a party of Nags is trying to uncover something that a particular country would prefer to remain hidden—they might assign counterspies to thwart the Nags' work.

Modern Day Nags In a modern day campaign, think *The X-files* in which the mysteries are terrestrial, historical, and psychological, rather than extra-terrestrial.

Nags in Space The NAGS Society could be adapted easily to a space campaign, from space opera (Flash Gordon or the Traveller Imperium) to hard science. Space is, in fact, the ultimate milieu for a NAGS campaign—it contains infinite mysteries waiting to be solved. Our favorite *Star Trek: The Next Generation* episodes involved archaeological investigations.

Nags in Time With time travel possible, Nags have an invaluable tool for ensuring historical accuracy. Not all temporal travelers will be as discrete as the Society, however. There will undoubtedly be numerous messes to clean up.

SuperNags This permutation of the Society is not as far-fetched as it might seem. Somehow, Batman seems to us to embody the principles of the NAGS Society, complete with a belt full of cool gadgets. We can envision a less-flamboyant “Hall of Justice” in which the heroes explore the mysterious and maintain the cosmic balance.

CAMPAIGN EXAMPLE—*TO GO BOLDLY...*

In this section we describe a sample campaign set in the World of NAGS. We include this example so that the GM can get a NAGS campaign up and running almost immediately. We give an overview of the campaign, detailing the qualities and assumptions that make it unique. We will include capsule descriptions of prominent NPC's (who could be used as PC's if the players do not have their own). We include NagTech items and other relevant equipment. Finally, we will note several possible adventure seeds that the GM can develop to begin play. Refer to the **circa games** website (www.circagames.com) for other campaign examples.

Introduction

To go boldly... (note, that despite grammatical acceptability, no Nag would ever split an infinitive) is an AlterNags campaign, set in a slightly—steampunk *fin-de-siecle* world. The outside world exists more or less as it did from 1890 to 1920. The Society will, of course, possess outlandish, steam—powered and clockwork technology. Mysteries will be based in reality, but with another dark side always peeking its head through. Nags will never see a traditional ghost or any such nonsense, but they will experience the full wonder of that which humans do not understand.

To go boldly... is a picaresque campaign, in which we find a party of Nags assigned to the *NAS Legend*—an immense dirigible outfitted for an extended voyage. Its ongoing mission: to explore anomalies, to clarify cartography, and to preserve mystery, *to go boldly where no Nag has gone before...*

The Setting

The *Legend* serves as the setting for the campaign. Because its appearance would raise innumerable questions for the public, the airship has been appointed for extremely long

voyages and spends much of its time in high altitude flight. At nearly 200 meters, the rigid dirigible is not longer than some of the craft constructed by Zeppelin, but it has a futuristic quality that sets it apart from typical airships.

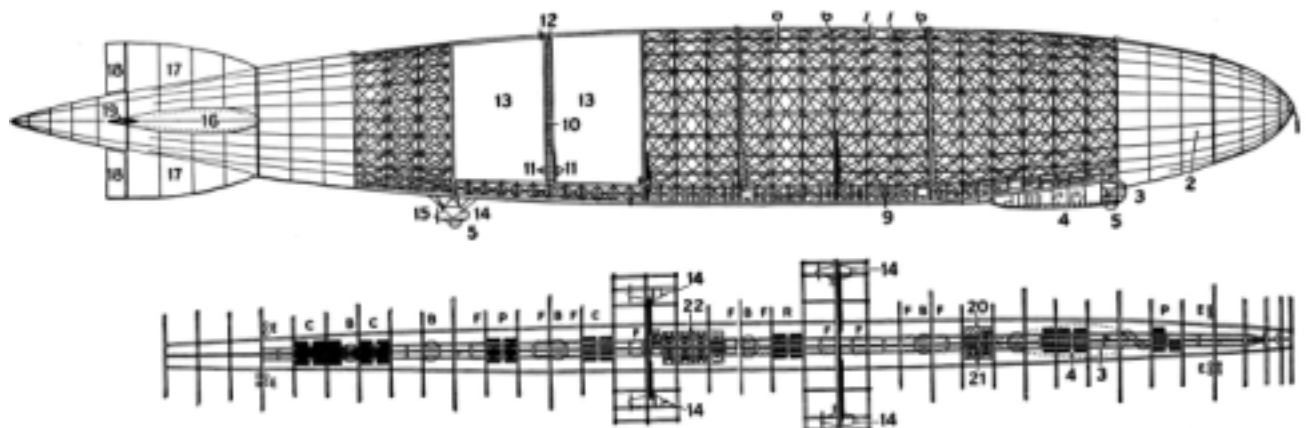
We include the bare statistics below, but the GM should feel free to modify and expand our descriptions as the campaign develops. While *To go boldly...* will undoubtedly focus upon anomalous circumstances in exotic locales, we intend for the craft itself to be expansive enough to allow for mystery and intrigue right on board.

The *Legend* is a top of the line vessel. It shares with others of its kind a propensity for inertia: when cruising at its slow, steady pace, it is difficult to change course. Most of the functions on board will be performed by crewmembers, and thus the airship does not possess its own skills, *per se*. However, its immense size and lack of maneuverability necessitate a lower than average concealment. Therefore, the *Legend* will typically keep itself aloof from the action.

The Legend – Resourceful leviathan

Attributes	Skills	Gifts/Faults
Quality: Superb	Stealth: Mediocre	Well-appointed
Speed: Mediocre		
Maneuver: Terrible		
Range: Legendary		

The *Legend's* two decks (main deck and gondola) include a bridge of operations, quarters for all of her crew, common rooms, a lab for constructing NagTech, hangers for auxiliary craft (such as paragliders, balloons, a biplane, and a variety of ground transport), as well as an agricultural section to grow food for the crew. Powered by solar panels integrated into its rigid covering, the *Legend* could circle the globe indefinitely if need be, sending its crewmembers quietly to earth and receiving them again at day's end.



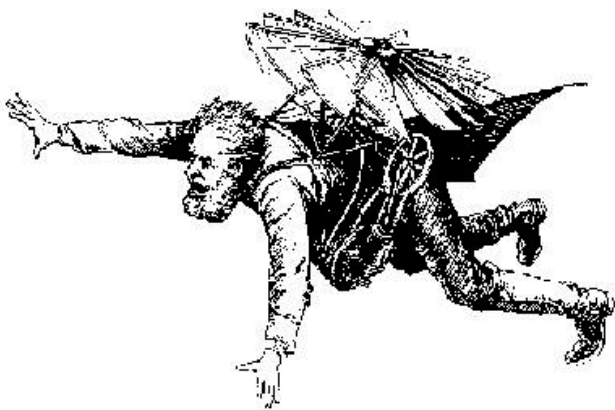
NAS Legend

The Crew

As with the Society itself, airships are not run as military vessels. The crew adheres to protocol facilitated by senior officers. These officers are not permanent ranks for most Nags—they are voted into office at the end of each tour of duty. Service with distinction, discretion, and dependability will often result in the approbation of ones peers and a chance to lead the crew for the next critical NagOp. While open discussion is welcome during NagOperations, the decisions of the senior officers, and especially the captain, are final.

While preparing to run *To go boldly...*, the GM and players should decide together upon the role of the PC's. Will they be the *Legend's* senior staff, voted into office at the close of the previous tour of duty? In this case, they will be responsible for the running of the ship, the functioning of the crew, as well as taking part in NagOps. At least some of the characters should have piloting, engineering, and possibly command skills. If the players are less interested in the fine points of airship piloting, they could instead be a group of highly trained NagOperatives who are transported from mission to mission aboard the *Legend*. In this case, the NPC senior crew would serve a support role, and the *Legend* would be a mobile Campus—healing wounds, providing NagTech, offering advice when required.

Following are brief descriptions of three possible Nag crew members. If the GM and players would like to begin gaming expeditiously, these characters are ready to play as is. If the players have created characters from scratch, the GM might use these three as NPC's, either as support or as the *Legend's* senior crew members.



Joshua Rutherford — Experienced Administrator

Rutherford an experienced and accomplished Nag. He has extensive experience in the field, and has more recently become interested in an administrative role within the Society. Rutherford was recruited from the military—he has chosen the path of a Red Preservationist for his AOS to atone for the destruction of other cultures wrought by imperialism at the close of the Victorian era.



Rutherford has a collected and calculating manner. He is an expert strategist, and delights in playing all types of games, such as cards, chess, &c. He is fond of making analogies to such games, and it is a particular pet peeve when others refer to them as “games of chance.” Rutherford will taker pains to explain that all games are, in fact, precise mathematical problems without “chance” at all. If one were to know all the initial conditions, then one could readily extrapolate the outcome. Colleagues note that perhaps because of his hobby horse, Rutherford is somewhat deterministic in his outlook, and does not account for the more spiritual side of reality, even when it is staring him in the face.

Although he does deign to play games for money with shipmates, he is not, as one might conclude, a “sharp,” as he becomes too preoccupied with accounting for all of the variables to succeed as often as he would like. He is a gracious loser, often nodding knowingly and exclaiming, “Ah ha... hmmm... excellent,” &c.) To his credit, Rutherford is fair and dependable. He is expert at delegating tasks to competent and resourceful peers, and he does wish to continue to learn from others, despite his didacticism.

Rutherford appears as a vigorous man of indeterminate age—he could be a mature 36 or a spry 70. People feel comfortable around him, and, in fact, he commands attention. Rutherford would make an excellent captain for the *Legend*, or perhaps a first officer or another efficient, advice-giving officer, if the big chair is filled by a PC.

Strength: Good
Perception: Great
Dexterity: Mediocre
Vigor: Fair
Balance: Good

Gift: Contacts in military
Fault: Pedantic

Diplomacy: Fair
Language (German): Fair
Specialty (Games): Great
Pistol: Great
Profession (Military): Great
Survival (Wilderness): Good

Pilot (Airship): Great
Pilot (Aeroplane): Good
Gambling: Good
Rifle: Fair
Unarmed Combat: Good

Off. Dam. Factors: (Str. +1, Med. handgun +3) = +4

Def. Dam Factors: nil

Equipment: .38 military-issue pistol, adventurous attire, cards, dice, pocket chess set

Calvert “Tinker” Williams – Obsessive Genius

Calvert “Tinker” Williams is a strange but likeable fellow. He is a gadgeteer, assigned to the *Legend* to create and maintain NagTechnology for the crew. He is always referred to (affectionately) as Tinker—many people are not aware of his given name. He appears unkempt, distracted, and somewhat unhealthy—a man on the edge.



Tinker is effective but unorthodox in his work, even among Gadgeteers (who are, as a whole, a strange lot). Tinker turns out work of innovative beauty, but he takes almost no notice. He throws away brilliant creations as though they were trifles. Tinker’s creations are well known—they function magnificently and suffer from spectacular glitches.

Tinker possesses a remarkable *idée fixe*. He seeks to create a “clockwork person”—an artificial life form that is adaptive, creative, and eventually, sentient. Tinker has a mechanistic view of the world; he views everything as a process, interaction, or relationship among causes. But Tinker does allow for the supernatural in his world view because he knows that there are processes that humans do not understand...yet. Williams has other interests as well. He is an accomplished sculptor, and he is teaching himself to play a variety of instruments.

Tinker has little need for companions, although he does periodically “come out of his fog” and interface with the crew. If anyone shows an interest and demonstrates a modicum of understanding about his interests in artificial life, Tinker can be an interesting conversationalist. He has little patience with those who only want to talk business (that is, the current RFA) or who want to congratulate him on his NagTech. Tinker gets on famously with Rutherford, as they share some of the same passions. If the party of Nags already includes a gadgeteer, Tinker could be assigned to the *Legend* as a colleague—perhaps a rival, although he has no competitive spirit outside his obsession. He could also be played as an absent-minded assistant.

Strength: Fair
Perception: Superb
Dexterity: Great
Vigor: Mediocre
Balance: Poor

Gift: Mathematical wizard
Fault: Obsession

Research: Good
Gadgeteer: Superb
Mechanic: Superb
Science (Biology): Good
Art (Sculpture): Good

Swimming: Terrible
Pilot: Mediocre
Code: Fair
Pistol: Fair
Art (Music): Good

Off. Dam. Factors: (Derringer + 1) = +1
Def. Dam Factors: *nil*

Equipment: Derringer, some extremely efficacious NagTech item he uses without thinking

Calliope Johnson – Knowledgeable and Curious

Calliope is one of those larger-than-life Victorian women who did not play the role given to most contemporary females. Daughter of the landed gentry, Calliope was brought up with all of her needs accounted for and, generally, met. She and her siblings enjoyed staging productions of Shakespeare’s plays and those she wrote herself. She created a detailed “history” of a country she created, fueled with exotic touches gleaned from letters from her brother in the army in India.



Calliope was an autodidact with a strong desire for knowledge. Her parents provided her with private tutors who attempted to instruct her in traditional feminine arts. Calliope, therefore, had to work twice as hard, learning the meager fare offered by the tutors, and then “unlearning” it on her own. She has made close studies of history, philosophy, economics, natural science, psychology, and literature, and she can speak intelligently on any topic. While growing up, Calliope learned that most people, while feigning interest in and knowledge about such topics, are in fact incapable of substantive conversation—especially with a young woman. She learned to ask questions in a round-about manner, and to seek out intellectual equals discreetly.

Upon a family tour of Europe and the Indian subcontinent, where her brother was stationed, Calliope, to her great satisfaction, encountered the NAGS Society. The Nags she met recommended immediate recruitment. The Society, therefore, performed a societal extraction—Calliope was mysteriously kidnapped during a rebellion against English rule. Calliope hopes someday to let her family know that she is alive and thriving, but the time is not yet right.

Calliope used her training time at several Asian campuses to refine her inchoate skills. She learned disguise to complement her acting abilities in order to move freely in English society. Calliope followed her writer’s muse, electing to write for the Society’s *Journal*.

Strength: Fair
Perception: Superb
Dexterity: Fair
Vigor: Good
Balance: Great

Gift: Privileged upbringing,
 Autodidact
Fault: Curious

Acting: Great
Diplomacy: Fair
Domestic skills: Fair
Writing: Good
Academic Specialty (All subjects): Good
Ancient Languages (Latin, Greek, Sanskrit): Good

Etiquette: Fair
Disguise: Good
Riding: Great
Pistol: Poor

Off. Dam. Factors: (Derringer + 1) = +1
Def. Dam Factors: *nil*

Equipment: Derringer, NagWriter, overnight bag with makeup and a variety of disguises

The Goodies

The *Legend* is an extremely well-appointed vessel, large enough to store whatever supplies and equipment the Nags might need to execute their operations. If Tinker is aboard, he will manufacture custom NagTech (at his own pace, however). If the players desire a particular piece of equipment, as long as the GM thinks it is appropriate, she should feel confident that it will be stowed in a closet somewhere aboard the *Legend*.

Like most airships, the *Legend* is equipped with a variety of auxiliary craft. Her aft hanger includes the *Gloria Ann* (see page 14), a *Rodham Roadster* (see page 15), and a *Spencer* bicycle (see page 15). The *Legend* will also be equipped with a large hot air balloon for transporting groups of people and equipment to the surface.

HOT AIR BALLOON

Hot air balloons have been used by the Society since its first days—they are quiet, have an extraordinary range, pack up small, and are little noticed due to their popularity with the general public. Balloons come in a variety of sizes according to their intended use. Large, long range craft may have an enclosed gondola to afford comfort at high altitude. Small, tender-type craft may only be used to ferry passengers from a dirigible to the ground.

Balloonists can control altitude by adjusting the amount of hot air in the balloon. While they are generally at the mercy of air currents for propulsion and direction or travel, some fancy models use small propeller motors for more precise trim.

Typical Hot air balloon

Attributes	Skills	Gifts/Faults
Quality: Fair	Stealth: Good	Quiet, easily
Speed: Mediocre		concealed when
Maneuver: Poor		deflated
Range Superb		Slow

The *Legend* is also equipped with variations on NagTech gadgetry for the control systems, defenses, and sensing equipment. For example, the ship has an enormous Babbage engine to process information, plot courses, and navigate the ship. Throughout the ship, one might find terminals (that appear as NagWriters) to access the central difference engine. The *Legend* also utilizes a large, powerful telescope and a listening device similar to a Bat as long-range sensing equipment.

Finally, the *Legend* is outfitted with a supply of useful gadgetry for NagOperations on the surface. Equipment lockers contain tranquilizer weapons, goggles, x-cams, wireless sets, and of course, several Travelling Tea Trays. Refer to the section on NagTech (beginning on page 17) for a complete discussion of all gadgetry mentioned here.

...Its Continuing Mission: The Adventures

In this section, we will suggest two possible adventures that might befall the *NAS Legend* and its intrepid crew. These are only teasers—it will be up to the Game Master to flesh them out for play. Refer to Part III (beginning on page 65) for a complete adventure and some advice for creating for the World of NAGS.

Shakedown Cruise

This adventure would make a suitable campaign opener. After all of the PC's have been assigned to their positions aboard the newly-commissioned *Legend*, the captain will assemble the crew and announce their first Operation: the *Legend* will head out for a round-the-world shakedown cruise, to work the bugs out of the systems and learn to work together as a team.

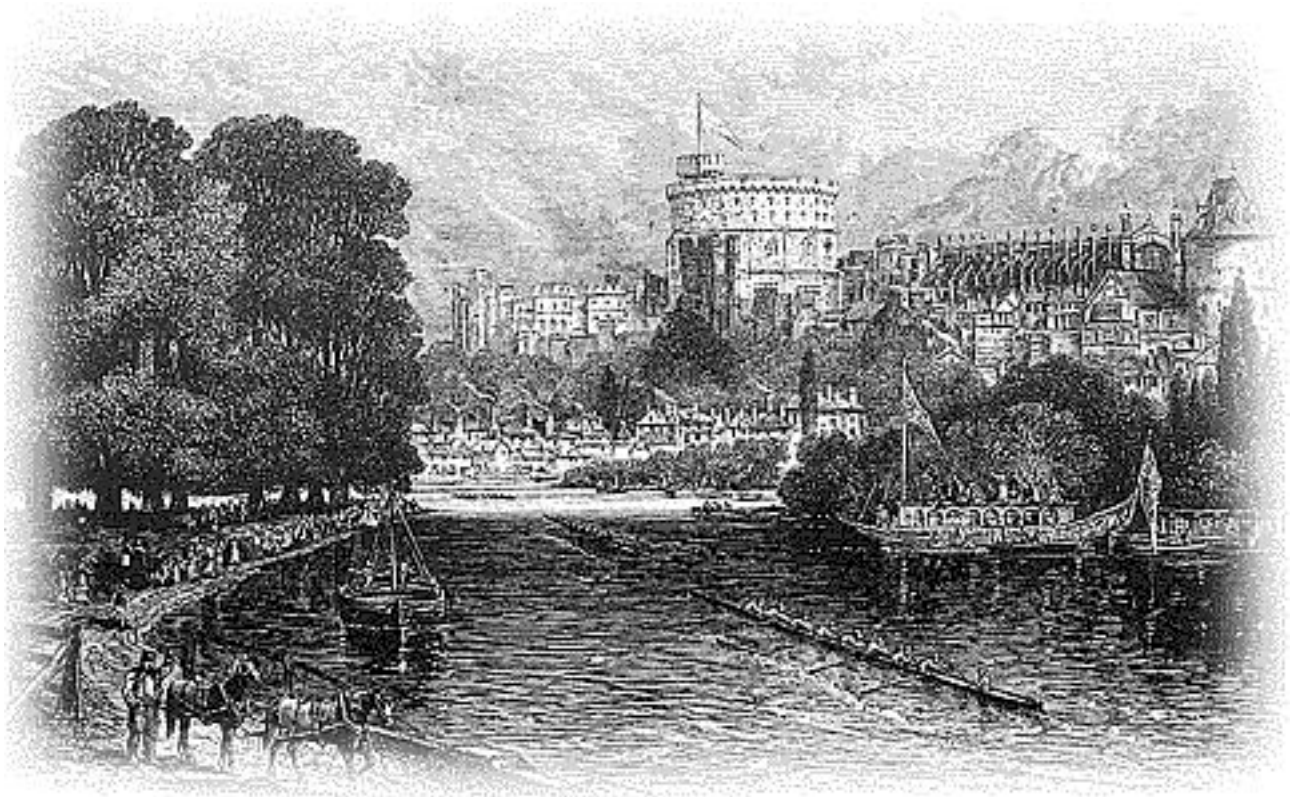
The GM should put together a variety of challenges, glitches, and strange occurrences for the crew to face during this initial voyage. Examples would include equipment failure, anomalies in the functioning of the *Legend* itself, and missing or substituted equipment. Perhaps a green Nag (either PC or NPC) could take the *Gloria Ann* out for a spin, suffer a spectacular glitch, and potentially expose the *Legend* to a group of Sunday afternoon picnickers. On another day, the Babbage engine might begin spitting out cryptic pronouncements—"You must meet the Hand at the corner bar and get the Siamese screwdriver" and "The saber inherits the vibrant boat" (courtesy of the fnorder at www.sjgames.com/misc/fnord.html). Are they coded communiqués from the Oxford campus? Has the Engine gone mad? Or do these messages play some crucial role in an upcoming RFA?

The Ghost in the Machine

The PC's are startled one day while sitting in the common room—with a cacophony of clinking, steamy wheezes, a mechanical man ambles to the counter, pours a cup of tea, and brings it to its metal lips. Unfortunately, his hand does not stop precisely, and the china is smashed against the steel visage. Shouts of "Eureka!" can be heard from stem to stern, and Tinker bursts into the common room, covered with grease and steam burns. "Allow me to introduce Adam—the first of a new kind of being. As you can see, *I have successfully created a clockwork person!*"

What will be the implications of this discovery? We have not included statistics for Tinker's creation in order to allow the GM to make some important decisions. Will Adam be stable, learning from his creator and surroundings, slowly becoming sentient? Can the machine function as a mortal, but with superhuman traits, perhaps someday joining the crew as a Nag? Will Adam instead be captured by some nefarious soul who has been watching the progress of Tinker's work? Or—will Adam himself become evil, sabotaging the work of the Nags and turning against his creator? In this case, will Tinker be forced to destroy his work, or will Adam escape, thus becoming an ongoing villain for the Nags to face?

THE *c.FUDGE* GAME SYSTEM



The NAGS SOCIETY WORLDBOOK employs *c.FUDGE*—a customized version FUDGE by Steffan O’Sullivan (see About Fudge and Disclaimer on the title page). All rules necessary for play in the world of NAGS are included in this Worldbook—no other sources are required. We strongly encourage all Game Masters and players to read the original FUDGE rules available from the Grey Ghost Games website at www.fugergp.com. We chose FUDGE because we consider it flexible and unobtrusive. In FUDGE, role-playing is more important than die-rolling. We also hope that the World of NAGS is sufficiently rich to allow the game master to integrate the NAGS Society into a game system of her choice.

In the sections that follow, the small, parenthetical numbers in the headings refer to the corresponding sections in the original FUDGE rules. Please note that the sections in the NAGS SOCIETY WORLDBOOK are not necessarily in the same order as in the FUDGE rules and not every section from the original is represented. Section headings without a FUDGE reference are original to this Worldbook.

CHARACTER CREATION ⁽¹⁾

This chapter contains all the information that the Game Master and players will need in order to create characters in the World of NAGS.

CHARACTER CREATION TERMS ^(1.1)

Attributes are traits that every character in the game world possesses to some degree. See the section concerning Character Traits (below) for a discussion of the attributes in the World of NAGS. On a scale of Terrible...Fair...Superb, the average human's attributes will be Fair.

Faults are innate traits that limit a character's actions or earn her or him a bad reaction from others. Some faults are "positive," such as a code of honor.

Gifts are innate traits that benefit a character but cannot be quantified by the Terrible...Fair...Superb scale. Gifts generally supplement a character's attributes and skills.

Level is used in the rules in several senses. Traits are measured in levels from Terrible to Superb. In addition, players are granted free levels for use during the character creation process. In this case, one level is required to raise a trait to the next better adjective.

Skills are traits acquired through experience and improved through practice. A PC's skills are quantified on a scale of Terrible to Superb. The default level for an unlisted skill is usually Poor, although this varies according to the skill's difficulty.

Supernormal Powers are mentioned for optional inclusion in the World of NAGS.

Traits are terms used to describe a character. Traits in **c.FUDGE** include attributes, skills, gifts, faults, and (optionally) supernormal powers. The GM is the ultimate authority on how a particular trait is classified.

BACKGROUND STORY

We encourage each player to write a brief description of the character he intends to create, describing the PC's background, profession, strengths, shortcomings, interesting facts, and any other notes of interest. If the player has already thought about the circumstances of the PC's recruitment, he might include that as well.

The purpose of a background story is twofold: to guide the player when allocating the PC's traits (attributes, gifts, faults, and skills), and to give the GM some direction when developing the campaign. For example, if all of the PC's are academic-types, she might want to emphasize research and exploration in adventures rather than dropping the PC's into a pit of vipers (although, unexpected challenges can keep things fresh).

As an example, we will create a NAGS Player Character from scratch. We decide to call him Cecil Bigglesworth, a name that conjures up an English academic of the old school, but who might stretch his mind and Victorian sensibility through his membership in the National Archaeological, Geographic, and Submarine Society.

Cecil was born in 1850 and grew up on a country estate in England's beautiful Cotswold region, near Oxford. He is the second son of a landed baronet, Sir Horace. (Cecil's privileged upbringing will not give his character undue advantage during play, because, following recruitment, "all Nags are created equal"). Cecil's elder brother, Harry, will of course succeed to the baronetcy upon his father's death. His younger brother, Thomas, chose a popular career path for younger sons—military service. Cecil's was another story.

As a young boy, Cecil delighted in exploring the ancient Roman remains in London and monastic ruins near the family estate.

When he came of age, he decided to pursue clerical studies at University in Oxford. He became fascinated by the study of antiquities, particularly Egyptian. Cecil pursued his studies fervently, and made a trip to Egypt in 1875.

He took time from his studies to visit his brother Thomas, who was part of the Imperial Army in India. Such visits were uncommon, giving us insight into Cecil's adventuring spirit. At some point during this visit, Cecil was initiated into some Indian secrets that we will leave to the GM to develop later. We will note, however, that Cecil's adventures left him lost for nearly a week in the jungle.

Cecil discontinued his studies at his father's urging, took clerical vows, and settled into a comfortable yet constricting Cotswold vicarage.

As a final note, we decide that Cecil's recruitment will have to be through Societal Extraction—a welcome change from Cecil's sleepy fate.



In the sections that follow, we will describe the process for creating a NAGS Player Character based upon Cecil's character story. We will then follow Cecil upon a NagOp or two to illustrate some of the finer points of the rules.

TRAIT LEVELS (1.2)

The **c.FUDGE** system uses ordinary words to describe various traits of a player character. We suggest using these terms in a seven-level sequence (from best to worst).

The GM may alter this list in any way she desires, by expanding or shrinking it or substituting other terms. The NAGS Society Worldbook will use these seven terms in the rules, however, for clarity.

To remember the order, compare adjacent words. If, as a beginner, your eventual goal is to become an excellent game player, ask yourself if you'd rather be called a Fair game player or a Mediocre game player, for example.

There is an additional level beyond Superb that will be used occasionally in **c.FUDGE**: **Legendary**. A character possessing **Legendary Strength**, for example, is in the 99.9th percentile, and her or his name can be found in any book of world records.

Please note that not every GM will allow Nag PC's to become **Legendary**. Even in games that do include the **Legendary** level, it is not recommended that any character be allowed to start the game as such. **Superb** represents the 98th to 99.9th percentile of any given trait, which should be enough for any beginning Nag PC. Of course, if a player character gets a bit overconfident, meeting a **Legendary** NPC adversary can be a grounding experience....

CHARACTER TRAITS (1.3)

Character traits are brief descriptive terms that describe a character's physical, mental, educational, and professional aspects. Traits serve as a guide for role-playing, and they have an important function in the mechanics of game play. However, we emphasize that the player's imagination is a character's most important trait—one that cannot be quantified by any game system.

Traits are divided into several categories: **Attributes**, **Gifts**, **Faults**, **Skills**, and, in some NAGS campaigns, **Super-normal Powers**. Not every GM will have all five types of traits in her game. The original **FUDGE** rules make clear that the GM should determine which traits she will allow for characters in her campaign. In keeping with this spirit, we urge GM's to evaluate the rule suggestions that follow and to make any changes she deems appropriate.

Attributes (1.31)

Attributes are fundamental traits that describe all of the characters (PC's and NPC's) who populate the World of NAGS. The five attributes are: **Strength**, **Perception**, **Dexterity**, **Vigor**, and **Balance**. Attributes are quantified on the **Terrible...Fair...Superb** scale. All attributes begin at the default level of **Fair** until the player raises or lowers them.

Superb
Great
Good
Fair
Mediocre
Poor
Terrible

Strength is a representation of the character's physical prowess. It determines her or his success at tasks involving a physical element. The GM might ask the player to make a **Strength** roll when attempting to lift a stone, bend a bar, or hold on for dear life.

Perception represents a character's mental ability. It began as "Intelligence" but was changed to broaden its range of applicability. The GM will ask for **Perception** rolls to determine if a character noticed a detail, understood the significance of an event, or pulled a scrap of knowledge from memory.

Dexterity represents the character's agility, quickness of motion, poise, and grace. It contributes to success while picking a lock, shooting a firearm, or setting a trap. If the player does not select a **Dodge** skill for a PC, the GM will refer to the character's **Dexterity** attribute during combat.

Vigor describes the state of a character's health, her or his ability to withstand difficult circumstances, and **Vigor** affects the amount of damage character can take before expiring. The GM will also call for **Vigor** rolls when a character is attempting to withstand physical discomfort.

Balance is a flexible attribute that measures a character's spiritual wellness—one's personal karma as well as one's place in the cosmic balance. See the section **Using Balance** on page 47 for more details

Players are allowed two free attribute levels at character creation.

(The GM may adjust this allocation at her discretion.) Refer to the table to the right for the cost of raising or lowering an attribute. Note that with only two free levels, a player cannot immediately raise an attribute to **Superb**. When the two

Superb	+3
Great	+2
Good	+1
Fair	0
Mediocre	-1
Poor	-2
Terrible	-3

free attribute levels have been exhausted, a player can raise an attribute further by lowering another attribute by an equal amount (see also **Trading Traits**, below).

Each of these broad terms represent abstract and unquantifiable qualities of human beings—they are included for gaming purposes, and are not intended to be realistic. The GM is the final arbiter, as always, about which attribute governs a particular task or skill. We chose these five attributes specifically to describe the most basic aspects of a character, while still allowing the player to express his imagination and creativity in role-playing. It is our hope that a NAGS campaign will draw upon the player's own inspiration and resourcefulness to overcome challenges, rather than consisting of a series of successful dice rolls against a high trait. Therefore, most of the attributes describe physical aspects of the character—characteristics that are important for role-playing but cannot be represented by the player himself.

All of Cecil Bigglesworth's attributes begin at the default level of Fair. We now have two free levels with which to customize Cecil's attributes. We decide to leave his Strength at default—he has spent a considerable amount of time out of doors, but he is at heart an academic, not an athlete. Next, we expend one free level to raise Cecil's Perception to Good. We leave Cecil's Dexterity at the default level of Fair. We expend his second free attribute level to raise Cecil's Vigor to Good—his survival in the jungle demonstrates a healthy constitution. Finally, we must his Balance at the default level of Fair.

We decide we would like Cecil to possess a high level of Perception (a particularly valuable skill while conducting investigations). With free levels exhausted, our only option for increasing the attribute is to lower another. We elect to sacrifice the new Nag's agility for wisdom—we lower his Dexterity to Mediocre and raise Perception to Great. In the end, Cecil's attributes are as follows: Strength: Fair, Perception: Great, Dexterity: Mediocre, Vigor: Good, and Balance: Fair. We are now ready to customize Cecil further by choosing his gifts and faults.

Gifts and Faults (1.33 and 1.34)

Gifts and Faults in the World of NAGS are perhaps less extreme than in most game worlds, reflecting the steady and true sensibilities of the Nags themselves. GM's may introduce new gifts and faults at will, of course, and players may suggest their own (subject to GM approval). Due to the nature of the NAGS Society and the game's atmosphere, it should be a rare Nag who suffers from Bloodlust, Addiction, or Lechery—although their adversaries are another matter.

Gifts are positive traits that don't seem to fit the Terrible... Fair... Superb scale utilized with attributes and skills. Gifts often represent physical or mental abilities, such as Acute Vision or Damage Resistance, or situational (for want of a better term), such as Contacts or Luck. Gifts are innate like Attributes, but they are not possessed by all characters. Gifts are the traits of a PC that differentiate her or him from other characters—not all characters should share the same gifts. In fact, it is beneficial to the robustness of a group of Nags if each member is gifted uniquely.

Faults make life more difficult for a character. The primary faults are those that restrict a character's actions or earn him a bad reaction from chance-met NPC's. Various attitudes, neuroses and phobias are faults, as are physical disabilities and social stigmas. There are heroic faults, too: a code of honor or inability to tell a lie restrict a character's actions significantly, but are not signs of flawed personality.

A player may select two free gifts for his PC during character creation. Subsequent gifts must be balanced by selecting a fault as well. A player may also gain extra trait levels by taking GM-approved faults at the following rate:

1 fault	1 gift
1 fault	2 attribute levels
1 fault	6 skill levels

The GM may rule that a particular fault is not serious enough to be worth two attribute levels, but may be worth one attribute level or three skill levels. On the other hand, severe faults may be worth more attribute levels. The GM is the final arbiter.

Gifts and faults default to Non-existent—that is, a PC only possesses the particular gifts and faults specified at character creation. Gifts and faults are generally not added or removed during an adventure, except under special circumstances determined or approved by the GM.

The GM should work closely with the player while selecting Gifts and Faults for a PC. Play can quickly become unbalanced if players incur numerous faults in order to receive free levels of other traits. In addition, role-playing can be restricted and stilted if a character becomes saddled with too many quirky faults (or gifts, for that matter).

The lists of gifts and faults that follow are entitled "Selected" as they represent only some of the many possibilities. The GM will undoubtedly amplify or cull down this list according to the nature of the campaign. Players may have favorites that can be added (with GM approval) to the list. The GM is the final arbiter of additional gifts and faults.

Selected Gifts

Absolute Direction The Nag is able to orient his body in space (with a small margin of error) while he or she is outdoors, indoors, below ground, or underwater. Exceptional circumstances might require a difficulty roll for the Nag to maintain her or his bearings. A useful gift for cartographers.

Acute Sense The player should decide at character creation which of his Nag's senses is heightened. This gift allows bonuses to Perception rolls involving the acute sense.

Alertness The character is unusually alert; he is rarely surprised, and might receive bonuses for perceiving details during a situation.

Animal Empathy The character enjoys a strong psychological bond with animals, both wild and tame.

Attractive The character is attractive according to the standards of her or his culture. The player and GM should determine if this beauty extends to foreign perception as well. This gift might afford the character bonuses to NPC reaction rolls.

Charisma Irrespective of her or his physical appearance, a character possessing this gift can influence others. The GM should work with the players to determine how this gift will be played among the PC's; the GM should take this gift into account when determining NPC reactions to the gifted character.

Combat Reflexes The character is particularly adept at the art of combat. Refer to the section below regarding Combat to see how this gift is used.

Contacts The gifted character has acquired a contact outside of the Society that provides her or him with useful information. The player might not want to specify the nature of the contact initially, to allow the GM to work her or him into the campaign.

Damage Resistance The character is particularly resistant to damage and wounding. The PC's Damage Capacity improves by one level—note that this gift does not affect the PC's Vigor.

Knack The PC is particularly adept at some activity. The knack should not be as useful as a skill—uttering witty epigrams or identifying wine vintages might be examples.

Luck The player and GM should work out the details of this gift. Perhaps the player will be able to fudge a die roll once per game session; or, the GM might slip the character some crucial information at just the right time.

Magical Aptitude (Optional) Magic and the supernatural are completely optional in the World of NAGS. The game world is intended to emphasize the mysterious and fantastic aspects of reality, but such emphasis does not preclude the possibility of the unexplained. With explicit GM approval only, a character gifted with Magical Aptitude possesses the ability to cast spells or otherwise wield magical forces. The GM should work closely with the player to determine the nature of such abilities.

Privileged Upbringing The character belongs to a privileged economic or social class, and therefore possesses a variety of bonuses and perks afforded to such individuals.

Stalwart Bravery The PC remains unaffected by the variety of weirdness often encountered by Nags on an investigation. The PC never contemplates avoiding a difficult situation.

Selected Faults

Addiction The character is addicted to some substance or situation. This fault will be uncommon, but not completely absent among Nags.

Combat Paralysis The character is particularly inept at the art of combat. Refer to the section below regarding combat to see how this fault is used.

Cowardice The character is subject to fits of fear and cowardice. The player should determine if such fits occur in certain situations (combat, heights), or if they always plague the PC.

Curious The character is extremely curious, to the point of disregarding safety in order to search for a problem's solution.

Dependent The Nag is responsible for another person's (or animal's) care and feeding. This "fault" is generally acquired—the NAGS Society would generally make arrangements for a Member's dependents before recruitment. The

player and GM should work out the details of the dependent and how it affects the PC.

Enemy This fault could be acquired or the PC might retain an enemy from before recruitment. The GM and player should work out the details of the enemy—or perhaps, the player could select this fault and leave the details to the GM!

Obsession The Nag has a particular *idée fixe* that often consumes his mind. The obsession should affect the Nag's work, but not so much that he or she is dismissed by the Society.

Phobia The Nag has a particular fear of something. The phobia should affect the Nag's work, but not so much that he or she is dismissed by the Society.

Physical Challenge The PC has a physical challenge—blindness, one hand, uses wheel chair—that must be considered. If the challenge is profound, the GM might award twice the normal value (it's worth two gifts, and could be traded for 12 skill 4 attribute levels; see Trading Traits, below). Alternately, the PC may employ NagTech gadgets to offset a physical challenge.

Show-off The Nag needs to impress others with her or his skill. Despite the best efforts of Society trainers, show-offs can often jeopardize discretion during a NagOp.

Stubborn Once the Nag has formed an opinion, he or she remains steadfast, despite apparent contradictions.

Unattractive The Nag is remarkably unattractive. He or she might evoke negative reactions from NPC's.

Unlucky The PC is naturally unlucky. If something can go wrong for this Nag, it will. Such instances of misfortune cannot be immediately nullified with FUDGE points, although the effects can be so mitigated later.

Vain The Nag has a high opinion of her— or himself. This fault might affect relations within an investigative party.

Cecil's story did not give us many insights into areas in which he might be gifted. The only apparent gift was Privileged Upbringing. This is a minor gift because wealth means so little to PC's in the world of NAGS. It will, however, afford him entree into the realm of wealth and society, should it become necessary. We decide to save his other gift for now—perhaps we'll trade it for something later.

We do not necessarily need to choose a fault for Cecil, especially as we have one gift remaining. However, to give Cecil an interesting life, we decide that he must have some disadvantage. Looking back at his story, we decide that Cecil is extremely Curious. One might say worse things about a person, but it could get him into trouble some day. We remember that curiosity has already left Cecil alone in the jungle for a week—but also in possession of some mysterious secrets! Referring to the table above, Cecil's fault can be balanced by another gift, two attribute levels, or six skill levels. We'll choose presently.

Skills (1.32)

Skills are traits that PC's acquire through experience and training. Characters begin with skills resulting from their background, and develop new ones through their work with the Society. Skills are described with the Terrible...Fair...Superb scale. Skills default to Poor—if you don't have the training, a task is really hard to do! At the GM's option, a particular skill may default to Mediocre or better if the character has a related skill or attribute.

Each player begins 15 free levels with which to select skills at character creation.

Refer to the table at right for the cost of a skill at a particular level of expertise. Note that the number of skill levels that the player uses will fluctuate during character creation through exchanges, such as trading a gift or taking a fault.

	Levels
Terrible	-1
Poor	0
Mediocre	1
Fair	2
Good	3
Great	4
Superb	5

The availability of skills differs depending upon the era in which the Nags campaign is set. For example, Driving (automobile) will not be available in 1850. Most skills can be adapted, however, especially when one takes into account NagTech gadgets. For example, Computer Science would not be available, *per se*, in 1895. The player could logically adapt the skill to Babbage Engine if the GM allows the PC's access to a Society-constructed difference engine to handle specific computing chores. According to the rules of NagTech, Nags will have access to many technologies in prototypical form long before they became widely available to the public. For example, a Nag might be trained in the Pilot (Prop plane) skill in the early years of the Twentieth century, as Nags often employed experimental aircraft to reach inaccessible locales years before such aircraft achieved success in the military. The GM should work with the PC during character creation to ensure that the skills he selects are appropriate to the time period and campaign flavor.

PC's may acquire or improve upon skills during campaign time, often through training between adventures. It would be extremely unlikely that a PC would improve upon a skill during a typical adventure, unless the adventure transpires over a long period of time.

Game Masters may elect to allow PC's to select three to five skills at the Fair level that reflect a PC's common knowledge due to her or his upbringing. This allows the player to concentrate upon more expensive skills, while still possessing those simple talents that could make an important difference during an adventure. For example, the vast majority of adults in late Twentieth Century America would possess Driving (Car): Fair as a matter of course. Awarding of skills in this fashion is optional, and must be approved by the Game Master.

All Nags are assumed to have learned to speak English, the Society's *lingua franca*. Characters who have a different

birth language get that language at the Great level at no cost.

Once the free levels have been expended, a player may select a skill and then drop it one level beneath default (from Poor to Terrible) in order to select or raise another skill. This process takes particular care, and should be overseen by the GM—a player could choose to lower useless or irrelevant skills in order to receive free levels. The other option is to trade traits (refer to the next section).

NAGS player characters begin perhaps slightly less endowed with skills than some games. One reason is to allow for subsequent character development—if PC's begin with everything they want, they have little reason to push onwards. Another reason is the existence of NagTech. The GM can adjust the PC's potency through the assignment of various pieces of equipment. We also hope that Nag Player Characters will work together, complementing one another and strengthening one another's weaknesses. Finally, we intend for players in the World of NAGS to rely upon their own wits, ingenuity, and a relationship of trust with the Game Master.

The following list of skills is not intended to be exhaustive. A player may request a skill not on the list for his character with the GM's approval. For skills followed by a term in parentheses, the player should chose a specific skill before the campaign commences. For example, the player who initially chooses Driving (Land vehicle) should then specify a vehicle for his character: Driving (Car).

Each skill description includes some examples of tasks at three difficulty levels: Terrible, Fair, and Superb. The GM can extrapolate for herself the gradations of task difficulty. Note that task requiring only a Terrible roll to succeed are still quite challenging by any other standards—Nags and the villains in their world are highly trained professionals.

Athletic and Outdoor Skills

Acrobatics The ability to perform acrobatic maneuvers, both with and without equipment. **Terrible:** Performing a standard routine under typical circus conditions (i.e., working with a net). **Fair:** Attempting to swing in the rigging from boat to boat while fencing. **Superb:** Triple forward roll off a skyscraper, stabilizing fall by twirling around flagpoles, landing safely on awning, sliding to the street on the run.

Boating Use and maintenance of small craft such as row-boats, canoes, and small sailing vessels. The character could attempt to construct a boat at one skill level below his boating skill. **Terrible:** Negotiating a run-of-the-mill treacherous rapids in a good vessel. **Fair:** Righting a cap-sized boat in a whirlpool and recovering supplies. **Superb:** Taking boat and passengers over a waterfall.

Climbing This skill allows the PC to climb sheer surfaces indoors and outdoors, with and without equipment. The use of equipment increases the chance of success. **Terrible:** Scaling a typical face with some equipment. **Fair:** Climbing

a sheer face without equipment while being shot at. **Superb:** Tackling Everest in a sport coat in the winter.

Diving The PC is skilled with NagTech breathing equipment appropriate to the time period, and knows how to handle her— or himself underwater. **Terrible:** Exploring a sunken wreck in 100 meters. **Fair:** But then your light goes out and a shark appears. **Superb:** And then the wreck slides off its undersea shelf, sinking into unplumbed depths.

Survival (Region) The character possesses the necessary knowledge and skills for survival in a specific region (each region is a different skill, although survival knowledge of one region might give a bonus for survival in another, at the GM's discretion). Regions include: Arctic, Desert, Sea, Tropics, Urban, Wilderness. **Terrible:** Survive for a day. **Fair:** Survive for a week. **Superb:** Survive for a *long* time.

Swimming The character can swim on the surface of water for extended periods of time. Knows how to manage breathing and to conserve strength. **Terrible:** Descend twenty–five feet without equipment, swim for two hours on the surface, or engage in brief underwater combat. **Fair:** Descend fifty feet without equipment, swim for eight hours on the surface, or engage in extended underwater combat. **Superb:** Descend deep, swim long, fight hard.

Tracking Ability to follow individual or groups of animals or people. **Terrible:** Typical tiger, typical jungle, night. **Fair:** Stalking a large, dangerous animal at night after a heavy rain. **Superb:** Stalking the Most Dangerous Game.

Combat Skills

The difficulty levels for combat skills are most often determined by the range and amount of cover of the target. Generally, short and medium range require a Terrible shot, long range requires a Fair one, and shooting down a jet with a .22 pistol requires a Legendary shot. Other factors might make such shots more difficult.

Archery Ability to use and maintain (and construct, with appropriate time and materials) a bow and arrows or crossbow.

Artillery Ability to load, aim, and fire long range weapons such as howitzers, bazookas, or cannons. Under most situations, possession of this skill necessitates military experience.

Breath Weapon Ability to use breath–powered weapons, such as the blowgun, to propel tranquilizing darts. PC will usually be trained by a native master of the art.

Dodge The ability to avoid being hit during combat situations.

Firearm (Specific) The player should select a specific category of fire arm, such as pistol, rifle, automatic weapon, &c.

Martial Arts The character knows a form of martial arts. (See section on Stun, Knockout, and Pulling Punches).

Thrown Weapon Ability to throw accurately small weapons such as knives, hatchets, shurikins, &c.

Unarmed Combat Character is skilled at one or more forms of unarmed combat, such as boxing, brawling, wrestling, street fighting, &c.

Craft & Trade Skills

Animal Handling Allows a character to care for and handle animals. **Terrible:** Ride an unwilling horse on a treacherous mountain pass. **Fair:** Stay on a bucking bronco. **Superb:** Take an elephant across a tiny bridge made of vines and rotting boards.

Animal Training Allows a character to train an animal (over time) for a specific task or purpose. **Terrible:** Train a dog to retrieve an object by smell. **Fair:** Train a bird to fly into a tiny crevasse and retrieve an ancient broach. **Superb:** Train an animal to follow one everywhere, to use its skills to help one in a pinch, and generally to act as one's side–kick.

Craftsman The character is able to plan and construct items from wood, stone, metal, or other building materials (choose one for a specialty). Level of success rolled indicates quality of a particular piece constructed. **Terrible:** Fashion a simple piece of furniture or structure. **Fair:** Fake a well–known item or structure. **Superb:** Fashion just what you need with no tools and nothing at hand.

Mechanic Can repair and maintain mechanical devices. If the skill is Great or better, the character can make or repair NagTech Gadgets. **Terrible:** Repair a typical device during downtime. **Fair:** Repair catastrophic damage during downtime or typical damage during a stressful situation. **Superb:** Building a hang glider out of junk while falling from an airplane.

Entertainment & Artistic Skills

Art (Specific) The player should choose a specific artistic talent for his PC. Examples include acting, dancing, drawing, music, painting, potting, &c. Level of success rolled indicates quality of a particular piece constructed. **Terrible:** Create a work of art during downtime. **Fair:** Fake a well–known piece of art. **Superb:** Create or fake a work of art under stressful or difficult circumstances.

Gambling Ability to play a variety of games of chance. **Terrible:** Win a few hands in Vegas. **Fair:** Beat the house. **Superb:** Make an arch–villain look bad in front of his significant other and minions.

Magic Ability to perform magic tricks, with or without props. Does not confer any actual magical aptitude, which may or may not be included in the Nags campaign as a

separate skill or gift. **Terrible:** Rabbit out of a hat. **Fair:** Houdini-like escape. **Superb:** Make Mt. Everest disappear.

Photography Ability to use a variety of cameras and other photographic equipment, including knowledge of film developing. This skill includes creating special photographic effects and detecting altered photos. **Terrible:** Get or fake the shot. **Fair:** Photographing the Lost Sachem of the Motocs. **Superb:** Fashioning a camera from items at hand, and then taking and developing the picture that saves the day.

Knowledge & Lore Skills

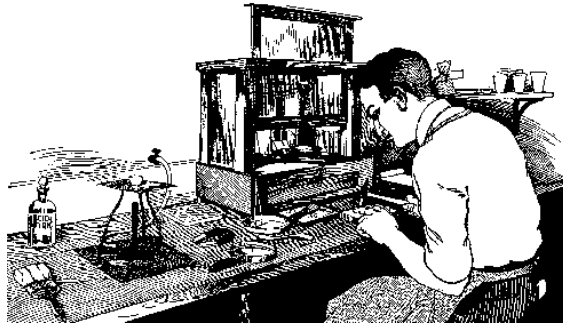
Academic Specialty (Subject) Knowledge of an academic subject on the level of a published scholar. Specific subjects include economics, literature, mathematics, political theory, &c. **Terrible:** Come up with the right fact at the right time. **Fair:** Knowledge of cutting-edge theories or studies. **Superb:** Formulate an original theory.

Cartography Knowledge of maps and their making. PC could identify origin of particular map, find errors, detect forgeries. PC could also make new maps through observation of geological terrain. **Terrible:** Draw a rough map of an area through a simple observation. **Fair:** Spot a forgery or hidden detail on a map. **Superb:** Reconstruct the map of the Lost Sachem of the Motocs from oblique references in an ancient text.

Familiarity (Subject) Deep knowledge of a particular subject, such as fine china or cigars. Does not include fields of study detailed separately as skills. Familiarity (Antique Weapons), for example, does not confer ability to use them in combat. **Terrible:** Pull out a tidbit about a common item. **Fair:** Recall a crucial tidbit about an obscure item. **Superb:** Recall a crucial detail about an obscure item that somehow makes an arch-villain look bad in front of her significant other and minions.

Gadgeteer The ability to plan, construct, and repair devices that do not yet exist. Must be taken at Great or better level or better to invent NagTech. **Terrible:** Knock off a standard knick-knack of Fair quality. **Fair:** Coming up with something original, of Good quality, in a reasonable amount of time. **Superb:** Constructing a glider from canvas and pieces of fuselage in a burning biplane as it hurtles towards Mt. Everest..

History, Religion, and Mythology [HRM] (Specialty) Knowledge of a human culture's history, or a culture's mythological and religious practices. Player should choose a specific time period or culture of focus, but PC would have general historical, mythological, or religious knowledge at one level lower than this skill. **Terrible:** Recall an obscure fact about a typical ancient culture. **Fair:** Use this knowledge to blend into a "lost civilization." **Superb:** Understand a newly discovered ancient culture.



Lab Knowledge of how to use a standard scientific laboratory to pursue experiments. Player should probably select a specialty, such as physics or chemistry, but familiarity with one type of experiments would help with conducting investigations in another area. **Terrible:** Whip up a standard concoction. **Fair:** Synthesize a rare formula. **Superb:** Eureka!

Profession (Specialty) Character was a member of a specific profession before recruitment. Player should specify the profession, and choose related skills if applicable. Examples include architect, clergy, police, &c. **Terrible:** Knows the ropes. **Fair:** Can swim with the sharks. **Superb:** A mogul of international proportions.

Research Ability to use available resources to research a topic. This skill affords abilities appropriate to the time period—that is, knowledge of libraries at any time, computer research in modern times, &c. **Terrible:** Find an obscure fact with research aids. **Fair:** Find an obscure fact in a short period of time. **Superb:** Locate obscure clues to the existence Lost Sachem of the Motocs in a moldering book in the basement of the Peoria Public Library.

Science (Specialty) Completed study in a particular field of science. Possession of this skill confers a body of knowledge about a subject. If player wishes his character to be a scientist, he must also purchase inquiry skills such as research, lab, &c., depending upon the particular science. **Terrible:** Investigate standard phenomena. **Fair:** Discover a new phenomenon **Superb:** Eureka!

Linguistics Skills

Code Ability to understand coded (not encrypted) messages (Morse, Semaphore, &c.). **Terrible:** Send or receive a run-of-the mill message. **Fair:** Crack a professional code. **Superb:** Crack a fiendishly clever code.

Language, Ancient (Specific) Ability to speak and read an ancient culture's language. Includes knowledge of great works of literature in the tongue. PC has familiarity with other ancient languages at one level lower than this skill. **Terrible:** Read an ancient author in the original. **Fair:** Reconstruct a lost masterpiece through references in extant works. **Superb:** Uncover and translate a lost language through indirect references in ancient writers.

Language, Modern (Specific) Ability to speak and read a modern culture's language. Includes knowledge of great works of literature in the tongue. Includes spoken or written languages, Braille, sign language, &c. PC has familiarity with other similar modern languages at one level lower than this skill. **Terrible:** Speak at skill level under normal circumstances. **Fair:** Communicate in a dialect when in a hurry. **Superb:** Puzzle out a text in the ancient forerunners of a modern language.

Medical Skills

First Aid Ability to stabilize and care for people who have been wounded. **Terrible:**

Treat a broken bone.

Fair: Treat a gunshot or knife wound. **Superb:**

Treat someone mauled by the Lost Beast of the Motocs.

Physician Ability to diagnose and heal sick or injured people. **Terrible:** Diagnose and treat an illness. **Fair:** Treat and heal a serious wound. **Superb:** Retrieve someone from Death's doorstep.



Traditional Medicine The possessor of this skill has been trained in the art of traditional medicine, outside society's medical establishment. The GM can determine how effective such treatment will be, and what special qualities this healing might possess. **Terrible:** Diagnose and treat an illness. **Fair:** Treat and heal a serious wound. **Superb:** Retrieve someone from Death's doorstep.

Outré Skills

Conspiracy Theory An understanding of the invisible threads that weave together seemingly disconnected events. Because the nature of NagOps is to understand connections among disparate events without considering them to be conspiratorial, this skill could be considered the "dark side of the Force." **Terrible:** Ascertain the identity of the Second Gunman. **Fair:** Solve a typical "X-File." **Superb:** To *Understand*

Dark Magic Knowledge of witchcraft and magic. In some campaigns, such knowledge might include the ability to cast spells (Skill taken at Great or better level, if allowed). **Terrible:** Use a voodoo doll. **Fair:** Raise a zombie. **Superb:** Summon an Elder God.

Hypnotism Ability to induce a trance-state in others. Such trances can then be used to elicit information or influence later behavior. **Terrible:** Hypnotize a layperson or typical henchman with quiet voice and pocket watch. **Fair:** Hypnotize "name" NPC to uncover vital clue. **Superb:** Induce a

trance in maniacal super-genious using the distant ticking of Big Ben.

Meditation The character can enter and maintain a trance-state, the nature of which should be determined at character creation. Possible trances might include healing, insight, or, in some campaigns, astroprojection (skill taken at Great or better level, if allowed). **Terrible:** Turn within to find a crucial clue from childhood. **Fair:** Receive guidance from spirits of the elders. **Superb:** Visit the lost land of the Motocs without ever leaving home.

Occult Knowledge Knowledge of the occult religions and practices. In some campaigns, such knowledge might include the ability to cast spells (skill taken at Great or better level, if allowed). **Terrible:** Recall an obscure fact about the bizarre practices of an obscure South American people. **Fair:** Successfully participate in a ritual. **Superb:** Invoke the supernatural.

Thanatology The study of death rites and practices in human cultures throughout time. Cross-cultural knowledge of practices concerning death, preparation of the body, disposal of the body, and beliefs concerning the afterlife. A specialized skill that includes aspects of Archaeology, Ancient Religion, and possibly, Occult Knowledge. **Terrible:** Recall an obscure fact about an Egyptian death ritual. **Fair:** Divine the secrets of the unbelievably ancient and obscure Motoc death ritual. **Superb:** Raise the dead.

Social Skills

Bargaining Ability to negotiate financial or social transactions. Also known as fast-talk or haggling. **Terrible:** Getting the best price for a spark plug in Istanbul. **Fair:** Getting the best price for a pinch of Spirit Dust or a missile launcher. **Superb:** Getting HRH Queen Victoria to lend you the crown jewels, no questions asked, for one week.

Diplomacy Ability to reconcile individuals with disparate or opposing viewpoints, or to represent one's own position effectively. **Terrible:** Convincing someone to concede a point. **Fair:** Facilitating a compromise between an eager photographer and a suspicious indigenous leader. **Superb:** Averting a large scale conflict between sworn enemies.

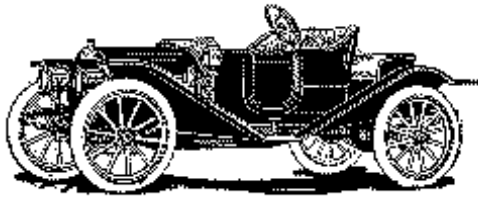
Etiquette Knows the rules and customs of society; enables the character to blend comfortably into formal social situations. **Terrible:** Mingle effortlessly in an elegant New York cocktail party. **Fair:** Recover brilliantly from a *faux pas* committed during a Bedouin marriage feast. **Superb:** Divine the traditional social customs of the Lost Motoc culture.

Persuade Ability to convince another person of the validity of a point of view, to perform a specific task, or to question another person with the goal of obtaining information. **Terrible:** Get the facts from the man on the street. **Fair:** Extract information from an evil henchman. **Superb:**

Convincing the Lost Sachem of the Motocs to give you access to the Forbidden Codex of Lal.

Transportation Skills

Driving (Land Vehicle) Examples of land vehicles include: automobile, truck, motorcycle, bicycle, locomotive, elevated or subway train, and street trolley. **Terrible:** Tipping the General Lee on two wheels at full speed to pass through a narrow alley. **Fair:** Jumping your bike from rooftop to rooftop, forty stories up. **Superb:** Taking your vehicle Where No One has Gone Before, at top speed, with eyes closed and fingers crossed.



Parachuting/Paragliding Ability to operate a parachute or paraglider. **Terrible:** Successfully bailing out of a disabled aircraft and floating safely to *terra firma* while under attack. **Fair:** Repairing a damaged paraglider at 5,000 feet in machinegun fire. **Superb:** Constructing a glider from canvas and pieces of fuselage in a burning biplane as it hurtles towards Mt. Everest.

Pilot (Air Vehicle or Water Vehicle) Examples of vehicles include: airplane (prop or jet), balloon, dirigible, boat (sail or motor), diving bell, hovercraft, ship (sail or motor), submarine. **Terrible:** Piloting a vessel under heavy attack. **Fair:** Executing a double loop while firing and binding a comrade's wounded leg. **Superb:** Taking your ship where no one has gone before, at top speed, with eyes closed and fingers crossed.



Unusual Skills

Cryptography Ability to encrypt or decrypt messages using time period-appropriate technology. **Terrible:** Make or break a standard code **Fair:** Make or break a code devised by an acknowledged world expert or a 13-year-old hacker-genius. **Superb:** Make or break a code to foil the plans of an evil genius.

Demolitions Ability to use explosives on a small and large scale, from opening a door or safe to demolishing a building. Includes the ability to locate and deactivate bombs. The GM will divide larger jobs into a number of individual tasks that must each be rolled successfully for the entire job to be successful. **Terrible:** Blow something up. **Fair:** Blow something up carefully. **Superb:** Obliterate an immense structure without a perceptible “boom.”

Disguise The ability to conceal one's identity through disguise. The GM should adjust the difficulty of the roll according to the amount of time and accessories available to the character; i.e.: five minutes and a banana might result in a hard roll while an hour and a makeup trailer might be automatic. **Terrible:** Fool a stranger. **Fair:** Fool a friend or a typical henchman. **Superb:** Fool your mother or a diabolical super-genius.

Escape Artistry The ability to extricate oneself from captivity. Does not include lock picking. **Terrible:** Escape from handcuffs and duct tape. **Fair:** Escape from a chained coffin slowly sinking to the bottom of the ocean. **Superb:** Escape from a variety of slow-acting yet deadly traps devised by the criminally-insane; such as being chained to a log moving towards a huge saw as the mill burns and the river is being diverted into the building, &c., &c.

Find, Set, Remove Traps Ability to locate, set, or deactivate hidden traps. The player can improvise traps with materials at hand—the GM should insist upon a plausible description of the intended trap by the player. **Terrible:** Snare a typical animal or evil retainer. **Fair:** Trap a slippery villain. **Superb:** Bag the evil mastermind behind it all.

Forgery Ability to create documents and mimic handwriting and (in the proper time setting) electronic or printed text. **Terrible:** Fool a lay-person. **Fair:** Fool an expert or a typical henchman. **Superb:** Fool your mother or a diabolical super-genius.

Lock Picking Ability to open locks without key or combination. The job is significantly easier by using appropriate tools. **Fair:** Standard lock **Terrible:** Super lock **Superb:** Fiendishly difficult lock.

Stealth Ability to move indoors or outdoors without being observed and the ability to make oneself unseen in a variety of environments. Might also be used to pick pockets, palm a small object, &c. **Terrible:** Avoid a typical bystander **Fair:** Avoid a typical henchman **Superb:** Avoid a diabolical genius.

Surveillance Ability to observe another person without being observed. Includes knowledge of time-appropriate surveillance equipment.. **Terrible:** Stake-out or tail a typical Joe. **Fair:** Stake-out or tail a typical henchman. **Superb:** Stake-out or tail a diabolical genius.

Recalling the character background story we developed, Cecil is an inquisitive archaeologist and clergyman. We shall select his skills accordingly.

We decide that he is Great at his scientific skill. Consulting the Cost of Skills table, we determine that we expend 4 of Cecil's 15 levels for Archaeology: Great. He is only Fair at his professional skill (his heart isn't in it), which costs 2 levels. We have spent 6 levels thus far, leaving us 9 with which to round him out.

We decide that Cecil's interests and study afforded him the skill of Cartography at the Good level (which costs 3 levels). Remembering his sojourn in the jungle, we give Cecil Jungle Survival at the Good level (cost=3). This leaves us with 3 more levels. Just to be safe, we buy Cecil Dodge at the Mediocre level, which costs 1 level. We decide that he learned to be a Fair shot with a pistol along the way, costing Cecil 2 levels. Cecil now has expended all of his initial levels.

We recall that Cecil still needs to balance his fault. We decide to balance his fault with six additional skill levels. To add a new facet to Cecil's personality, we select Photography (Great) (cost: 4 levels). Cecil augmented his archaeological investigations with photographic documentation. Then, we choose Research (Fair), expending the last two levels.

The GM awards Cecil Etiquette, Animal Handling, and Rifle as a result of his upbringing as an upper class English gentleman in the Nineteenth Century. He can ride a horse, assist dogs in chasing a fox, and point a weapon at said fox. The GM will be aware that such a skill would not allow him to handle a rampaging rogue elephant automatically, but it might give him a useful insight that others might not possess.

Trading Traits ^{1.64}

This is an optional rule that might not be allowed by all GM's. During character creation, free levels may be traded (in either direction) at the following rate:

1 attribute level = 3 skill levels

1 gift = 6 skill levels

1 gift = 2 attribute levels.

Cecil still has one gift left. We decide to trade it for 6 skill levels. We add Occult Knowledge (India): Good, a skill that costs 3 levels. We add the Ancient Egyptian language at the Mediocre level, costing 1 level. Finally, we add Persuade: Fair, a result of his clerical training.

Uncommitted Traits ^(1.7)

This is an optional rule that the GM might include to allow for unforeseen developments at the beginning of a campaign. Each character has some free uncommitted traits (perhaps two or three). At some point in the game, a player will realize that he forgot something about the character that should have been mentioned. He may request to stop the action, and define a previously undefined trait, subject to the GM's approval. A sympathetic GM will allow this to happen, even during combat.

Minimizing Abuse ^(1.9)

Obviously, character creation with the **c.FUDGE** rules system can be abused. There are many methods that the GM can use to balance a PC's unfair advantages.

The GM can require that the character take another fault or two to balance the power. ("Okay I'll allow you to have all that...but you need a challenge. Take on another weakness—maybe some secret vice, or be unable to tell a believable lie, or anything that fits the character concept that I can use to test you now and then.")

The GM can veto any trait (or raised/lowered combination) that she feels is abusive. ("I see you raised Research in exchange for lowering Needlepoint. Hmmm.") This allows the GM to customize the power level of a game. For high-powered games, allow most anything; for less cinematic campaigns, make Players trade equally useful trait for trait.

The GM can note the character's weaknesses, and introduce a situation into every adventure where at least one of them is significant to the mission. ("You'll be sent as an emissary to the Wanduzi tribe—they value fine Needlepoint work above all other skills, by the way...")

She can use the "disturbance in the force" technique of making sure that more powerful characters attract more serious problems. ("The bruiser enters the bar with a maniacal look in his eye. He scans the room for a few seconds, then begins to stare intently at you.") The player might then choose to make revisions in his character before the campaign proceeds much further.

As we have mentioned, our goal is for players and the GM to work together during character creation to come up with PC's that will be interesting to play, match the "power level" of the campaign, and include some interesting hooks upon which the GM can hang adventure ideas.



THE NAGS CHARACTER RECORD

Players can easily record all of the pertinent information about their PC on any piece of paper—no special forms are required. To make things easier, however, we have included a NAGS Character Record for maintaining pertinent PC information (see page 91 of the Appendices).

We have filled out a NAGS Character Record for our hero, Cecil Bigglesworth, using the information that we determined during the character creation process. The sections for recording wounds and combat factors will be discussed in the chapter devoted to Combat (see page 49). All that remains for Cecil is to select his equipment and weaponry.

ATTRIBUTES		GIFTS AND FAULTS	FUDGE LEVELS	PORTRAIT					
Strength Fair	Privileged upbringing Curious	Superb Great Good Fair Mediocre Poor Terrible		Name Cecil Bigglesworth AOS Preservationist DOB 15/08/1850 Age 35 Sex Male Player Scott Larson Campaign circa 1885					
Perception Great									
Dexterity Mediocre									
Vigor Good									
Balance Fair									
SKILLS			NAGOPS OF NOTE						
Archaeology: Great Clergy: Fair Cartography: Good Jungle survival: Good Dodge: Mediocre Pistol: Fair Photography: Great Research: Fair Etiquette: Fair Animal Handling: Fair Rifle: Fair Occult Knowledge: Good Ancient Egyptian: Mediocre Persuade: Fair			FUDGE Points _____ Experience Points _____						
WOUNDS					COMBAT FACTORS				
1-2 Scratch ☐☐☐	3-4 Hurt ☐☐	5-6 Very Hurt ☐	7-8 Incapacitated ☐	9+ Near Death ☐	Damage Capacity _____ Offensive DF's _____ Defensive DF's _____				
STANDARD EQUIPMENT			NAG TECH ITEMS						



ACTION RESOLUTION ⁽³⁾

Adventures in the World of Nags encourage players to discuss, inquire, guess among and for themselves. We hope that players will have a smattering of knowledge about the skills and gifts that they have chosen for their PC's, or at least have the ability to fake it passably. It falls to the GM to design adventures with enough clues and possible avenues of inquiry to engage the players.

Some actions, especially those that involve physical activity, will require a roll of the dice. This chapter describes the game mechanics involved in resolving actions attempted by player characters.

c.FUDGE employs commonly used adjectives to describe a character's proficiency at a task and the results of her or his attempts. A character who is Great at research (that is, she possesses the skill research at the Great level) will not automatically achieve great results each time she attempts to find a fact. This chapter explains how the players and GM will use FUDGE dice to resolve the characters' actions.

ACTION RESOLUTION TERMS ^(3.1)

Actions are what the characters do during an adventure. Some are merely described by GM or players, while others have a random component that must be resolved through a roll of the dice.

Below Terrible There are rolled degrees (q.v.) from Terrible -1 down to Terrible -4. No Difficulty Level (q.v.) should be set this low, however; anything requiring a Terrible Difficulty Level or worse should be automatic for most characters—no roll needed.

Beyond Superb It is possible to achieve a level of rolled degree that is beyond Superb. Rolled degrees (q.v.) from Superb +1 to Superb +4 are possible. These levels are only reachable on rare occasions by human beings. No trait may be taken at (or raised to) a level beyond Superb (unless the GM is allowing a PC to be at Legendary, which is the same as Superb +1—see Character Development, below). For example, the American baseball player Willie Mays was a Superb outfielder. His most famous catch, often shown on television, is a Superb +4 rolled degree. It isn't possible for a human to have that level of excellence as a routine skill level, however: even Willie was "just" a Superb outfielder, who could sometimes do even better. A GM may set a Difficulty Level beyond Superb for nearly impossible actions.

Dice Various options for dice are given: players may use either three or four six-sided dice (3d6 or 4d6), or two ten-sided dice as percentile dice (d%), or four FUDGE dice (4dF), as described in the text. It is also possible to play FUDGE diceless (see the appendices of the original FUDGE rules for a discussion of diceless FUDGE).

Difficulty Level The GM will set a Difficulty Level when a character tries an Unopposed Action. Usually it will be Fair, but some tasks are easier or harder. Note that because Nags and their nemeses are highly trained individuals, tasks that are of Fair difficulty for them would be much more trying for the average person—on—the-street.

Opposed Action Actions are Opposed when other people (or animals or forces, &c.) may have an effect on the outcome of the action. In this case, each contestant rolls a set of dice, comparing the results to determine the outcome. Examples include combat, attempts to influence behavior, haggling, tug-of-war, &c.

Relative Degree refers to how well a character did compared to another participant in an Opposed Action (q.v.). Unlike a Rolled Degree (q.v.), relative degree is expressed as a number of levels. For example, if a PC gets a rolled degree result of Good in a fight, and his NPC foe gets a rolled degree result of Mediocre, he beat her by two levels—the relative degree is +2 from his perspective, -2 from hers.

Rolled Degree refers to how well a character does at a particular task. If someone is Good at Climbing in general, but the die-roll shows a Great result on a particular attempt, then the rolled degree is Great.

Situational Roll The GM may occasionally want a die roll that is not based on a character's trait, but on the overall situation or outside circumstances. This Situational roll is simply a normal FUDGE die roll, but not based on any trait. That is, a result of 0 is a Fair result, +1 a Good result, -1 a Mediocre result, and so on. This is most commonly used with Reaction and damage rolls, but can be used elsewhere as needed. For example, the players ask the GM if there are any passersby on the street at the moment—they're worried about witnesses. The GM decides there are none if a Situational roll gives a Good or better result, and rolls the dice.

Unopposed Action Some actions are Unopposed, as when a character is trying to perform an action which is not influenced by anyone else. Examples of unopposed actions include jumping a wide chasm, climbing a cliff, performing a chemistry experiment, &c. The player simply rolls the dice and reads the result.

ROLLING THE DICE (3.2)

There is no need to roll the dice when a character performs an action that is so easy as to be automatic. Likewise, an action so difficult that it has no chance to succeed requires no roll, either—it simply can't be done. Use dice solely in the middle ground, where the outcome of an action is uncertain.

You'll notice in the suggestions for setting difficulty of skill tests that the tasks requiring a Terrible roll are more difficult than most mere mortals could perform. The World of NAGS is one of daring and adventure, not repetitious dice-rolling!

For any action the player character wishes to perform, the Game Master must determine which trait is tested. (This will usually be a skill or an attribute.) If the action is Unopposed, the GM also determines the Difficulty Level of the task—usually Fair. (See also Opposed Actions.)

Reading the Dice (3.21)

Of the four dice techniques presented in **c.FUDGE**, this one is recommended. It gives results from -4 to +4 quickly and easily, without intruding into role-playing or requiring complex math or a table.

FUDGE dice are six-sided dice with two sides marked +1, two sides marked -1, and two sides marked 0. They are commercially available from Grey Ghost Games (www.fudgerpg.com).

MAKING FUDGE DICE

You can make your own FUDGE dice easily enough. Simply get four normal white d6's. Using a permanent marker, color two sides of each die green, two sides red, and leave the other two sides white. When the ink has dried, spray the dice lightly with clear matte finish to prevent the ink from staining your hands. You now have 4dF: the green sides= +1, the red sides= -1, and the white sides= 0.

To use FUDGE dice, simply roll four of them, and total the amount. Since a +1 and a -1 cancel each other, remove +1 and -1 pairs from the table, and the remaining dice are easy to read no matter what they are. For example, if you roll +1, +1, 0, -1, remove the -1 and one of the +1s, as together they equal 0. The remaining two dice, +1 and 0, are easily added to +1. If there is no opposing pair of +1 and -1 dice, remove any 0s and the remaining dice are again easy to read.

The result of a die roll is a number between -4 and +4. Refer to the simple chart of the attribute levels on the NAGS PC Record sheet. To determine the result of an action, simply put your finger on your trait level, then move it up (for positive results) or down (for negative results).

Superb
Great
Good
Fair
Mediocre
Poor
Terrible

Cecil, who possesses a Fair Research skill, is tracking down a clue concerning an abandoned London building. He repairs to the City Records office. The player rolls 4dF, using the procedure described above. If he rolls a 0, he gets a result equal to Cecil's skill: Fair, in this case. If he rolls a +1, however, he gets a Good result, since Good is one level higher than his Fair research skill. If he rolls a -3, resulting in a Terrible result, unlucky Cecil has arrived at closing time.

Note that if the character's trait is high or low enough, it is possible to roll Beyond Superb or Below Terrible. Simply note the exact level (Terrible -3 or Superb +1, for example) and play as usual. The GM will want to specify the exact results of such extreme rolls.

It is not always necessary to figure the exact rolled degree. If you only need to know whether or not a character succeeded at something, it is usually sufficient for the player simply to announce the appropriate trait level and the die roll result. The game goes much faster this way.

A player wants his character, Mr. Wallop, to fly his biplane between two mountain peaks that are close together. The GM says this requires a Great Difficulty Level Piloting roll, and asks the player to roll the dice. The player looks up Mr. Wallop's Piloting skill, which is Great, and rolls a +2 result. He simply announces "Great+2" as the result. This answer is sufficient—the GM knows that Mr. Wallop not only succeeded at the task, he didn't even come close to damaging his craft.

Of course, there are many times when you want to know exactly how well the character did, even if it's not a matter of being close. If the character is composing a poem, for example, and his Poetry skill is Fair, you will want to figure out what "Fair+2" means: he just wrote a Great poem! There are many other instances where the degree of success is more important than merely knowing successor failure.

Other Dice Techniques (3.22)

For those who don't want to make or buy FUDGE dice, three different options are available:

4d6 This method requires 2d6 of one color or size and 2d6 of another color or size. First declare which two dice are the positive dice, and which two the negative, then roll all four dice. Do not add the dice in this system. Instead, remove from the table all but the lowest die (or dice, if more than one has the same lowest number showing). If the only dice left on the table are the same color, that is the result: a positive die with a "1" showing is a +1, for example. If there are still dice of both colors showing, the result is "0".

Examples (p = positive die, n = negative die): you roll p4, p3, n3, n3. The lowest number is a 3, so the p4 is removed, leaving p3, n3 and n3. Since there are both positive and negative dice remaining, the result is 0. On another roll, you get p1, p1,

n2, n4. Remove the highest numbers, n2 and n4. This leaves only positive dice, so the result is +1, since a “1” is showing on a positive die, and there are no negative dice on the table.

3d6 Roll 3 six-sided dice. Add the numbers and look up the results on the table below. This table is small enough to fit easily on a character sheet. Example: a roll of 3, 3, 6 is a sum of 12. Looking up 12 on the table yields a result of +1.

Rolled:	3-4	5	6-7	8-9	10-11	12-13	14-15	16	17-18
Result:	-4	-3	-2	-1	0	+1	+2	+3	+4

d% Roll two ten-sided dice, having first declared which will be the “tens” digit. Read the tens die and the ones die as a number from 1 to 100 (01 = 1, but 00 = 100), and consult the table below, which should be printed on the character sheet:

Rolled:	1	2-6	7-18	19-38	39-62	63-82	83-94	95-99	00
Result:	-4	-3	-2	-1	0	+1	+2	+3	+4

Of course, the GM may customize this table as she wishes. These numbers were chosen to match 4dF, which the author feels is an ideal spread for **c.FUDGE**.

ACTION MODIFIERS (3.3)

There may be modifiers for any given action, which can affect the odds referred to in the preceding section. Modifiers temporarily improve or reduce a character’s traits. Players can suggest appropriate modifiers when attempting an action; the GM will impose others according to the circumstances.

Joe, Good with a blowpipe, is Hurt (-1 to all actions). He is thus only Fair with his weapon until he’s healed. Jill has Mediocre Lock picking skills, but an exceptionally fine set of lock picks gives her a Fair Lock picking skill while she’s using them.

If a character has a secondary trait that could contribute significantly to a task, the GM may allow a +1 bonus if the trait is Good or better.

Verne is at the library, researching an obscure South American Indian ritual. He uses his Research skill of Good, but he also has a Good Anthropology skill. The GM decides this is significant enough to give Verne a Great Research skill for this occasion. If his Anthropology skill were Superb, the GM could simply let Verne use that instead of Research: you don’t get to be Superb in Anthropology without having done a lot of research.

Other conditions may grant a +/-1 to any trait. In **c.FUDGE**, +/-2 is a large modifier; +/-3 is the maximum that should ever be granted except under extreme conditions.

Generally speaking, the GM can account for modifiers to Unopposed Actions by adjusting the Difficulty Level of

the task. If, for example, finding an obscure fact typically requires a Superb effort in your campaign, simply inform the player that, because his character is an anthropologist, it’s only a Great task for him. This is effectively the same as giving him a +1, and avoids the confusion of remembering modifiers. Action modifiers play a larger role in Opposed Actions (see below), because the “difficulty level” is the opponent’s skill, and thus cannot be easily adjusted.

UNOPPOSED ACTIONS (3.4)

For each Unopposed action, the GM sets a Difficulty Level (Fair is the most common) and announces which trait should be rolled against. If no Skill seems relevant, choose the most appropriate Attribute. If there is a relevant Skill, but the character is untrained in it, then use the default—usually Poor. If a high attribute could logically help an untrained skill, set the default at Mediocre.

For example, a character wishes to palm some coins without being observed. The GM says to use Sleight of Hand skill, but the character is untrained in Sleight of Hand. The player points out that his character’s Dexterity attribute is Superb, so the GM allows a default of Mediocre Sleight of Hand for this attempt.

The player then rolls against the character’s trait level, and tries to match or surpass the Difficulty Level set by the GM. In cases where Degrees of Success are important, the better the roll, the better the character did; the worse the roll, the worse the character did.

In setting the Difficulty Level of a task, the GM should remember that Poor is the default for most skills. The average trained climber can climb a Fair cliff most of the time, but the average untrained climber will usually get a Poor result.

Two PCs (Mickey and Arnold) and an NPC guide (Parri) come to a cliff the guide tells them they have to climb. The GM announces this is a difficult, but not impossible, cliff: a Good Difficulty Level roll is required to scale it with no delays or complications. Checking the character sheets, they find that Parri’s Climbing skill is Great and Mickey’s is Good. Arnold’s character sheet doesn’t list Climbing, so his skill level is at default: Poor. Parri and Mickey decide to climb it, then lower a rope for Arnold.

Parri rolls a +1 result: a rolled degree of Superb. She gets up the cliff without difficulty, and much more quickly than expected. Mickey rolls a -1, however, for a rolled degree of Fair. Since this is one level lower than the Difficulty Level, he’s having problems. Had Mickey done Poorly or even Mediocre, he would perhaps have fallen—or not even been able to start. Since his rolled degree is only slightly below the Difficulty Level, though, the GM simply rules he is stuck half way up, and can’t figure out how to go on. Parri ties a rope to a tree at the top of the cliff, and lowers it for Mickey. The GM says it is now Difficulty Level: Poor to climb the cliff with the rope in place, and Mickey makes this easily on another roll.

Arnold would also need a Poor rolled degree to climb the cliff with the rope, but since his skill is Poor, they decide not to risk it. Mickey and Parri have Arnold loop the rope under his

arms, and pull him up as he grabs handholds along the way in case they slip. No roll is needed in this case, unless they are suddenly attacked when Arnold is only half way up the cliff....

Note that this whole situation was merely described as an example of setting Difficulty levels. In actual game play, the GM should describe the cliff, and ask the players how the characters intend to get up it. If they came up with the idea of Parri climbing the cliff and lowering a rope, no rolls would be needed at all. Unless, possibly, time was a critical factor, or there were hidden difficulties the GM chose not to reveal because they couldn't have been perceived from the bottom of the cliff.

Occasionally, the GM will roll in secret for the PC. There are times when even a failed roll would give the player knowledge he wouldn't otherwise have. These are usually information rolls. For example, if the GM asks the player to make a roll against Find Traps and the player fails, the character doesn't notice anything out of the ordinary. But the player now knows that there is something out of the ordinary that his character didn't notice.... Far better for the GM to make the roll in secret, and only mention it on a successful result.

OPPOSED ACTIONS (3.5)

To resolve an Opposed action between two characters, each side rolls two dice against the appropriate trait and announces the result. Note that the traits rolled against are not necessarily the same.

A disguise attempt would be rolled against the Disguise skill for the active participant and against Perception for the resisting participant. There may be modifiers: a character who works with disguises himself might get +2 to his Perception roll, while someone with a Gullible fault would have a penalty.

The Game Master compares the rolled degrees to determine a Relative Degree.

Lisa is trying to flimflam Joe into thinking she's from the FBI and rolls a Great result. This is not automatic success, however. If Joe also rolls a Great result on his trait to avoid being flimflammed (Criminology, Perception, &c.—whatever the GM decides is appropriate), then the relative degree is 0: the status quo is maintained. In this case, Joe remains unconvinced that Lisa is legitimate. If Joe rolled a Superb result, Lisa's Great result would have actually earned her a relative degree of -1: Joe is not going to be fooled this encounter, and will probably even have a bad reaction to Lisa.

The Opposed action mechanism can be used to resolve almost any conflict between two characters. Are two people both grabbing the same item at the same time? This is an Opposed action based on the Dexterity attribute—the winner gets the item. Is one character trying to shove another one down? Roll Strength vs. Strength (or Unarmed Combat skill) to see who goes down. Someone trying to hide from a

search party? Perception attribute (or Find Hidden skill) vs. Stealth. Trying to out-drink a rival? Vigor vs. Vigor (or Carousing, &c.). And so on.

Some Opposed actions have a minimum level needed for success. For example, an attempt to control a person's mind with a Hypnotism skill might require at least a Fair result. If the hypnotist only gets a Mediocre result, it doesn't matter if the intended victim rolls a Poor resistance: the attempt fails. Most combat falls into this category.

For an example of Opposed actions involving more than two characters, see Multiple Combatants in Melee.

An Opposed action can also be handled as an Unopposed action. When a PC is opposing an NPC, have only the player roll and simply let the NPC's trait level be the Difficulty Level. This method assumes the NPC will always roll a 0. This emphasizes the PC's performance, and reduces the possibility of an NPC's lucky roll deciding the game.

As a slight variation on the above, the GM rolls 1dF or 2dF when rolling for an NPC in an opposed action. This allows some variation in the NPC's ability, but still puts the emphasis on the PCs' actions.

CRITICAL RESULTS (3.6)

Critical results are an optional **c.FUDGE** rule. A natural rolled result of +4 can be considered a Critical Success—the character has done exceptionally well, and the GM may grant some special bonus to the action. Likewise, a natural result of -4 is a Critical Failure, and the character has done as poorly as he possibly can in the given situation.

Note that achieving +/-4 with die modifiers does not count as a critical result, though the character has done exceptionally well or poorly. When a natural critical result is rolled, the GM may ignore what the rolled degree would be, and treat it as an automatic Beyond Superb or Below Terrible result. Optionally, if a character gets a rolled degree four or more levels better than the Difficulty Level, he has gotten a critical success. Likewise, four levels below a Difficulty Level is a critical failure.

The Game Master might include notes for handling critical results when designing encounters during adventures; she will most often invent appropriate results on the spot. Some GM's may even wish to make tables, such as these sample melee critical results:

Sample Critical Failure Table

2	Blinded—no defense or offense for next round
3	Fall down—skill at -2 for one round
4	Armor damaged—no armor value rest of fight!
5	Weapon finds chink—do not subtract for armor
6	Knocked off balance—skill at -1 next round
7	Drop Weapon—still within reach
8	Weapon breaks, but still useful: -1 to damage
9	Slip—skill at -1 next round
10	Knocked to one knee—skill at -1
11	Disarmed by opponent—weapon out of reach
12	Weapon breaks—now useless

Sample Critical Success Table

2	Blind opponent—no defense or offense next round
3	Knock opponent down—skill at +2 next round
4	Damage oppt.'s armor—no armor value rest of fight
5	Weapon finds chink—do not subtract for armor
6	Knock opponent off balance—skill at +1 next turn
7	Make opponent drop Weapon—still within reach
8	Break oppt.'s weapon, still useful: -1 to damage
9	Cause opponent to slip—skill at +1 next round
10	Knock opponent to one knee—skill at +1
11	Disarm opponent—weapon out of reach
12	Break opponent's weapon—now useless

Note that, generally speaking, the minuses on the critical failure table refer to the character who suffered the failure, while the plusses on the success table refer to the character who enjoyed success. (This is not always the case, however; if you break an opponent's weapon, he or she suffers -1 to damage, not you!) GM's should feel free to design tables that are more creative than these.

NPC REACTIONS (3.7)

Sometimes a non-player character has a set reaction to the PC's—perhaps she's automatically their enemy, or perhaps the party has rescued her and earned her gratitude. But there will be many NPC's that don't have a pre-determined reaction. When the PCs request information or aid, it might go smoothly or it might not go well at all. Negotiation with a stranger is always an unknown quantity to the players—it may be so for the GM, too.

SITUATIONAL ROLL

A Situational Roll a die roll that is not based on a character's trait, but on the overall situation or outside circumstances. In this case, the GM uses a normal FUDGE die roll, but not based on any trait. That is, a result of 0 is a Fair result, +1 a Good result, -1 a Mediocre result, and so on.

When in doubt, the GM should secretly make a Situational roll. If the PC in question has a trait that can affect a stranger's reaction, this should grant a +/-1 (or more) to the result. Examples include Appearance, Charisma, and such habits as nose-picking or vulgar language. The Reaction roll can also be modified up or down by circumstances: bribes, suspicious or friendly nature of the NPC, proximity of the NPC's boss, observed PC behavior, &c.

The higher the Reaction roll result, the better the reaction. On a Fair result, for example, the NPC will be mildly



helpful, but only if it's not too much effort. She won't be helpful at all on Mediocre or worse results, but will react well on a Good result or better.

Cecil needs some information about that mysterious piece of property in central London. He observes that people in the neighborhood are reticent about #24 Gallagher Lane. Cecil decides to approach a garrulous cockney at a local pub. Cecil has no appearance or charisma modifiers, but the GM rules that his Privileged Upbringing will earn him a -1 reaction in this setting. Cecil makes small talk for awhile, buys a round, and then slips the building into conversation. The GM decides that the player role-played all of this so skillfully that it counters the penalty; Cecil is back to zero. The GM then rolls in secret and gets a Fair result. The cockney slips out a useful piece of information in spite of himself. At this point he clams up, and Cecil casually changes the subject to the weather, dispelling his suspicions. Cecil finishes his pint and tries his luck elsewhere.

USING BALANCE

Balance is a flexible trait that the Game Master and players can employ in a somewhat different manner than other attributes. As a description of the character's spiritual wellness and place in the cosmos, Balance quantifies both a character's sanity and karma. A high or low Balance attribute can contribute to role-playing as a gift or fault.

Due to the sensitive nature of its Operations, the Society will probably insist that Nags maintain at least a Mediocre or better Balance. For an interesting role-playing challenge, a player might play a Nag with Poor or Terrible Balance by emphasizing her or his other strengths. Perhaps in crisis situations, he must go into a "trance" (conveniently, in another room) in order to "access his superior investigative skills," and thus disguising the fact that he might become dangerously unbalanced.

In its most simple use, the GM can call for a Balance roll during a situation in which spiritual strength is important. The result of the roll will simply determine success or failure for the particular action.

Let's say the Lost Sachem of the Motocs is conducting a ceremony to bring the Nags to their spirit guides. The GM might require a Balance roll of Great difficulty for a PC to encounter her or his guide in a vision. Cecil is Fairly Balanced. In this case, he must roll a +1 or better for a successful vision.

Balance can also be used as a quantitative and qualitative measure of mental health. Whenever the character is faced with a horrific or disturbing reality, the GM can call for a Balance roll at a particular level of difficulty, depending upon the situation. The character must make a successful role to maintain composure. If the roll is negative, the character might suffer adverse effects, or even become unbalanced. The GM could use the following table, or create her own.

Rolled Level	Effect
Fair	PC maintains composure
Mediocre	PC loses composure
Poor	PC must flee situation
Terrible	Temp. lower Balance 1 Level
Below Terrible	Perm. lower Balance 1 Level

In such a case, a player who is not well-Balanced to begin with will have to make some difficult rolls in order to maintain some semblance of mental harmony. The Game Master could describe the effects of a low Balance Roll to the player, or, better yet, the player could role-play his character's Unbalanced state.



FUDGE POINTS (1.36)

Fudge Points are meta-game gifts that may be used to buy “luck” during a game—they let the players fudge a game result. These are “meta-game” gifts because they operate at the player-GM level, not character-character level. Not every GM will allow Fudge Points—those who prefer realistic games should probably not use them.

The GM sets the starting number of Fudge Points. The recommended range is from one to five. Unused Fudge Points are saved up for the next gaming session. Each player may get an additional number each gaming session. (This is also set by the GM, and may or may not equal the starting level.) Alternately, the GM may simply allow Experience Points (EP) to be traded for Fudge Points at a rate appropriate for the campaign: three EP = one Fudge Point, down to one EP = one Fudge Point.

Fudge Points can be used in many ways, depending on what level on the realistic-legendary scale the game is played at. Here are some suggested ways to use them—the GM can create her own uses, of course. A GM may allow as few or many of these options as she wishes—the players should ask her before assuming they can do something with Fudge Points.

Spending a Fudge Point may accomplish an Unopposed action automatically and with panache—good for impressing members of the appropriate sex, and possibly avoiding

injury in the case of dangerous actions. The GM may veto this use of Fudge Points for actions with a Difficulty Level of Beyond Superb. The GM may disallow this option for an Opposed action, such as combat.

A player may spend one Fudge Point to alter a die roll one level, up or down as desired. The die roll can be either one the player makes, or one the GM makes that directly concerns the player's character.

A player may spend one Fudge Point to declare that wounds aren't as bad as they first looked. This reduces the intensity of each wound by one or two levels (a Hurt result becomes a Scratch, for example, or even a Very Hurt becomes a Scratch). Or it can mean that any one wound (or more), regardless of level, is just a Scratch. This latter option may cost more than one Fudge point. The GM can restrict this to outside of combat time.

A player may spend one (or more) Fudge Points to get an automatic +4 result, without having to roll the dice. This use is available in Opposed actions, if allowed.

For appropriately legendary games, a GM-set number of Fudge Points can be spent to ensure a favorable coincidence. (This is always subject to GM veto, of course.) For example, if the PC's are in a maximum security prison, perhaps one of the guards turns out to be the cousin of one of the PC's—and lets them escape! Or the captain of the fishing boat rescuing the PC's turns out to be someone who owes a favor to one of them, and is willing to take them out of his way to help them out...and so on. This option should cost a lot of Fudge Points, except in certain genres where bizarre coincidences are the norm.

Another possible way for a player to use Fudge points is for players to purchase abstinence from a character's fault. For example, our friend Cecil Bigglesworth, curious to a fault, might expend one Fudge point to avoid exploring a scary basement at an inopportune moment. If the player abstains from his disadvantages too often, the GM might decide to penalize him for poor role-playing. However, if he comes back to it later, even though it is inconvenient, the GM may decide to reward Cecil's player by restoring the point.

NAGS OF NOTE—JACK LONDON

London (1876–1916 [recruited in 1916]) was a noted author, journalist, and political activist. He joined the Society via societal extraction in 1916. Although he would seem an obvious hack, London's love for the environment prompted him to become an ardent Green Preservationist. London was outré even by Society standards—he came to believe that humans did not belong in the Earth's more primitive locales unless they could persevere on Nature's terms. He will seldom be found on any Campus, but might conduct field training for Nags who can withstand the rigor.

COMBAT ⁽⁴⁾

Combat should be tangential to most Requests for Attention. As in the “real world,” humans in the World of NAGS are delicate organisms who suffer greatly from wounds. They are not regularly riddled with bullets and then ready next week for another adventure.

Nags receive intensive training in order to execute operations with the least amount of interference in the normal course of events. Nag PC’s might, for example, tranquilize a guard from a distance, and then leave an empty whisky bottle nearby to deceive bystanders. Such tricks of the trade are regularly taught at Society Campuses.

The NAGS Society Worldbook describes a combat system that is intended to be complete but streamlined to keep the action going. Please refer to the original FUDGE rules if you are unsatisfied with our decisions—FUDGE encourages modification according to taste!

COMBAT TERMS ^(4.1)

Combat Rounds are set by the GM. Three seconds seems reasonable to some people, while that seems grossly short or absurdly long to others. A given GM’s combat round may vary in length, depending on the situation. Generally, when each character involved has made an action, a given round is over.

Defensive damage factors are those which contribute to reducing the severity of a received blow: armor, possibly Damage Capacity, &c.

Melee is any combat that involves striking the opponent with a fist or hand-held weapon. Any attack from further away is a Ranged attack.

Offensive damage factors are those which contribute to damaging an opponent: Strength (if using a Strength-driven weapon), deadliness of weapon, &c.

Story Elements are distinct segments of the story line in the game. In combat, the interval between story elements can be a practical place for a die roll.

Total damage factor (or simply Damage factor) is the attacker’s offensive damage factor minus the defender’s defensive damage factor.

RANGED COMBAT ^(4.4)

Because Nags are trained to incapacitate opponents from a distance, we will consider Ranged Combat first. Ranged combat occurs when one or more combatant employs a missile weapon (such as a firearm or bow) or throws a melee weapon (such as an ax). Ranged combat may or may not be an Opposed action.

Target Unaware

If the target is unaware of the assault, the attacker makes an Unopposed action roll to see if he hits his target. The GM sets the Difficulty Level based on distance, lighting, cover, and other relevant factors. Do not modify the attacker’s skill for range, partial cover, or other circumstances—that’s included in the Difficulty Level. Equipment such as a laser sighting scope can modify the attacker’s skill, though.

The GM can rely upon her good sense to establish a difficulty level by assessing all the environmental factors and setting an appropriate level. If the GM would like guidance, she can refer to the following suggestions when setting difficulty level. Note that pluses make a shot easier (a Fair rather than Great shot is needed, for example) while minuses make a shot more difficult. The range will depend upon the particular weapon—long range for a bow will be closer than long range for a high-powered rifle.

ASSESSING DIFFICULTY LEVEL FOR RANGED COMBAT:

Point blank or target immobile	Terrible
Short	Poor
Short to Medium	Mediocre
Medium	Fair
Medium to Long	Good
Long to Very long	Great
Very Long	Superb
Shooting down an airplane, &c.	Legendary

Shooter standing still to aim	+1
Target immobile	+1
Shooter running	-1
Shooting from hip	-1
Target behind partial cover	-1
Target behind substantial cover	-2

Aiming at a specific body part will require a minimum result of Good or Great to hit, and also have a -1 to the trait level. If a result of Great is needed and the fighter only gets a Good result but still wins the Opposed action, he hits the target—but not in the part aimed for (see Hit Location).

Cecil would very much like to take out a drowsy guard with his needler pistol. The distance is about 100 feet—long range for a needler. The GM looks up long range (a Great shot), but the guard is immobile (+1) and Cecil is aiming (+1). The GM announces that the Difficulty Level is Fair. Recalling that Cecil is a Fair shot with a pistol, he need only equal his skill to hit. The player rolls -1—a Mediocre result and thus narrowly misses.

Target Aware

If the defender is aware of the attack, it is an Opposed action. In this case, the attacker pits her or his ranged weapon skill against the defender's defensive skill. The most common defensive skill is Dodge, but others, such as Acrobatics, are possible. If the character is untrained in any defensive skills, use the better of Dodge at its default level of Poor or Dexterity -1.

The Difficulty Level set by the GM serves as the minimum rolled degree needed to hit. The attacker and defender each roll, and the GM should note the relative degree of the result. If the attacker doesn't make the minimum difficulty roll, the shot fails, and the defender's dodge is immaterial. If the attacker makes the minimum difficulty level, but the defender achieves a superior Dodge (the relative degree is negative for the attacker), then the shot also misses. The attacker hits with a successful shot and a positive relative degree.

The *thunk* of dart striking wood from Cecil's near miss startles the guard into awareness—Cecil's next shot will be an Opposed Action. The GM notes that the guard is untrained in Dodge and his Dexterity is Fair. He will defend with Dex -1 (Mediocre), which is better than Dodge (Poor), the default. The GM informs Cecil's player that he now needs a Good shot to hit because the guard is no longer immobile.

As Cecil makes his second attempt, the guard attempts evasive maneuvers by throwing himself to the ground. Cecil rolls +2 (Great): a possible hit! The guard rolls 0—a Mediocre dodge. The relative degree is +2 for Cecil, so he has hit the guard with a tranquilizing dart!

If the ranged weapon is thrown, there is no modifier to the defense roll. However, a propelled weapon, such as a bow, gun, or beam weapon, is much harder to avoid. In this case, the GM might elect to reduce the defender's trait by -2 or -3. Obviously, the defender isn't trying to dodge a bullet, but dodging the presumed path of a bullet when an attacker points a gun at him.

Simultaneous Fire

Of course, the defender may decline to dodge and choose to shoot back instead. In this case, the action is Unopposed, making the Difficulty Level all that is needed to hit (as in Ranged Combat with Target Unaware). Such actions are simultaneous.

Cecil finds himself facing Brutus, an unfriendly element who has taken offence at the Nag's incessant curiosity. Unfortunately, their differences have devolved to gunplay. Both combatants are in the open, in the sunlight, so there's no lighting or cover difficulty. The range is obviously the same for both—the GM rules it is a Fair task to hit each other. They both fire simultaneously: Cecil rolls a Poor result and Brutus a Mediocre result. Brutus's bullet whizzes by Cecil's head, while Cecil's shot hits a wall; both PC's missed since neither made the Difficulty Level.

In another part of the world, Will Scarlet is shooting a bow from a craggy mountain ledge at Meldrick, the evil henchman, who wields a crossbow. Meldrick knows Will is there, because the man next to him just keeled over with an arrow through his chest. Meldrick is in the open, in good light, so only range is of any concern to Will Scarlet: the GM says even a Mediocre shot will hit since they are fairly close. The range for Meldrick to hit Will is of course the same, but Will is partially hidden behind the rock under dense foliage, so the lighting makes him hard to see clearly. The GM decrees Meldrick needs a Good roll to hit Will. Meldrick rolls a Fair result, missing Will; his bolt clatters against the rock. Will rolls a Mediocre result, which hits Meldrick, even though it wasn't as good a shot as Meldrick's.

In both of these examples, the fighters forfeited their defenses in order to shoot simultaneously. Each combatant needed to make the appropriate Difficulty Level to hit. Under these conditions, it is possible for both combatants to succeed in the same combat round. Had Meldrick's shot hit, Will and Meldrick would have skewered each other!



Automatic Weapons

Automatic weapons can be simulated roughly by allowing more bullets to hit with higher relative degrees. That is, blasting away with a weapon that fires 20 bullets in a combat round and hitting with relative degree +1—a graze—means only one or two hit the target. If a relative degree +8 represents maximum amount of ammunition on target (whatever that may be for a given weapon), then hitting with a +4 means about half maximum hit the target, while +2 means only one quarter.

If the victim is not wearing armor, simply add a big damage number if lots of bullets hit—this is going to incapacitate anyone, at the very least. If armor is at all likely to slow down a bullet, you can't just add a bigger and bigger damage number if more bullets hit—the armor has a chance to slow down each bullet. In this case, rather than roll damage for each bullet, or have them all stopped, the GM needs to fudge some medium result: give a slight damage bonus if more projectiles hit the target.

MELEE COMBAT RESOLUTION ^(4.2)

Despite a Nag's best intentions, some situations unfortunately devolve into hand-to-hand combat. **c.FUDGE** outlines three possible options for handling the pacing of melee combat: narrative using story elements, simultaneous rounds, or alternating turns. A Game Master in the World of NAGS should feel free to utilize whichever method of combat resolution she prefers, and she may, in fact, devise others.

Story Elements ^(4.21)

Using narrative combat encourages dramatic role playing, but also requires a judicious GM and a sense of trust among all. In this combat system, the GM explains the situation in as much detail as is apparent and then asks the players to describe what their characters are doing. The more complete the description of the characters' actions, the better the GM will know how to assess the situation. This can be important if she has something that won't be revealed until the middle of a battle. Die rolls, if any, are required by the GM for each story element.

A story element is the smallest unit of time in this type of combat resolution. The GM may break the battle down into several story elements, or treat the whole encounter as one long element. This depends on the GM's style, the importance of the battle, the number of participants, whether or not there are unexpected surprises, &c. Each element should be a dramatic unit.

The PC's face a detachment of guards at the door while the evil mastermind is trying to activate the Doomsday machine at the back of the room. The fight with the guards might be one element while the confrontation with Dr. Doomsday could be a second. Another GM might treat the whole battle as one story element, while a third GM would treat each five-second segment separately. Whatever the number of elements, keep the battle description as word-oriented as possible.

The GM may ask for a single die roll from a player occasionally, or require three rolls and take the median roll.

MEDIAN ROLLS

The median is the middle value die roll, which may be the same as either the high or low die roll. For example, if the player rolls a Good, a Mediocre, and a Superb result, the median is Good, since it's the result in between Mediocre and Superb. But a result of Poor, Great, and Great gives a median die roll of Great. Using a median tends to soften the role of extreme luck. Some GMs use a median when a single die result represents many actions.

Once the GM has decided which trait (or traits) each PC should use for this combat, she then gives them a modifier, ranging from -3 to +3. The most common modifier should be 0. The modifier is based partly on how well the PCs' plan

would work, given what the GM knows of the NPC's, and partly on circumstances: fatigue, lighting, footing, surprise, weapon superiority, bravery or cowardice of NPC's, wounds, &c. Here is a long example of the narrative style of combat:

Knute, separated from his party of Nags, surprises five evil henchmen in a garage. With discretion out of the question, the player announces that Knute will shout and charge the rival mob, carrying his needler gun as if he's about to fire—they don't know it's suffered a Below Terrible glitch. He hopes to see them run away, hit the dirt, or freeze in fear. He'll then use his needler as a club, starting at the left end of their line. He'll keep his current opponent in between him and the others as long as possible. He hopes to then roll up their line, one at a time, keeping the wall to his left side as he charges.

The GM makes a Situational roll for the mob: Mediocre. The mob members don't recover quickly from their surprise, so she gives Knute a +1 to his Good Brawling skill for this plan. His Strength and Vigor are both Great, so she gives him another +1. She also decides that one mobster will run away and the others won't draw their guns until Knute has already engaged the first enemy. Total modifier for Knute is +2, bringing his Brawling skill to Superb for this combat. Since this is a fairly long action and she doesn't want a single unlucky roll to ruin Knute's chances, she asks him for three Brawling skill rolls (at the +2 modifier), and to use the median roll.

Knute rolls Good, Superb, and Great results—the median roll is Great. The GM decides that this is good enough to have downed the first two mobsters. She describes the battle so far in entertaining detail. Now Knute is facing the last two thugs, who finally have their pistols out and could probably plug him before he charges that far. The GM asks, "What does Knute do now?"

Knute hurls the needler into the face of one gunman while making a low diving tackle for the other, hoping to dodge under any bullets. The GM calls for a single roll against Brawling to cover this whole action: Knute gets a Fair result. The GM rules that Knute throws the needler well enough to distract one gunman, but not harm him. He does, however, manage to tackle and subdue his other foe, whose shots all go wild.

At this point, the GM rules that the mobster grazed by the thrown needler now steps over and points his pistol to Knute's head while he's kneeling over the other mobster. Knute wisely heeds the call to surrender and hopes his friends can rescue him....

Simultaneous Combat Rounds ^(4.22)

Those who like their combat broken down into discrete bits can use combat "rounds." In simultaneous action rounds, all offensive and defensive maneuvers happen at the same time. This is realistic, as few real combatants pause to take turns whacking at each other.

The GM determines against which traits the combatants should roll. This depends largely on the weapon they are using. If the combatant possesses no martial skills, he or she should use the default level of Poor for the weapon he is using or Unarmed Combat if he is unarmed.

Each combatant makes an Opposed action roll. On a relative degree of 0, the combat round is a stand-off—the fighters either circled each other looking for an opening, or exchanged glancing blows—nobody was hurt.

If the result is a relative degree other than 0 and the minimum level needed to score a hit is achieved or surpassed (if the attacker was aiming at a specific body part—see Hit Location), the winner checks to see if he hit hard enough to damage the loser. In general, the better the hit (the greater the relative degree), the greater the likelihood of damage. The section below concerning Wounds describes the **c.FUDGE** system for recording a character's injuries.

If one combatant is unable to fight in a given round (possibly because he's unaware of the attacker, or because of a critical result in the previous round—see Critical Results), the combat may become an Unopposed Action for the active fighter, usually with a Poor Difficulty Level. If a character can defend her— or himself in some way, such as using a shield, it is still an Opposed Action, but the defending character cannot hurt the other character even if he wins the combat round.

Combat often takes more than one round. Characters are not limited to attacking each round—they may attempt to flee, negotiate, try a fancy acrobatic stunt, or any other appropriate action.

Alternating Combat Turns (4.23)

Using alternating combat turns, each combat round consists of two actions: the fighter with the higher initiative attacks while the other defends, and then the second combatant attacks while the first defends. This type of combat takes longer than simultaneous rounds, but some players feel it gives a character more control over her or his own fate.

The GM should determine how initiative is determined. She could decide to compare Dexterity attributes, or she could simply use Opposed Situational rolls. A gift such as Combat Reflexes can grant a +1 to initiative. Surprise may grant a bonus to the roll, or give automatic initiative. Initiative can be rolled once for each battle or once each round. Perhaps a character could trade skill for initiative: attack hastily (+1 to initiative that round) but be slightly off balance because of it (–1 to attack and defend that round). With multiple characters involved in combat, the side with the initiative makes all their attacks, then the other side makes all their attacks. Or the GM may run the combat in initiative order, even if fighters from both sides are interspersed throughout the combat turn.

Each attack is an Opposed Action: the attacker's offensive skill against a defender's defensive skill. The attacker's offensive skill is the skill with the weapon he or she is using. The defender's parry skill may simply equal her or his weapon skill (for melee weapons), Dodge (if possessed), or Unarmed combat at the Poor default level, if nothing else.

MELEE COMBAT OPTIONS (4.3)

The various options listed below may be used with any melee system. This is not a comprehensive or "official" list of

options. The GM should, in fact, consider these options merely as examples to stimulate her imagination. The GM may wish to import complex combat options from other games into **c.FUDGE**.

Melee Modifiers (4.31)

Some situations call for one side or the other's trait level to be modified. Here are some examples:

- A fighter who is Hurt is at –1, while one who is Very Hurt is at –2.
- If one fighter has a positional advantage over the other, there may be a penalty (–1 or –2) to the fighter in the inferior position. Examples include bad footing, lower elevation, light in his eyes, kneeling, &c.
- Subtract the value of a shield from the opponent's weapon skill. A small shield has a value of +1 in melee combat only, while a medium shield has a value of +1 in melee combat and +1 to defense against ranged attacks (if the shield material is impervious to the weapon). A large shield is +2 in all combat. Shields can also be used offensively to push an opponent back, for example, or knock someone over.
- Aiming at a specific small body part (such as an eye or hand) will require a minimum result of Good or Great to hit and also have a –1 to the trait level. If a result of Great is needed and the fighter only gets a Good result but still wins the Opposed action, he hits the other fighter—but not in the part aimed for.
- All-out offense, such as a berserk attack, grants a +1 to the combat skill (and an additional +1 for damage, if successful). However, if an all-out attacker ties or loses the Opposed action, the other fighter wins, and gets +2 to damage!
- An All-out defensive stance earns a +2 to the combat skill, but such a combatant cannot harm his foe except with a critical result.
- A successful All-out Defense and a successful Perception roll produces a –1 penalty to the opponent on the next round. The fighter takes a few seconds to scope out the area and maneuvers to take advantage of any terrain or conditional irregularity. Similar combat subtleties are possible, and encouraged—taking a successful All-out defense one round can allow a player to try an acrobatics maneuver the next combat round without risk of being hit, for example.

PCs vs. NPC's (4.33)

If a PC is fighting an NPC, the GM can treat combat as an Unopposed action by assuming the NPC will always get a result equal to her trait level. In this case, the PC will have to tie the NPC's trait level to have a stand-off round, and

beat the NPC's trait in order to inflict damage. This option stresses the player characters' abilities by disallowing fluke rolls by NPC's.

Multiple Combatants in Melee (4.34)

When more than one opponent attacks a single fighter, they have, at least, a positional advantage. To reflect this, the lone fighter is at -1 to his skill for each additional foe beyond the first. (For epic-style games, with a few heroes battling hordes of enemies, this penalty can be reduced, or the GM can simply give the hordes Poor skills and low Damage Capacity—which is not out of character for a horde.)

The lone fighter rolls once, and the result is compared with each of the opponents' rolled degrees, one after the other. The solo combatant has to defeat or tie all of the opponents in order to inflict a wound on one of them. If he beats all of his foes, he may hit the foe of his choice. If he ties his best opponent, he can only wound another whose result is at least two levels below his.

Paco is facing three thugs, who have just rolled a Great, Good, and Mediocre result, respectively. Paco rolls a Great result, tying the best thug. He hits the thug who scored a Mediocre result (at least two levels below his result) and is not hit himself (he tied the best thug).

The lone fighter takes multiple wounds in a single round if two or more enemies hit him. Usually, he can inflict damage on only one foe in any given round—his choice of those he bested. It's also possible to allow a sweeping blow to damage more than one foe at a time. Of course, this slows a slash down—reduce damage done by 1 or 2 for each foe cut through.

There is a limit to the number of foes that can simultaneously attack a single opponent. Six is about the maximum under ideal conditions (such as wolves, or spear-wielders), while only three or four can attack if using weapons or martial arts that require a lot of maneuvering space. If the lone fighter is in a doorway, only one or two fighters can reach him.

When multiple NPC's beset a lone PC, the GM may wish to use the option described above in PCs vs. NPC's. This will save a lot of die rolling. Alternately, she may wish to roll only once for all the NPC's. The lone fighter is still at -1 per extra opponent. The GM rolls 2dF, and applies the result to each NPC. For example, if the GM gets a +1 result, each attacker scores a +1.

Three NPC ruffians, complete with eye-patches, scars, earrings, sneers and generally bad attitudes, are attacking dashing PC hero Tucker. The thugs (whose names are Molly, Annie, and Maggie) are Fair, Good, and Mediocre, respectively, at combat skills. Tucker is a Superb swordsman, but is at -2 for having two extra fighters attacking him at once: his skill is Good for this combat. The GM wants to roll just once (applying

the result to all three ruffians) rather than rolling three times each combat round.

Rolling 2dF, she gets a +1 on the first round. The ruffians have just gotten Good, Great, and Fair results, respectively. If Tucker scores a Superb result, he could hit the thug of his choice and remain unhit. On a Great result, Tucker would be unhit, and could land a blow on Maggie. On a Good result, he doesn't hit anyone, but Annie hits him. If Tucker rolls a Fair result, both Molly and Annie would hit him. The process is repeated each round.

Hit Location (4.35)

A light blow to an eye is very different from a light blow to an armored shoulder, or to a shield. Using a hit location system adds flavor to combat and the description of a character's equipment, wounds—and scars! Many games have a hit location system, and a GM can easily translate one she is familiar with to **c.FUDGE**.

The simplest system is not to worry about "called shots." Merely say the better the relative degree, the better the location of the blow. Winning a battle by +8 will allow the attacker to pierce an eye, if desired. Hopefully, the players will describe their actions in such detail that the GM will know how close they came to their objective merely by looking at the relative degree.

A more complicated system: an attacker can announce that he is aiming at a specific body location—this must be done before rolling to hit. The GM decides the minimum relative degree necessary for such a shot to succeed, usually ranging from 2 to 4, though extreme locations (such as an eyeball) are harder to hit. So if a player wishes his character to hit his opponent's weapon arm, the GM can respond, "You have to win by two to do so." If the player then does win by relative degree two or more, his PC hits the weapon arm, and the wound is specific to that arm.

If the attacker wins the combat round, but not by the minimum relative degree needed to hit the called target, the defender names which part of the body—or shield—is hit. This will most likely be general body (if there is no shield), but it could be the off-hand, which would carry a lesser combat penalty than a wound to the torso. The GM may have to fudge some here.

A damaged specific body part can be described as being Scratched (no real game effect), Hurt (a penalty to use, but the body part still functions), and Incapacitated. After battle is the time to decide if an Incapacitated body part can be healed, or is permanently Incapacitated.

A Hurt body part is generally at -1 to its normal use. A Hurt sword arm gives a -1 penalty to combat, for example, while a Hurt leg is -1 to any running, acrobatics, &c. A Hurt eye is -1 to vision, and so on.

To determine the exact level of the damage, the GM should consider how well the hit scored, as well as the Strength of the attacker and the weapon being used. Winning by the minimum relative degree necessary to hit the specific body part shouldn't make the victim Incapacitated unless the attacker possesses greater Strength than the de-

fender. As a guideline, if the attacker surpasses the relative degree necessary to hit the body part at all, the part is Scratched or Hurt, depending on Strength and weapon deadliness. If he surpasses it significantly, the part is Hurt or Incapacitated.

Fancy Stuff (4.36)

A lot of fancy maneuvers are possible in **c.FUDGE** combat. All require a bit of thought on the GM's part. What about swinging on chandeliers and other swashbuckling moves? Since role-playing games have more to do with movies than real life, this should be encouraged if the NAGS campaign is at all cinematic.

In these cases, have the player describe his swashbuckling intentions as fully and dramatically as he can. The better the story, the better the bonus to the die roll—or no roll needed if the outcome is entertaining enough. You may then request a roll against Dexterity or Acrobatics and let that determine how well he accomplished his aim.

Maybe the swing on the chandelier came off great, but the landing on the banister was a little rough, so the slide down to slam the villain in the back was a tad off, and instead of knocking him out, you merely made him drop his weapon, but then fell on the floor yourself, and now he's mad, and maybe you should get up before he picks up his pistol, or you could try to yank the carpet while you're down there, right next to it, and he seems to standing on it a bit off-balance.... Whatever is fun!



WOUNDS (4.5)

At the most basic level, the amount of damage inflicted by an attacker during combat depends upon the degree of success of her or his attack roll: the greater the degree of success, the greater potential for causing damage. However, things are not quite that simple. A variety of components will modify the effectiveness of a successful combat hit.

When a character has achieved a successful hit, the player notes the degree of success. He then takes into account the various factors that affect the level of damage the weapon inflicts—factors such as his character's strength, the kind of weapons involved, the defender's armor, the result of an optional damage die roll, &c. (Note that the player will likely have this information recorded on his character's record for quick reference.) All of the modifiers are tallied and

added to the degree of success of the attack. The result is a numerical point value describing the wound inflicted. Refer to the section below on page 56 to see how to record wounds.

Wound Levels (4.51)

Combat damage to a character can be described as being at one of seven stages of severity. The stages are:

Undamaged No wounds at all. The character is not necessarily healthy—he may be sick, for example. But he doesn't have a combat wound that's recent enough to be bothering him.

Just a Scratch No real game effect, except to create tension. This may eventually lead to being Hurt if the character is hit again. This term comes from the famous movie line, "I'm okay, it's only a scratch." The actual wound itself may be a graze, bruise, cut, abrasion, &c., and the GM whose game is more serious in tone may choose to use one of these terms instead.

Hurt The character is wounded significantly, enough to slow him down: -1 to all traits which would logically be affected. A Hurt result in combat can also be called a Light Wound.

Very Hurt The character is seriously hurt, possibly stumbling: -2 to all traits which would logically be affected. A Very Hurt result can also be called a Severe Wound.

Incapacitated The character is so badly wounded as to be incapable of any actions, except possibly dragging himself a few feet every now and then or gasping out an important message. A lenient GM can allow an Incapacitated character to perform such elaborate actions as opening a door or grabbing a gem....

Near Death The character is not only unconscious, he'll die in less than an hour—maybe a lot less—without medical help. No one recovers from Near Death on their own unless very lucky.

Dead He has no more use for his possessions, unless he belongs to a culture that believes he'll need them in the afterlife....

The GM may allow a high Difficulty Level Vigor roll to reduce or even nullify penalties listed at Hurt, Very Hurt, and possibly Incapacitated. A gift of a High Pain Threshold will reduce the penalties by one level, while a fault of a Low Pain Threshold will increase penalties by one.

Some players delight in describing their characters' wounds in detail, even writing resulting scars into the character story.

Automatic Death Sometimes you don't have to roll the dice. Holding a knife to a helpless character's throat is a good example—no roll needed to kill such a character, but the killer's karma suffers.

Damage Factors *(4.52, 4.53, and 4.54)*

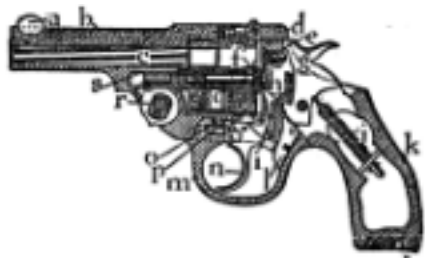
The following factors will affect the extent of injuries inflicted by a successful hit in combat. The factors are divided into two groups: **Defensive damage factors** and **Offensive damage factors**. Each combatant possesses both types. Some factors, such as Strength, will only affect melee weapons, while others depend upon the particular weapon. Most of these factors remain constant throughout combat, and will often be recorded beforehand on a character's record.

In **c.FUDGE**, a character's most fundamental Defensive damage factor is Damage Capacity. Having a high damage capacity will often decrease the severity of an opponent's successful attack, while low damage capacity may allow even a minor success to incapacitate a character.

In the World of NAGS, a character receives a Damage Capacity modifier according to her or his Vigor attribute:

Vigor	Dam Cap
Superb	+3
Great	+2
Good	+1
Fair	+0
Mediocre	-1
Poor	-2
Terrible	-3

Gifts or Faults could further increase or decrease this rating. If Cecil were gifted with Damage Resistance, he would be described with Damage Capacity Great (+2). Note that his Vigor remains Good—changes in Damage Capacity due to Gifts, Faults, or combat do not affect the Vigor attribute.



Refer to the following list for relevant defensive and offensive damage factors.

DEFENSIVE DAMAGE FACTORS:

For Character's Damage Capacity Attribute:

Superb Damage Capacity	+3
Great Damage Capacity	+2
Good Damage Capacity	+1
Fair Damage Capacity	+0
Mediocre Damage Capacity	-1
Poor Damage Capacity	-2
Terrible Damage Capacity	-3

For Armor (if worn):

light, pliable non-metal armor	+1
rigid non-metal or light metal armor	+2
medium metal armor (Kevlar vest)	+3
plate metal armor	+4
NagTech armor	+5 or more

OFFENSIVE DAMAGE FACTORS:

For Character's Strength (melee weapons):

Superb Strength	+3
Great Strength	+2
Good Strength	+1
Fair Strength	+0
Mediocre Strength	-1
Poor Strength	-2
Terrible Strength	-3

Weapon's Strength (missile weapons):

derringer or dart	+1
small handgun or bow	+2
large handgun or crossbow	+3-4
rifle	+5
bazooka, &c.	+10

For Muscle-Powered Weapons:

no weapon, not using a Martial Art skill -1
 Martial Art skill, or for small weapons (blackjack, knife, brass knuckles, sling, thick boots if kicking, &c.) +0
 medium-weight one-handed weapons (billy club, machete, short sword, epee, hatchet, rock, &c.) +1
 large one-handed weapons (broadsword, axe, large club, &c.), or for light two-handed weapons (spear, bow, &c.) +2
 most two-handed weapons (pole arm, two-handed sword, battleaxe, &c.) +3
 sharpness (add to other weapon damage: knife becomes +1, short sword +2, broadsword +3, great sword +4, &c.) +1

With regard to Defensive damage factors, Cecil Bigglesworth possesses Good Vigor, and therefore his Damage Capacity is Good—he therefore receives a +1. He wears only standard street clothing which affords him no armor protection.

When Cecil is on the offensive, his Fair Strength affords him no benefits with melee weapons. The small pistol he carries does give him a +2 to wounds, although he prefers not to use it!

Determining Wound Level *(4.55)*

A given blow will cause a certain level of wounding. Use the offensive and defensive factors of each combatant to find the **total damage factor**. This is derived by adding up all of the attacker's offensive factors and then subtracting all the defender's factors. As an example, we will examine all the relevant statistics of two combatants, Leroy and Theodora, who are squaring off after closing time in the Museum of Natural History.

Leroy:

Good Strength (+1)

Machete (+1 for size, +1 for sharpness=+2 weapon).

➤Offensive damage factors=1+2=3

Good Damage Capacity (+1)

Leather jacket (+1)

➤Defensive damage factors=1+1=2

Theodora:

Superb Strength (+3)

Poleaxe from the museum wall (+4)

➤Offensive damage factors=3+4=7

Fair Damage Capacity (+0)

Bullet-proof vest (+3)

➤Defensive damage factors=0+3=3

To determine the total damage factor, compare each PC's offensive damage factors to her or his opponent's defensive damage factors.

➤Leroy's total damage factor against Theodora is 3-3=0.

➤Theodora's total damage factor against Leroy is 7-2=5.

Since Theodora's damage factor is larger, if she hits Leroy, she'll do more damage to him than he would to her for an equally well-placed blow.

Once these numbers are determined, jot them down in the appropriate place on the character sheet so you don't have to refigure them each combat round.

See Recording Wounds (below), for details on how to keep track of wounds received.

Grazing (4.56)

Any relative degree of +1 is considered a graze and can inflict at most a GM-set Wound level. It may do no damage at all, depending on the opponent's defensive factors.

Sample graze severity table:

Damage Factor	Result
<0	Undamaged
0-4	Scratch
5+	Hurt

A GM may or may not allow a damage die roll on a graze, even if using the die rolls for other hits. If allowed, a damage roll shouldn't change the result of a graze by more than one level.

Recording Wounds (4.57)

Once the final damage is determined, it is recorded on the wounded fighter's character sheet. Each individual wound is described as a Scratch, Hurt (Light Wound), &c., as introduced in Wound Levels. Each player's character record has a template resembling the following for recording wounds:

Wound:	1-2	3-4	5-6	7-8	9+
	S	H	VH	I	ND
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

S=Scratch, H=Hurt, VH=Very Hurt, I=Incapacitated, ND= Near Death

The numbers above the wound levels represent the amount of damage needed in a single blow to inflict the wound listed under the number. For example, a blow of three or four points Hurts the character, while a blow of five or six points inflicts a Very Hurt wound.

These numbers can be customized by the GM to fit her conception of how damage affects people. Raising the numbers makes it harder to wound someone, while lowering them makes combat more deadly.

Note that there is no number given for Dead. This is left up to the GM, and deliberately not included to prevent accidental PC death.

The tick boxes below the wound levels represent how many of each wound type that a fighter can take. When a wound is received, mark off the appropriate box.

To record the wound level of a successful attack, simply add the relative degree of the attack to the damage factor. (You may also wish to include a damage roll—see Damage Die Roll, on page 57.) The result is a number that may or may not be a positive number. If it's 0 or less, no damage is scored.

If the number is positive, look up the result across the top of the wound levels. Recalling the combat example above, if Leroy hits Theodora with a relative degree of +3, he adds that to his damage factor of +0 to produce a damage number of 3. Looking down, we see that a result of three is a Hurt result (Light Wound). Theodora's player ticks off the box under the H. Theodora is Hurt, and at -1 until she is healed:

Wounds:	1-2	3-4	5-6	7-8	9+
	S	H	VH	I	ND
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

If Leroy later delivers a +5 attack, Theodora is Very Hurt:

Wounds:	1-2	3-4	5-6	7-8	9+
	S	H	VH	I	ND
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Theodora is now -2 to all skills. The Hurt result is not cumulative with the Very Hurt result—only the penalty for the highest recorded wound level counts.

If there is no open box for a given wound result, the character takes the next highest wound for which there is an open box.

If the Theodora, for example, takes another Hurt result, we see that there is no open box in either Hurt or Very Hurt, so we have to go to Incapacitated: Theodora is now incapacitated, and her sheet would look like:

Wounds:	1-2 S □□□	3-4 H ☒	5-6 VH ☒	7-8 I H	9+ ND □
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Note that an “H” is recorded under the Incapacitated label. The character is indeed Incapacitated—she can’t fight any more—but for healing (and scarring) purposes, she has only received two Hurt wounds and one Very Hurt wound—never an Incapacitating wound in one blow. Since Incapacitating blows are harder to heal from, this is important.

As another example, a character that takes two Very Hurt results without taking any other hits is Incapacitated, since that is the next highest wound level.

Note that three boxes are provided under Scratch. This can be customized by each GM, of course. A Scratch wound will not make a fighter Hurt until he receives his fourth Scratch. Optionally, a Scratch will never raise a character’s wound level beyond Very Hurt, no matter how many he takes.

The wound progression above makes for a fairly realistic campaign. For a more cinematic campaign (especially those without magic or science fiction healing), add an extra box for Scratch, Hurt, and possibly Very Hurt: lesser blows won’t accumulate so quickly to hinder the character. A moderately cinematic character sheet looks like:

Wounds:	1-2 S □□□□	3-4 H □	5-6 VH □	7-8 I □	9+ ND □
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It wouldn’t be out of line, for an epic scale game, to add up to two more boxes to Hurt and Very Hurt.

Be warned that adding boxes can lengthen combat significantly.

Never add boxes for cannon-fodder NPC’s, though you may wish to do so for major NPC’s. In fact, NPC pawns don’t even need the system above. A simple three-stage system of Undamaged, Hurt, Out of the Battle is good enough for most of them. Simply make a mark under an NPC’s name for Hurt, and cross out the name for Out of the Battle.

There are other ways to figure damage. A GM who believes the relative degree is more important than the damage factor would double it before adding it to the damage factor. The numbers above the wound levels should be adjusted in this case:

Wound:	1-3 S □□□	4-6 H □	7-9 VH □	10-12 I □	13+ ND □
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WOUND OPTIONS ^(4.6)

This section introduces some of the simpler options for determining wounds. Many others are possible in **c.FUDGE**

and this list should not be considered official or exhaustive. They are included for possible use, but also to inspire the GM to create her own.

Damage Die Roll ^(4.61)

Although the damage roll is optional, it is recommended if you are using numerical damage factors. This is because the damage factors are generally fixed for the entire fight, and things tend to get stagnant. It also allows a tiny fighter to have a chance against a larger foe—a satisfying result.

There are many possible ways to use a damage die roll. One could roll a single FUDGE die for a result of -1, 0, or +1. This can be added to the damage factor, or, more broadly, to the actual wound level.

If a fighter inflicts 4 points of damage, that is normally a Hurt result. If a +1 on 1dF is rolled, however, that can make the result +5 (if adding to the damage factor), which brings it up to Very Hurt result. However, a -1 wouldn’t change the wound: it would lower the result to 3, which is still a Hurt result. But if the GM is using 1dF to alter the wound level, then a -1 changes the result to a Scratch, since that’s one wound level below Hurt.

A more complicated system uses a Situational roll (result from -4 to +4, not based on any trait), and adds it to the calculated damage number (the number over the wound level), as found in Determining Wound Level. Negative final damage is treated as 0 damage.

The GM may wish to apply some limitations to the damage roll to restrict too wild a result.. For example:

- If the calculated damage is positive, the damage roll cannot exceed the calculated damage. That is, if the calculated damage is +2, any damage roll of +3 or +4 is treated as +2, for a total of four points of damage.
- If the calculated damage is positive, the final damage cannot be less than +1.
- If the calculated damage is negative or 0, the final damage may be raised to a maximum of +1 by a damage roll.



Stun, Knockout, and Pulling Punches ^(4.62)

A player can announce that his character is trying to stun or knock his opponent out rather than damage her. Using the

flat of a blade instead of the edge, for example, can accomplish this. Damage is figured normally, but any damage inflicted doesn't wound the opponent: it stuns her instead.

In this case, a Hurt result is called a "Stun"—a stunned character cannot attack or all-out defend, and is at -1 to defend for one combat turn only. However, the Stun result stays on the character sheet: that is, a second Stun result, even if delivered more than one combat round after the first, will cause the character to become Very Stunned. (Stun results heal like Scratches: after combat is over.)

A Very Hurt result in a stunning attack is called a Very Stunned result instead: no attacks and -2 to all actions for two combat rounds.

A result of Incapacitated or worse when going for stun damage results in a knockout. A knocked-out character doesn't need healing to recuperate to full health—just time. The GM may simply decide that a successful Good blow (or better) to the head knocks someone out automatically. In an Opposed action, the Good blow would also have to win the combat, of course.

Likewise, a player may choose to have his character do reduced damage in any given attack. This is known as "pulling your punch," even if you are using a sword. This commonly occurs in duels of honor, where it is only necessary to draw "first blood" to win, and killing your opponent can get you charged with murder. A Scratch will win a "first blood" duel—it is not necessary to Hurt someone.

To pull your punch, simply announce the maximum wound level you will do if you are successful.

A fencer can say he is going for a Scratch, for example. In this case, even if he wins the Opposed action by +8, and adds in +3 for his sword, the worst he can do is nick his foe. He was just trying for a Scratch—but the Scratch is probably in the shape of the letter "Z" with such a result!

PC Death (4.64)

Sometimes the dice try to kill a PC. In most campaigns, PC death shouldn't occur through a bad die roll, but only if the character's actions were truly self-sacrificing—or stupid—enough to warrant death.

Three methods of preventing accidental PC death are presented. They may be used separately or together or not at all. These should not be used for run-of-the-mill NPC's, but could be used for major ones. The "automatic death" rule in Wound Levels takes precedence over these suggestions.

- A character cannot take more than three levels of wounds in one blow. For example, an unwounded character could be Scratched, Hurt, or Very Hurt in one blow, but any excess damage points beyond that would be lost. A Hurt character could go all the way to Near Death in one blow, but not be killed outright.
- A character cannot be rendered Near Death unless he began that combat round Incapacitated. This is simpler

to keep track of than the first system, and assumes there is some great difference between a severe wound and mortal wound. There probably isn't, but the rule isn't intended to be realistic: it's to make the PCs more heroic than real life.

- A player may spend a Fudge Point to convert a deadly wound to a merely serious one.

COMBAT AND WOUNDING EXAMPLE (4.7)

We will conduct combat using simultaneous combat rounds and requiring a situational roll for damage dice, with the three limitations above noted. The opponents are Ohio Smith, leather-jacketed, whip-wielding archaeologist/adventurer, and Manifesto, sinisterly-robed, cutlass-swinging criminal mastermind. The scuffle transpires in Manifesto's hide-out.

Ohio:

Whip: Great
No shield
Strength: Superb (+3)
Weapon: Huge leather bull whip (+2 for size)
>Offensive damage factor: +5
Damage Capacity: Good (+1)
Armor: Heavy Leather (+2)
>Defensive damage factor: +3



Manifesto:

Cutlass: Good
Shield: Using a stool (-1 to foe's weapon skill)
Strength: Great (+2)
Weapon: Cutlass (+2 for size, +1 for Sharpness = +3)
>Offensive damage factor: +5
Damage Capacity: Fair (+0)
Armor: Heavy sinister robe (+2)
>Defensive damage factor: +2



Ohio's Damage factor vs. Manifesto: 5-2 = +3
Manifesto's Damage factor vs. Ohio: 5-3 = +2

Ohio's whip skill is reduced to Good for this combat by Manifesto's use of a stool as a shield—see Melee Modifiers.

In the **first round**, Ohio gets a Great result on his Whip skill (die roll = +1), and Manifesto gets a Fair result (die roll = -1). Ohio wins with a relative degree of +2. Ohio's damage factor of +3 is added in, bringing the damage to +5. Looking at the character sheet, a +5 result equals a Very Hurt wound—before rolling for damage.

The GM is requiring damage rolls, so Ohio's player rolls the dice: a -2 result, too bad. This brings the damage down to three. The GM looks at the wound chart on Manifesto's character sheet and finds three: a Hurt Wound. The GM marks off the box under the word "Hurt," and the next round is fought. Manifesto is now at -1 for the rest of the combat.

In the **second round**, both combatants get Good results—a standoff. The GM describes it as a give-and-take of blows that are all parried or blocked as the fighters circle each other. Another five seconds have passed this round, the GM decrees.

In the **third round**, Ohio gets a Great result and Manifesto only a Good result—Ohio has hit again. Since the relative degree is +1, this is a graze. The GM does allow a damage die roll on a graze, but won't let it change the result by more than one level. Ohio's damage factor of +3 normally means a Scratch on a graze.

Ohio rolls a 0 for damage, so the GM marks off a Scratch box on Manifesto's character sheet.

In the **fourth round**, Ohio decides to finish off the Hurt Manifesto in one blow: he all-out attacks, which gives him a +1 modifier to his skill, and a +1 to damage if he wins. Manifesto had decided to try for a situational advantage, though: he's spending this round in all-out defense, hoping to spot some way to get an advantage over Ohio for the fifth round. Manifesto gets a +2 modifier to his skill this turn, but can't hurt Ohio if he wins. Ohio gets a Great result, even counting his +1 for all-out attacking, and Manifesto also gets a Great result. Ohio would ordinarily have lost the combat round (all-out attackers lose tie results), but Manifesto's all-out defense means he doesn't aim any blows at Ohio, just beats his attack down.

The GM requires a Good Perception roll from Manifesto in order to spot a situational advantage. His Perception attribute is Great, so he easily makes it. He notices an oil spill on the floor, leaked from his disintegrator/reintegrator ray. Since he successfully defended that round, the GM rules that he maneuvers Ohio into the slippery puddle for one round.

In the **fifth round**, the GM gives Ohio -1 to skill this round (down to Fair) for bad footing. Ohio tries an ordinary attack. Manifesto, wounded, desperate, and sensing this may be his only chance, now tries an all-out attack: +1 modifier to his skill, bringing him up to an effective skill of Good from his wounded Fair state. Manifesto rolls a Great result, and Ohio only gets a Good result: Manifesto wins this round by +1.

Since he was doing an all-out attack, Manifesto gets a bonus of +1 to damage. This does affect a graze, so his normal Scratch result (for a graze) is increased to Hurt. He rolls a 0 on the damage roll, so Ohio is now Hurt: -1 until healed.

The combat is interrupted at this point by scores of city police officers called by the neighbors. Ohio and Manifesto are hauled off to separate cells, probably only too glad to get out of what had become a potentially deadly duel...



HEALING (4.8)

Wounds are healed through a medical skill or NagTech.

A Scratch is too insignificant to require a roll on a healing skill (although it might require a kiss to make it better...). Scratches are usually erased after a battle, provided the characters have five or ten minutes to attend to them. An individual GM may rule otherwise, of course: they may linger on for a day or two.

A Good result on a healing skill heals all wounds one level (Hurt to healed, Very Hurt to Hurt, &c.). Scratches do not count as a level for healing purposes. That is, a Hurt wound that is healed one level is fully healed. A Great result heals all wounds two levels, and a Superb result heals three levels.

Healing with realistic medical skills takes time: the success of the roll merely insures the wounds will heal, given enough rest. How long this takes depends on the technological level of the game setting, and is up to the GM. A day per treated wound is extremely fast healing, but may be appropriate in an epic-style game. Whether or not strenuous activity before the healing period ends reopens a wound is also left up to the GM....

A character with three wounds (two Hurt results and one Very Hurt) is healed with a roll of Good. After the appropriate time, the two Hurt wounds will be fully healed, while the Very Hurt wound will now be a Hurt wound (and carries a -1 modifier as such).

Otherwise, wounds heal on their own at one wound level per week of rest—or longer, if the GM is being more realistic. That is, after a week of rest, an Incapacitated character becomes Very Hurt, &c. The GM may also require a successful roll against a Constitution attribute: Fair Difficulty Level for Hurt, Good Difficulty Level for Very Hurt, and Great Difficulty Level for Incapacitated. Failing this roll slows the healing process. Someone Near Death should take a long time to heal, even with magical or high tech healing.

VEHICLE COMBAT

Because Nags in the field employ a variety of vehicles—from aeroplanes to zeppelins—the GM will certainly be called upon to conduct large-scale combat among vehicles. The following rules are derived from the previous section concerning individual combat. Game Masters should feel free to import vehicle combat rules of her own choosing.

VEHICLE STATISTICS

In order to conduct combat among vehicles, the GM will need to take note of a few important statistics regarding the combatants. Each vehicle in the World of NAGS is described by its traits on the Terrible...Fair...Superb scale—see the section above on vehicles (page 14). For example, a typical aeroplane is described thus:

The Gloria Ann – Nimble Daredevil

Attributes	Skills	Gifts/Faults
Quality: Good	Stealth: Good	Refuel regularly
Speed: Great	Acrobatics: Great	
Maneuver: Great		
Range: Fair		

The GM should also note the weapons of each vehicle and the skill level of their operators. Some weapons may be controlled by the craft itself, which would possess the corresponding skill (The *Zephyr* submarine controls its drill with Great skill, for example). Finally, the GM should note the skill level of pilots, navigators, and other critical personnel who might affect evasive and other maneuvers.

For example, the *Gloria Ann* is armed with a trusty machine gun (not a discrete weapon—used only in desperate situations!). A particular pilot can fly her with Great skill, but he is only Good with the gun.

We encourage the GM to use the vehicle statistics as she would for PC's and NPC's. Are two boat captains trying to reach an island?—roll an Opposed Action using the Speed trait. Two planes trying to avoid one another?—Maneuver vs. Maneuver. If two vehicles are involved in a lengthy chase or are trying to reach the same point, roll Range vs. Range. In some cases, the GM might call for an Opposed action using two different skills—pitting the Stealth skill of one vehicle against the Sense skill of another, for example.

Occasionally, a player may attempt a maneuver in which his vehicle is unskilled. In such a case, the GM should determine the appropriate skill and ask the player to use it at the default level—usually Poor, although some complex skills might default to Terrible. Of course, a vehicle cannot use a weapon skill untrained unless it possesses the weapon.

CONDUCTING COMBAT

The GM should decide how she intends to conduct combat among vehicles. If the game is story-oriented, we suggest

using the rules for Story Elements detailed above (page 51). In this case, the player should describe the course of action he intends to take, and the GM can call for appropriate die rolls. If the GM prefers to be more painstaking, combat can be conducted with alternating or simultaneous rounds.

Most conflict among vehicles will consist of Ranged Combat (the only exception we can think of would be if Nags and their opponents both constructed strange vehicles with mechanical arms to wield melee weapons—I suppose it is not impossible.) If the opposing vehicle is unaware of the attack or unable to evade, the attacker makes an Unopposed action roll, attempting to equal or better the Difficulty level set by the GM. Use the following suggestions for setting the difficulty level of a ranged attack:

ASSESSING DIFFICULTY LEVEL FOR VEHICLE COMBAT:

Point blank or target immobile	Terrible
Short	Poor
Short to Medium	Mediocre
Medium	Fair
Medium to Long	Good
Long to Very long	Great
Very Long	Superb

Shooter hovers to aim	+1
Target immobile	+1
Target is large	+1
Shooter moving quickly	-1
Shooter making evasive maneuvers	-1
Target is small	-1
Target is medium sized	0

Aiming at a specific part of vehicle will require a minimum result of Good or Great to hit, and also have a -1 to the trait level. If a result of Great is needed and the gunner only gets a Good result but still wins the Opposed action, he hits the target—but not in the part aimed for. See the section below concerning Hit location.

In order to stop the machinations of Herr Doktor Nein, the criminal genius, the pilot of the *Gloria Ann* has elected to take the desperate measure of attacking his hovering cloud island from below with her machine guns. With Nein unaware, the GM considers several factors to determine the Difficulty level: the *Gloria Ann* will dart into short range (Mediocre shot), she will be moving quickly (-1, Fair shot), but the cloudship is immobile (+1, back to Mediocre). Finally, the cloud island is gigantic (+1, Poor). The GM informs the player that he must only make a Poor shot to hit the leviathan.

If the defending vehicle is aware, the attack is an Opposed action. In this case, the gunner pits her or his weapon skill against the other vehicle's defensive trait. Common defensive traits include Speed, Maneuver, Acrobatics, or possibly the pilot's skill, if the situation involves a hot shot pilot who can bring out the best in *any* vehicle.

The Difficulty Level set by the GM serves as the minimum rolled degree needed to hit. The attacker and defender each roll, and the GM should note the relative degree of the result. If the attacker doesn't make the minimum difficulty roll, the attack fails, and the defender's evasion is immaterial. If the attacker makes the minimum difficulty level, but the defender makes successful evasive maneuvers (the relative degree is negative for the attacker), then the shot also misses. The attacker hits with a successful shot and a positive relative degree.

Unlike personal missile combat, vehicles can evade and return fire simultaneously. In such cases, the GM simply factors this into the Difficulty level (generally, it makes the shot one level more difficult). Vehicles achieve simultaneous hits when both of them equal or better the Difficulty level.

Aware of a pinprick in his underbelly, the evil Doktor sends out his own triplane to scratch it—dogfight ensues. Both combatants are aware of one another, and both will fire and take evasive actions simultaneously. Considering the base Difficulty level, the GM decides Medium range (Fair), each evading the other (-1, Good), each moving quickly (-1, Great), each target small (-1, Superb). This will be a difficult shot for each craft, unless they have extremely talented gunners. If they have difficulty hitting one another, they might elect to cease evasive maneuvers in order to get a shot in.

VEHICLE DAMAGE

Combat among vehicles generally results in damage to one or both vehicles. The system for calculating and recording vehicle damage is based upon that for individual combat.

Vehicle Damage Factors

As with individual combat, vehicles possess Offensive and Defensive Damage Factors that affect the level of damage sustained in combat.

In the World of NAGS, a vehicle receives a Damage Capacity modifier according to its Quality attribute:

Quality	Dam Cap
Superb	+3
Great	+2
Good	+1
Fair	+0
Mediocre	-1
Poor	-2
Terrible	-3

Gifts or Faults could further increase or decrease this rating. If the *Gloria Ann* were gifted with Damage Resis-

tance, it would be described with Damage Capacity Great (+2). Note that its Quality remains Good—changes in Damage Capacity due to Gifts, Faults, or combat do not affect the Quality attribute.

Refer to the following list for relevant defensive and offensive damage factors. If the GM and players know of other factors that would affect the amount of damage a vehicle could take, by all means take them into account.

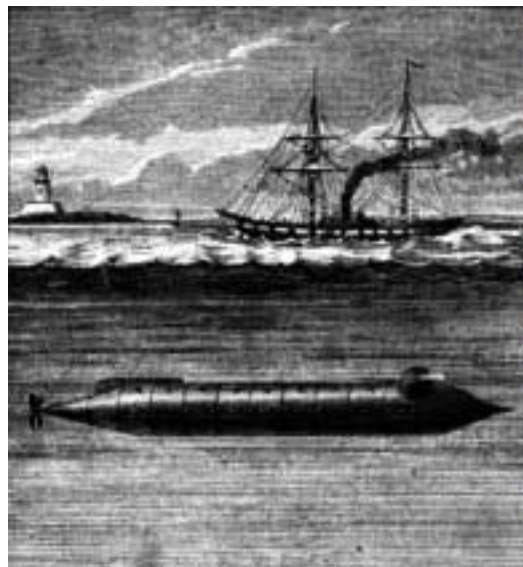
DEFENSIVE DAMAGE FACTORS:

For Vehicle's Damage Capacity Attribute:

Superb Damage Capacity	+3
Great Damage Capacity	+2
Good Damage Capacity	+1
Fair Damage Capacity	+0
Mediocre Damage Capacity	-1
Poor Damage Capacity	-2
Terrible Damage Capacity	-3

For Armor or shielding:

Fabric, cane, reeds, &c.	-1
Wood	0
Metal armor	+1
Plate metal armor	+2
NagTech armor	+3 or more



OFFENSIVE DAMAGE FACTORS:

Weapon's Strength:

Hand held weapon	+1
Small mounted gun	+2
Machine gun	+3
Laser	+4
Torpedo, missile, &tc	+5

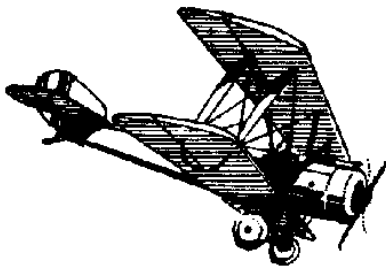
The players and GM should tally Offensive and Defensive damage factors and then determine the Total Damage Factor for each combatant with respect to its opponent.

Rejoining our friend in the *Gloria Ann*, we note that its excellent workmanship (Quality: Good) affords it +1 Damage Capacity. Nimble planes such as it are constructed of wood, giving no further bonuses—the *Gloria Ann*'s Defensive Damage Factor is 1. On the offensive side of the equation, the plane's machine gun gives a hefty +3.

The evil Doktor Nein's minion pilots a Fair quality craft (Damage Capacity = 0) with a thin sheath of metal armor (+1). His Defensive Damage factor is also 1. He wields a machine gun (+2) and the craft is also equipped with a missile launcher (+5). (The GM will have to keep track of both Offensive Damage factors, depending upon which weapon the henchman is employing.

To determine the Total Damage Factors for the fight, we compare each combatant's Offensive to his opponent's Defensive totals. In this case, The *Gloria Ann* has a Damage Factor of $3-1=2$ for this combat, and the evil minion has a Factor of $5-1=4$ when firing missiles and $3-1=2$ with the machine gun. With the machine guns, they are evenly matched—the *Gloria Ann*'s pilot will need to watch for those missiles!

We refer the Game Master to the section concerning the use of a Damage Die roll in individual combat (page 57) if she would like to include such a roll during vehicular combat as well.



RECORDING VEHICLE DAMAGE

Damage sustained by vehicles can be recorded as are wounds for individual combatants. Each vehicle has a template for recording damage:

Damage:	1-2	3-4	5-6	7-8	9+
	S	D	VD	I	ND
	□□□	□	□	□	□

S=Scratch, D=Damaged, VD=Very Damaged, I=Incapacitated, ND=Near Destruction

As in individual combat, **add the relative degree of a successful attack to the damage factor to determine the amount of damage to the vehicle.**

Note that the scale for damage to vehicles and wounds to humans are quite different. Although we have used the same numbers on the damage template, a Scratch on an

airship is different from a Scratch on a person. If a pilot attempts to shoot at an individual rather than the craft, normal missile combat rules should be used. The GM should probably set a high level of Difficulty, considering the target is at least partially concealed in a moving vehicle.

VEHICLE HIT LOCATION

As in individual combat, sometimes it will be important to know just where a particular shot has caused damage: a solid hit to the bridge is different than a hit to the cargo hold (unless the cargo is explosive!).

The simplest system is not to worry about "called shots." Merely say the better the relative degree, the better the location of the blow. Winning a round by +8 will allow the attacker to destroy the command bridge or cockpit. Hopefully, the players will describe their actions in such detail that the GM will know how close they came to their objective merely by looking at the relative degree.

For a more complicated system, the attacker can announce that he is concentrating fire on a particular part of his opponent's craft: the bridge, the tail, the fuel tank, &c—this must be done before rolling to hit. The GM decides the minimum relative degree necessary for such a shot to succeed, usually ranging from 2 to 4, though extreme locations (such as a specific porthole) are harder to hit. So if a player wishes his character to hit his opponent's propeller, the GM can respond, "You have to win by two to do so." If the player then does win by relative degree two or more, his PC hits the propeller, and the damage affects only this system.

If the attacker wins the combat round, but not by the minimum relative degree needed to hit the called target, the defender names the part of her or his craft that is hit.

An injured system can be described as being Scratched (no real game effect), Damaged (a penalty to use, but the component still functions), and Incapacitated. After battle is the time to decide if an Incapacitated component can be repaired or if it must be replaced.

A Damaged system is generally at -1 to its normal use. For example, a Damaged propeller gives a -1 penalty to Speed and Maneuverability, while a Damaged fuel tank is -1 to Range as the fuel leaks out.

To determine the exact level of the damage, the GM should consider how well the hit scored, as well as the type of weapon being used. Winning by the minimum relative degree necessary to hit the specific body part shouldn't Incapacitate a system unless the attacker is using a weapon of incredible power. As a guideline, if the attacker surpasses the relative degree necessary to hit the component at all, the part is Scratched or Damaged, depending upon weapon deadliness. If he or she surpasses it significantly, the system is Damaged or Incapacitated.

CHARACTER DEVELOPMENT ⁽⁵⁾

Through time, Nags will hone their initial talents and the need to develop other skills will undoubtedly become apparent. This section describes how characters can improve upon their skills, cultivate new ones, and thus to develop through time and experience.

EXPERIENCE POINTS

As in most RPG's, the GM will award experience points (EP) to players for successful completion of an adventure. GM's should reward players for innovative thinking, persuasive role-playing, and good teamwork. The player can then trade his EP at the following rates to develop his character's skills:

Raising skill from:	To:	Costs:
Terrible	Poor	1 EP
Poor	Mediocre	1 EP
Mediocre	Fair	1 EP
Fair	Good	2 EP
Good	Great	4 EP
Great	Superb	8 EP
Superb	Legendary	16EP+GM permission
Legendary	Legendary 2nd	30 EP+GM permission
Each additional level of Legendary:		50EP+GM permission

Raising an attribute: Triple cost for skills of same level.

Adding a gift: 6 EP (or more) + GM approval.

Adding supernormal power: 12 EP (or more)+GM approval (optional, of course).

A trait can only be raised one level at a time.

The GM may adjust these point levels as she sees fit and should require that the player may only raise traits that were used significantly during an adventure. As a guideline, good role-playing should be rewarded with one to three EP per gaming session, with an upper suggested limit of four EP for flawless role-playing. Players may save EP as long as they wish.

Attribute levels may or may not affect EP's put into skills. For simplicity, you can ignore attribute levels entirely when raising skill levels. For greater realism, however, the GM can add a surcharge of +2 EP (or more) when a skill is raised above an appropriate attribute.

Violet the Herbalist has Good Intelligence. EP costs for raising Herb Lore skill are normal until she tries to raise it to Great, which is higher than her natural Intelligence. At that point, she must pay +2 EP beyond what the table calls for: six EP to raise Herb Lore to Great, and another ten EP to raise it to Superb.

This proposal is recommended only for character development—not for character creation. The GM should inform the players at character creation if this option is in force so they can plan their characters' attributes accordingly.

DEVELOPMENT THROUGH TRAINING ^(5.3)

Improving skills through EP is not always realistic, to be honest. A gaming session might only cover a few hours of campaign time. Allowing a character to improve one or two different skills from Fair to Good in that time is far-fetched. But it's fun for the players, and psychologically satisfying, and so recommended.

As an alternative, or in addition to the methods described above, the GM may allow traits to be raised through appropriate amounts of training time. PC's would be required to spend the requisite amount of training time at a Society campus in order to develop her or his skill. In some circumstances, the GM might allow the character to develop a skill independently by finding a teacher (which would cost money) or taking an appropriate job (which may not be totally dedicated the skill you wish to learn, and so take longer). It's also possible to learn something on your own, but the GM should double the time required.

The GM sets training time. The teacher has two skills that must be considered: Teaching skill and the appropriate skill being taught. The player may need to roll the dice to see how diligently the character studied the skill. The die roll should be on the PC's Perception. If the player can give a valid reason why the character is extremely motivated to learn this skill, the GM may grant up to +2 to the trait tested. The GM may request a single die roll, or a roll per week, month, &c. If multiple rolls are called for, at least half of them should succeed to earn the skill improvement.

Cecil Bigglesworth, our preservationist parson, is back at the Oxford Campus after completing his first RFA. He considers his Fair pistol skill to be substandard. He takes a six-week training course in pistol use, taught by an instructor of Superb pistol skill and Great teaching skill. The GM decides that Cecil's player needs to make a Perception roll for each two-week period to see how dedicated he is to studying. If at least two of the three rolls are Mediocre or better, Cecil can raise his pistol skill from Fair to Good, given the length of training and quality of the instructor. Had the training been shorter, or the instructor worse, he would have needed a preponderance of Fair or even Good rolls to have successfully raised his pistol skill.

Remember that it is much easier to improve a skill from Poor to Mediocre than from Great to Superb. Require more time, or higher Difficulty Levels on the Will rolls to raise an already high skill.

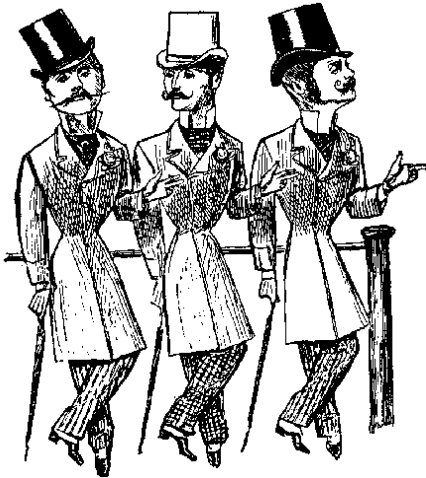
GM TIPS AND CONVERSION (6.1 and 3.23)

Always remember the main point of the game is to have fun... We encourage the GM and Players to work together to modify, insert, or exclude any part of the **c.FUDGE** rules that doesn't make sense or is inappropriate to their vision of the World of NAGS.

SUGGESTIONS

If the GM is accustomed to a game system other than FUDGE, we encourage the GM to translate at least one of her favorite characters into **c.FUDGE**. This will give her a good idea of what traits to choose, and how many. If the GM is accustomed to having characters with more attributes than our four, she can easily make an adjustment.

c.FUDGE is incredibly flexible, possibly more so than any system you've played before. Once you've translated a favorite character, fiddle with her a bit. Can you tweak her to be exactly what you want, possibly in ways your previous system wouldn't allow?



It is easy to create NPC's who challenge the player characters by counting levels. Figure roughly how many levels have been spent on combat skills by the average player character. This figure, put into combat skills in an NPC, should give a fair fight. For example, if the PC's are built on 25 skill levels and two free attribute levels, the average character might have four levels in combat skills directly. In that case, a gang of thugs with four levels each of combat skills and two attribute levels put into physical attributes should challenge the player characters.

CONVERSION HINTS (6.11)

It is not practical [nor, apparently, legal] to give guidelines for converting every game system to and from **c.FUDGE**. However, two systems of trait measurement are in widespread use: a 3–18 scale, and a percentile system. While these are not used uniformly (and there are many games that don't use either system), it is still useful to discuss translating between such systems and **c.FUDGE**.

FUDGE Level	Percentile Level	3–18 Level
Superb	98–100	18+
Great	91–97	16–17
Good	71–90	13–15
Fair	31–70	9–12
Mediocre	11–30	6–8
Poor	4–10	4–5
Terrible	1–3	3 or less

SUCCESS RATES (3.23)

The following table is provided as an addendum to the discussions above concerning Reading the Dice and Other Dice Techniques. Some players might be interested in comparing their relative chances of success while employing the various die-rolling conventions.

Chance of achieving:	4dF or d%	3d6	4d6
+5 or better:	—	—	0.2%
+4 or better:	1%	2%	2%
+3 or better:	6%	5%	7%
+2 or better:	18%	16%	18%
+1 or better:	38%	38%	39%
0 or better:	62%	62%	61%
-1 or better:	82%	84%	82%
-2 or better:	94%	95%	93%
-3 or better:	99%	98%	98%
-4 or better:	100%	100%	99.8%
-5 or better:	—	—	100%

Thus, if your trait is Fair, and the GM says you need a Good result or better to succeed, you need to roll +1 or better. You'll do this about two times out of five, on the average.

You'll notice that using 3d6 or 4d6 the results, while slightly different, are close enough for a game called **c.FUDGE**. The 4d6 results do allow +/-5, however, but this shouldn't be a problem since they occur so rarely. In fact, you could use 5dF to allow +/-5 if you wanted...

ADVENTURES



This section contains ideas and advice for Game Masters conducting campaigns in the World of the NAGS Society. What follows is a complete adventure set in New York at the turn-of-the-century: *The Return is Overdue*. Next, we have included a collection of adventure tidbits that the GM might develop into complete scenarios (some of them may see life as future releases from *circa* games). Finally, we give GM's suggestions for writing adventures that convey the flavor of the World of NAGS.

THE RETURN IS OVERDUE

New York is a palimpsest that has been written over countless times since its emergence from the glaciers of the last ice age. The city is exciting for gamers because each generation writes its story imperfectly, each new layer cannot completely cover the previous, and each new writing incorporates that of the past while it gives birth to the future. In New York, all times coexist.

circa: New York

The Return is Overdue is a typical NagOp. It begins with an RFA from an institution with a problem and a desire for discretion. It contains a bit of research and a bit of underground exploration. The adventure also introduces a number of themes that the Game Master might develop during the course of a campaign. Many of these themes—strange Egyptian hieroglyphics and icons in unlikely places, gods to whom other gods pray—will surface again in other published adventures set in the World of NAGS. We purposefully left a number of these ends loose for the GM to develop as she sees fit. We intend this adventure to convey the atmosphere and feeling of a typical adventure set in the World of NAGS. We also hope that it is sufficiently detailed to allow for adaptation to other games in the investigative genre.

THE SETTING

Nags of any Area of Specialty (see page 9) can pursue this investigation. Useful skills include Archæology, Occult Knowledge of ancient civilizations, Research or Archivist skills, and, interestingly enough, knowledge of Entomology. As the adventure transpires within New York City, the Roosevelt Island Campus can fill in the gaps and provide support for the Nags.

This adventure requires that the NAGS be currently assigned or on loan to New York's Roosevelt Island Campus. For a description, see above, Society Campuses (on page 24).

The adventure is set in 1913, a time of great expansion and excitement. The first New York City subway (began in 1900) opened in 1904, running from City Hall to West 145th Street. The breathtaking Pennsylvania Station opened in 1910, and the next year, the tragic Triangle Shirtwaist Company fire killed 145 women workers.

In 1913, Grand Central Terminal and the Woolworth Building open. Woodrow Wilson is inaugurated the 28th president. Cubism and Postimpressionism are introduced to the United States at the Armory Show. In Europe, Neils Bohr formulates his theory of atomic structure and Geiger creates his first "counter." The Great War will begin next year.

THE ADVENTURE BEGINS

Late one chilly September evening, you find yourselves passing between the famous lions that flank the staircase of the Public Library's main branch. In your hand is a wireless message received a quarter-hour previous:

STRANGE OCCURRENCES AT LIBRARY STOP ASSISTANCE
REQUIRED FULL STOP

The Nags are greeted at the door by a flushed and frantic Deputy District Attorney—a youthful Fiorello LaGuardia. The Nags cannot be aware, of course, that "Little Flower" will go on to be elected mayor in 1934—New

York's 99th and one of the most effective and beloved. At this point in his career, LaGuardia is pulling night duty for the DA.

LaGuardia conducts the Nags into the magnificent marble entry hall. At this late hour, the Library is darkened and empty. The building has an imposing sense of great age and mystery, despite its youth (it is only two years old). LaGuardia leads the Nags through a side door and then to a staircase leading down to the basement. As the group descends into the stacks, he begins to explain the situation in an exasperated whisper.



A Desperate Deputy DA

"Thank you for coming at this late hour and on such short notice. I was beginning to fear that I would lose my mind altogether. As I noted in my communication, something strange is transpiring. My superiors insist upon the greatest level of discretion to avoid any scandal for the museum. I'm not even sure any sort of crime has taken place, but the Library and the District Attorney's office want to know what's going on. LaGuardia mops sweat from his forehead as he relates his tale—he is clearly shaken by the turn of events.

"At any rate, let my do my best to explicate the situation. To put it simply, it seems that the Library has lost two of its clerks. You may have heard the Library's boast—that

they can locate and retrieve any volume in the collection in six and one half minutes. To achieve this boon for researchers, the Library employs a small army of clerks in the underground stacks. Those who are in the business of research seldom stop to consider these humble cogs who make the wheels turn efficiently.” A smile as he mops his brow again.

“To continue, while retrieving a book from the stacks two days ago, a young clerk called Charles Wellbridge went missing. They thought at first that he must be shirking or taking an unscheduled break. When he did not show up by closing time, they assumed he had resigned his post without informing his superior. The surprising aspect was that no one had observed him leaving the stacks. His superior was understandably annoyed, but took no further action.

“Yesterday, annoyance turned to suspicion. Another clerk, William Callow, went missing while retrieving a volume. As on the day before, no one had observed him leaving the stacks, yet he could not be found. The Library suspected some sort of organized labor uprising was afoot, and called a general staff meeting at closing time. They threatened to replace all of the clerks with men who want to work! Just to be safe, however, they called in the maintenance staff to search the stacks for any signs of the missing clerks. They half expected to find a secret meeting room of Socialists or Wobblies.

“About two o’clock this morning, the maintenance crew found something anomalous. Deep within the stacks, in the exact location to which I am presently conducting you, they discovered a heretofore unknown fissure in the wall. They could not determine if it were recent or old, created by nature or artifice. As you undoubtedly know, this building has only been open for these past two years, although construction was undertaken in ’02. We are uncertain if this abscess is at all related to my missing clerks.

“Therefore, the Library has requested the Society’s attention in this matter. As you might expect, my superiors wish to avoid undue publicity regarding the situation—they would like the matter cleared up with discretion, care, and haste.”



As he has been talking, LaGuardia has led the Nags deep into the Library’s subterranean stacks. He explains that the Library houses its stacks in a series of underground warrens that patrons never see. A patron in the reading room requests a book by filling out a slip in the reading room. A

clerk issues the patron a number and sends the request by pneumatic tube to a retrieval clerk below in the stacks. This clerk locates the book (within the allotted six minutes) and places it in a dumbwaiter that carries the volume up to the reading room. Finally, the reading room clerk lights the patron’s number on a large board to indicate that the book is ready. Books in this Library branch never circulate; they must remain within the reading room.

LaGuardia will not know the exact volumes that the clerks sought, as each clerk bore the request form when he disappeared. However, LaGuardia suggests that the Nags might interview the reading room clerk when he arrives for work.

A Macabre Discovery

LaGuardia conducts the Nags to an obscure corner of the warrens. The fissure was discovered in a northern wall (facing Forty-second Street). The wall reveals a five-foot-high crack in the plaster and brick.

Upon a cursory examination, the abscess itself appears either natural or hastily-constructed. Bat scans or a bright light reveal a crevasse that narrows considerably as it progresses steeply upwards into the ground. The space allows only one person at a time to enter.

Anyone entering the crevasse requires a light source. After crawling upwards for about ten feet in an increasingly narrow space, the inspecting Nag makes a macabre discovery: wedged head downwards in the back of the crevasse are the mummified remains of two humans!

THE INVESTIGATION

The Nags have a number of leads that they might pursue to unravel the mystery. The GM should be familiar with all aspects of the current mystery and its strange history in order to decide how she will reveal possible clues. Several possible avenues of inquiry are discussed below, with suggestions for information that the Nags might uncover. The GM should play up the various connections to Egypt, France, and of course, to Collard. If the GM notices that the Nags have neglected a vital thread, she can have the Society point the PC’s in the right direction.

Examining the Scene

The book warrens were dug into the ground in the library’s foundation, and the walls covered with bricks and plaster. The sides of each corridor are lined from floor to ceiling with wooden shelves containing volumes of all shapes, sizes, and ages. The corner in which the fissure is located contains ancient books, part of a decrepit collection bequeathed to the Library from the *Bibliothèque nationale* in Paris. The books are all in French and are unremarkable.

The fissure itself is completely unremarkable. Casual study cannot reveal conclusively how it was formed. It does not seem to lead anywhere in particular.

Study of the area nearby reveals that the wall facing west (towards Bryant Park) is angled and composed of stones that appear to fit together without mortar. The wall is curiously angled, seeming to topple towards the viewer, as in an attic room. A Fair roll of Archaeology or Egyptian knowledge skill reveals that the angle (52°) matches that of the Egyptian pyramids, but in reverse! (as though one were inside the pyramid, or the pyramid were upside down). Investigation reveals that all of the westward-facing walls share the same angle—all of the other walls are perfectly vertical.

LaGuardia cannot authorize any attempts to delve into any of the walls. If the PC's use NagTech, such as a Bat, the entire area to the east (towards Fifth Avenue) will appear solid. Scans to the north might reveal the subway tunnel running under Forty-second Street. To the west (directly under the library and park), Bat scans reveal a wall of solid stone at least twenty feet thick. Behind this, the scan is inconclusive.

If the Nags inquire about the construction of the library, LaGuardia informs them that the architects were the well-known firm of Carrère and Hastings.

Although the resolution to the mystery is just beneath their feet, the GM should use this preliminary investigation as a teaser for the Nags. Under no circumstances should they attempt to breach the wall beneath the Library. Both the Library administration and their superiors will suggest gathering more information before any further action is taken.

Examining the Mummies

Even a cursory examination by someone with an appropriate skill (Archæology, Ancient Egyptian Religion, Thanatology, &c.) reveals that the style in which the two bodies were mummified matches that practiced by no culture recorded in history. Nags should deem it prudent to remove the body to the Roosevelt Island Campus for examination. If the Nags choose to do an on-site examination, the GM should determine how much of the following information they discover.

Both bodies have been tightly wrapped with a thread resembling course, band-like spider's silk. The wrappings are composed of an unidentified, organic material—composition tests can reveal no more. The examiner will also note that each body has been wrapped by a single strand—no splices or knots are visible. The wrappings of the older body reveal a tiny hole near the head.

The first body appears to be a young, adult female. She wears a dress that was current in the 1820's, in a remarkable state of preservation. Even in death, her skin retains a yellowish cast. The other body is of a young, adult male in modern attire. If LaGuardia is present or consulted, he will positively identify this corpse as that of Wellbridge—the first missing clerk. Neither LaGuardia nor anyone else will be able to identify the woman.

The body cavities of both mummies have been eviscerated, although curiously, without apparent incisions in the body wall. The bodies are filled with a substance similar in consistency and appearance to roe. That of the woman is deeply red, while that in Wellbridge is nearly clear.

Researching the Mummies

The PC's may elect to conduct further research into the strange example of mummification that has fallen into their hands. If any PC has appropriate skill (Archæology, Anthropology, Ancient History, Thanatology, &c.), he or she might choose to consult with colleagues or research the literature on the subject. If no PC possesses the requisite skill, a supervisor from the Society will offer to initiate such an inquiry.

An inquiry of 1d6 days will result in any of the following leads:

- A tome on outré burial practices in Asia will recount some second-hand stories told by a few Hmong people in Laos. Throughout their history, they have come upon large animals (including humans) that were mummified in a similar fashion and found interred head down in remote caverns and crevasses. The story tellers strongly attest that such practices form no part of their worship.
- A slightly more speculative tome, smuggled from China, describes similar mummies found in remote mountain villages. In several cases, the villagers had incorporated the corpses into religious practices. The author uses these occurrences as proof of the influence of ancient Egypt on ancient Asian culture.
- A book that quotes from a police report from Paris in 1823, describing a similar mummy discovered by maintenance workers in the catacombs. No satisfactory explanation was ever offered.

Interviewing the Library Staff

Any Library employee interviewed will give a consistent, positive report about Callow and Wellbridge. The missing clerks were young, fairly-recent hires. Both were conventional and unremarkable. Wellbridge had recently moved to the city from upstate—Buffalo, think his fellow clerks. Callow was born and raised in New York's Lower East Side. He apparently claimed to be Jewish [this is untrue], but talking to anyone reveals that he never attended services and is unknown in the Jewish community. There remains no trace of the Callow family in the Lower East Side.

The same clerk, Ezra Jenkins, was on duty during the two days when Wellbridge and Callow disappeared. Jenkins is an older gentleman, serious and efficient. He will have no written record of the particular books the clerks were retrieving. He explains that, because of the number of books he processes each day, he remembers few specific titles, and he could not identify any patron.

The Library Building

The following information is common knowledge to anyone who has spent time in New York in the past few years. Refer to the Game Master's background for a more thorough and illuminating treatment.

The New York Public Library's main branch is recognized throughout the world. Construction began in 1902 on the site of the Croton Reservoir, an immense edifice in Egyptian style that held the city's water supply. The Library building opened in 1911, with the president, state governor, and mayor of New York City in attendance. The statues of lions flanking the grand stairway (by Edward C. Potter, 1911) are now world famous—the emblem of the Library. Lesser known are the two statues on either side of the entrance: on the left, a woman seated on Pegasus (*Beauty*) and on the right, a man seated on a sphinx (*Truth*). Both were sculpted by Frederick MacMonnies and unveiled in 1913. The interior of the library is elaborate and beautiful, but plays no further role in this adventure.

Researching the Construction

Carrère and Hastings won the competition for the design of the Library's flagship building. Nags will find the firm polite and cooperative. While they remember nothing strange about construction of the Library, they willingly provide a list of contractors and subcontractors who worked on the job. The GM could create a list of contractors and allow the Nags to conduct research through the process of elimination. If they think to ask specifically about the foundation, records indicate that the firm of Vander & McGill was responsible for most of the subterranean construction.

A visit to the main office (on lower Broadway) of Vander & McGill reveals nothing out of the ordinary. The firm, founded in 1825, is a typical subcontractor, employed by a number of architectural firms in New York. The employees are polite, but not overly-helpful. The volume of work seems respectable if not impressive. The office workers are genuinely ignorant of any irregular activities. They will not be at liberty to discuss current clients, but will happily provide a list of satisfied customers—a plethora of public and private jobs. If the Nags choose to research the list, all of the customers will rave about the firm, and none will be connected to the Library.

If any Nag thinks to ask for a "take away," give her a copy of Vander & McGill's business card (below). Otherwise, a Good Perception roll allows a Nag to notice an interesting aspect of the company: the firm's logo is a stylized version of the partners' names. The "V" in the senior partner's name resembles an inverted pyramid.



An indirect investigation of the firm yields much more fruit. The GM can call for Research rolls, revealing the following information as she sees fit.

The history of the Library site and the firm of Vander & McGill are intimately intertwined. Research of municipal records reveals the variety of uses of the site upon which the Library now stands, as well as the involvement of Vander & McGill for the past 80 years. The GM should refer to the Game Master's Background section and divulge the facts according to the nature of the Nags' research. Please note that no one source would have all of the information listed chronologically.

It should be noted that all of Vander & McGill's work on the site was perfectly legal and the firm possessed all required permits. In essence, the firm has done nothing wrong.

At the GM's discretion, the Nags could also discover that Vander & McGill have a diversity of interests outside of the field of construction and demolition. For example, the firm also finances an import/export operation from France and Indochina. If located, a ship's manifest would reveal that one M. Collard arrived on a ship in 1823 and received a shipment of crates imported by the firm soon after his arrival.



More recently (from 1870–1880), the firm was involved in the transportation of an immense obelisk from Egypt.

The obelisk was the second of a pair originally from the temple of Atum in Heliopolis, dating from 1461 BC. The first was brought to England by John Dixon in 1867.

Vander & McGill provided the immense object transit from Staten Island, up the Hudson River, to West 96th Street. It then was pulled on rollers across town for 112 days until it was erected in Central Park, near the Metropolitan Museum of Art.

For this adventure, the obelisk could be a distracting red herring. However, the GM might find other ways to connect Cleopatra's Needle to an ongoing campaign.

The Museum of Natural History

The Nags may discover through their research a reference to a sculpted animal head found on the library site. The family of Winthrop Miller, the object's finder, donated the head to the American Museum of Natural History in 1869 (the year of its founding). The head is not displayed with the museum's collection, but persistence on the part of Nags will put them in contact with a Dr. Charles Falk. Falk is considered somewhat *outré* by his colleagues. He responds with great enthusiasm to the Nags' interest in the artifact.

Falk confides that the museum has erroneously assumed it was a Native American work, while he maintains it originated in Africa. He describes a French cult that worships Egyptian deities: "The cult has an understanding of the significance of Egyptian culture that exceeds the faltering steps taken by today's so-called Egyptologists. The cult claims that Egypt was home to a people who spoke True Speech—a precursor to all languages, ancient and modern—but humans have evolved to a state incapable of pronouncing True Speech. I believe that ancient Egyptians expressed this idea through pictorial representations of humans with animal heads."

A close examination of the head reveals an intricately carved wooden headdress in the shape of an animal's head. The sculpture fits loosely over a human head (it is intended to fit over a mummified human head), and has no eye holes or other openings. A Good Perception roll reveals that inside the sculpture there is a strange glyph carved. The glyph is a representation of Baptiste's True Speech.

Wards Island

Research into the history of the Library site will unveil its connection to Wards Island. This small islet, and its neighbor, Randalls Island, are situated at the head of the East River Channel, just north of Blackwell's (Roosevelt) Island. In the present day, the two are joined as a single landmass supporting the junction of the Triboro Bridge. Wards Island, like many of the small islands surrounding Manhattan, has a long and interesting history.

Wards Island was used by the British as a military base during the revolution. Its next owners, Jasper and Bartholomew Ward, operated a cotton mill until the War of 1812. The city then purchased the island for a potter's field,

depositing 100,000 bodies disinterred from the site of Bryant Park in 1825. The immigration service used the island for ill and destitute aliens from 1847 to 1860, when it became a back-up facility to the Battery Park. The facilities changed hands in 1892 when Ellis Island opened, becoming the NYC Asylum for the Insane and then, in a few years, the Manhattan State Hospital (which remains there, in new buildings, to the present day).

No one on Wards Island in 1913 will know the exact location of the remains brought there in 1825 from the Bryant Park site. However, a search of 2d6 hours will turn up a dilapidated warehouse filled with wooden crates. If broken open, the crates contain soil and rubble. The Nags will have to examine the contents of 1d6 crates before discovering mummified remains. In all, 250,000 cubic yards of soil are crated on Wards Island.

THE RETURN IS OVERDUE

Up until this point, the Nags could pursue their investigations at a leisurely pace, gathering as much background information as the GM would like them to find. During this time, M. Collard has continued to make his preparations in his usual calm and precise manner.

William Callow, however, has been somewhat more reckless. A devout follower of Baptiste's teachings, Callow took a job in the Library in hopes finding a means to join the ranks of the initiates. After discovering the mummified bodies in the Library stacks, he has assumed that the Return has begun without him, and he seeks to take a more active role in his "salvation."

The Bronx Zoo Break-In

At some point during the Nags' investigations, the GM can interrupt with a communiqué from Roosevelt Campus concerning two strange and potentially-important occurrences: someone has broken into the entomology exhibit at the Bronx Zoo, and Fiorello LaGuardia was abducted from the Library.

Whether the Nags decide to investigate the zoo for themselves or they rely on reporting, the information is the same: someone has broken into the entomology display, specifically the rare and exotic beetle habitat. He apparently made off with a large supply of rare insects.

Take the 'A' Train

While the Nags are investigating the Bronx break-in, or soon after they hear of it (if they decline to go themselves), they are interrupted by another communication from Roosevelt Island: a fanatic is loose in a subway station near the Library. Reports indicate he is terrifying passengers with his attempts to push handfuls of beetles down his own throat!

The station in question is the Sixth Avenue stop of the Lexington Line, which will later be incorporated into the

Shuttle from Grand Central Station to Times Square [this stop is fictitious].

Perhaps in homage to the Croton reservoir that until recently loomed above it, the station was designed in a grand Egyptian fashion, with elaborate tiles on the walls and decorative sconces that resemble torches. Significantly, the tiles displaying the station name have an inverted pyramid in the background. The subway tunnel wall is angled here as in the library stacks—52°. The middle of the station is dominated by a design in the shape of a great temple entrance that appears, curiously, to be upside down!

When the Nags arrive, they see that the riders have all moved away from a strange soul who babbles and screams before the curious temple entrance. The man is Callow, the second missing clerk, and he is attempting to push rare beetles down his throat in hopes that one is a scarab beetle. In between mouthfuls, he screams, “The Return is overdue! I must hasten the Return! He must have a proper burial!” He then breaks out in an incomprehensible tongue (his version of “True Speech”). Once subdued, Callow will seem only partially coherent. None of the beetles he has consumed is dangerous, and none is the species he sought.

Immediately following Callow’s capture, the Nags receive a final communiqué from the Society: the roe removed from the female mummy have begun to hatch into what appear to be thousands of beetles!

Upon overhearing this message, Callow suddenly becomes calm and focussed. He grins, and notes, “It has begun. The Return is here. Wellbridge is only one, but there are thousands yet to come. He will Return!” Callow will reveal nothing else.

If the Nags do a thorough examination of the station, they should discover that this entrance is functional, and reveals an immense tunnel that proceeds downwards.

GOING UNDERGROUND

This is the final portion of the adventure, in which the PC’s infiltrate the tomb and confront Collard. It is a good, old-fashioned dungeon crawl, in homage to RPG’s of old. The GM can heighten the sense of urgency by interpolating reports from the Society of the immense number beetles hatching from within the embalmed clerk. Perhaps one of them might enter the NPC Nag conducting the investigation of the mummies, with horrifying results.

Collard and his followers have been constructing the final resting-place for Baptiste since 1837, when Vander & McGill were contracted to work on the foundation of the Croton Reservoir. At this time, Collard simultaneously began work on the “foundation” of an enormous inverted pyramid beneath the site. The structure fills the entire site between Fortieth and Forty-second Streets between Fifth and Sixth Avenues—the site of the potter’s field, reservoir, and finally, the Library and Bryant Park.

By 1913, the pyramid is complete. The tomb’s “base” is about 600 feet long, and the pyramid extends nearly 400

feet into the ground. Its entrance was constructed as an extension of the subway tunnel when the first subway line ran along Forty-second Street in 1905. The pyramid is composed of a face of smooth stone blocks fashioned from bedrock. The stones were quarried, smoothed, and then fitted into place. A tremendous amount of soil and rubble (250,000 cubic yards) was removed and attributed to the construction of the sub-basement to the Library. In fact, the excavations emptied the Great Chamber, to which Collard plans to transport the original soil and mummified corpses (including Baptiste’s) that were disturbed in 1825.

In accordance with Baptiste’s writings, Collard has been stocking the tomb with a mummified army to accompany his master to the afterworld. Baptiste’s followers sculpted animal heads to adorn each mummy, to give each warrior the ability to pronounce True Speech. Many of the important positions have been filled by followers who willingly underwent scarab mummification in order to demonstrate their devotion. When Baptiste is properly entombed and reveals himself, Collard himself plans to submit to the insect.

Throughout this adventure, Collard remains underground in the tomb, making final preparations for Baptiste’s burial and the ultimate Return. The Nags will only encounter him when they venture below ground.

The Entrance Tunnel

After passing through the entrance, the tunnel leads downwards at a steep angle. Controlled descent requires climbing equipment, or at least a rope secured at the top. Without equipment, Nags will have to slide down the chute to the entrance foyer.

The passage is a chute ten feet wide and high, lined with smooth blocks hewn from the bedrock. The passage is unlit, requiring Nags to provide their own illumination. Individuals gifted with Absolute Direction, using appropriate skills (Spelunking, Underground Survival, Engineering), or possessing a compass, could track the party’s progress with respect to the buildings above ground. The passageway runs exactly south (which is out of alignment with the edges of the pyramid, as Manhattan’s grid system is not exactly matched to the compass points), and it leads directly beneath the block containing the Library.

Illumination reveals that the walls are adorned with hieroglyphic writing and other pictorial representations. The hieroglyphs will be familiar and yet strange to anyone who can read ancient Egyptian—a few words and ideas will be legible, but the grammar and most of the syntax is strange. A Nags might make out a few phrases including “He who Returns,” “The One to whom the gods themselves pray,” and similar fragments with which the GM can tease the players. All of the writing in the tomb is in Baptiste’s version of hieroglyphics.

Study for 1d6 hours of any wall section by someone fluent in ancient Egyptian will reveal that the writing recounts

stories from Egyptian mythology, but with strange twists to the stories. Many of the depictions are graphic and disturbing; the GM might choose to describe them in detail to maintain an unsettled feeling in the players. Note that if the Nags are sliding uncontrolled and without illumination, they will not see the hieroglyphs.

The Pit Trap

The 160-foot entrance “chute” ends in a pit trap. The pit is the full width of the passage (10'), extending 20 feet long and 20 feet deep. PC's in a free slide would need to make a Great feat of Dexterity and then Strength to avoid falling into the pit. If in a controlled but unilluminated descent, the first PC would have to make a Fair Dexterity roll to avoid falling. PC's with light will clearly see the trap; it is wide open.

Characters falling 20' into the pit will probably sustain damage. The pit floor is Good at causing damage, and the Difficulty level is probably Poor—if the character attempts acrobatics or some other relevant maneuvers, the GM can adjust the difficulty level on a case by case basis. The floor of the pit contains rows of 1 inch holes spaced a foot apart. The holes are six inches deep, and all completely empty—Collard intends to fill them with iron spikes, but has not yet had time.

Characters within the trap will need to find some means of climbing the 20' wall to continue into the tomb. The wall itself is carved from solid bedrock—smooth and without handhold. A standard rope and grapnel will find no purchase if thrown from within the pit. NagTech or creativity will be required to escape this hole in the ground.

The Foyer

The foyer is a 40' square chamber containing the avant garde of the army that will accompany Baptiste upon the Return. The walls of the chamber are lined with bodies mummified in the exact manner of Wellbridge and the 1820's woman. The head of each has been fitted with an animal mask resembling that in the Museum of Natural History.

Trapped Passage

This 40 foot long, five foot wide passageway leads to the false burial chamber. Ten feet along in the corridor is a plate in the floor that sets off a trap—a crossbow fires a bolt from the false burial chamber.

The crossbow is a huge contraption consisting of seven bows stacked atop one another. Each time the trip plate is activated, the crossbow fires another bolt until the supply is exhausted (7 bolts). The crossbow fires with Good skill and the range will go from Medium to Short as the PC's move closer. The first shot comes from the top bow (seven feet in the air) and is intended as a warning. It should fly just over the heads of most characters. Following a ten second delay,

the next bolt fires at knee level (one foot from the ground) from the bottom bow. The next five alternate from top to bottom (6', 2', 5', 3') until they reach the middle (4). The trip plate is 20 feet long, and will cause subsequent bolts to fire until the supply is exhausted (7 bolts).

Characters who determine the pattern of fire can prepare in advance (either by crouching or jumping). Eventually, characters could just lie on the floor to avoid the final shots. The GM should count off ten seconds (aloud, if she is compassionate), giving the players an opportunity to describe how their characters will prepare. Bolts continue past each character in line who successfully avoids their path, striking the first character who fails a roll.

False Burial Chamber

Most Egyptian tombs have a false burial chamber to serve as a deterrent to thieves or desecrators. In accordance with the wishes Baptiste expressed in his writings, his tomb contains an elaborate false burial chamber, filled with artifacts important to the cult, as well as a faux sarcophagus.

The chamber is “guarded” by 24 mummies adorned with animal headdresses who stand at the ready in shallow, evenly-spaced niches in the wall. The hieroglyphics in this chamber are even less comprehensible than those in the entry tunnel, becoming a closer approximation of the “True Speech.” The sarcophagus lid is immensely heavy, requiring a combination of three Superb Strength rolls together to move.

Inside the sarcophagus, nestled in decaying wood chips and soil, is a minor historical tract by Baptiste. The tome is written in standard Egyptian hieroglyphics, and relates his history up to emigration to New York. The work requires 2 hours to skim.

Ascending Tunnel

This tunnel is much smaller than most in the tomb—a five foot square shaft—and it ascends at a difficult angle. In addition, a series of ducts dispense a thin layer of flammable oil over all of the surfaces. The oil is collected at the bottom and transported by capillary action back to the top, thus continually coating the tunnel. The oily surface and steep angle render the passage impossible to traverse without special equipment. In addition, any torch or open flame will ignite the oil, scorching those within, and preventing passage for 10 minutes as it burns, and another 20 minutes due to radiating heat, unless the Nags have protective gear. After a fire, the oil is replenished automatically from a reservoir in 24 hours.

The Grand Burial Vault

Because Collard cannot be certain of the exact location of Baptiste's corpse, his final resting place must accommodate all of the remains removed from the potter's field—some 250,000 cubic yards of material. Therefore, Collard con-

structed an immense burial vault—100 feet square with a vaulted ceiling that reaches 40' high at its apex.

Collard's plan involves transporting crates of soil and remains from Wards Island to the vault by a special subway train. The remains of Baptiste and his companions will make their final trek along a secret tunnel that extends from the subway line to the vault.

Currently, Collard is preparing the Grand Vault to receive its precious contents. All four walls have shallow niches (as in the false burial chamber) containing mummified servants to accompany Baptiste—120 mummies in total.

The chamber is brilliantly lit by torches in wall sconces. Collard himself stands before a tremendous stone altar in the center of the chamber. A colony of scarabs have just completed their reproductive handiwork on a willing acolyte, and LaGuardia lies bound nearby, apparently destined for a similar fate. The process is observed by some of Collard's henchmen, each armed with archaic, but deadly, Egyptian weapons (adjust the number to challenge the Nags).

The henchmen will protect Collard to the death or incapacitation. Collard will steadfastly remain until the Scarabs are loosed upon LaGuardia, and then, unless prevented, he will make his escape.

GAME MASTER'S BACKGROUND

The mystery at the Public Library extends over a century back in time and far beyond New York City. This section describes the strange story that leads from Egypt to France to New York, culminating in the current mystery confronting the NAGS Society. This background will introduce a number of threads that the Game Master can develop, according to the tenor of her campaign. Perhaps most important, any mention of supernatural occurrences will be left purposefully nebulous.

Napoleon in Egypt

In 1798, Napoleon marched his army into Egypt, attempting to reclaim the glory of Alexander the Great. He was eventually defeated by the combined forces of the English and Ottoman Empires. Perhaps the most notable result of this campaign was the discovery in 1799 of the Rosetta Stone—a stone tablet that contained a passage written in Greek and Egyptian demotic and hieroglyphic scripts. The Rosetta stone allowed Jean-Francois Champollion in 1821 to translate the previously-incomprehensible Egyptian writing.

However, there was also a lesser-known occurrence during Napoleon's Egyptian campaign that has nearly escaped recorded history. In 1799, a junior officer under Napoleon's command dismounted his horse and fell to his knees before the Great Sphinx, which, at this time, was buried to its neck in sand. The officer persevered in his rap-

ture until he was lifted to his feet by the orders of a superior officer. After his rapture, the officer began to speak out to his companions about a "Return", and covered pages of foolscap with writings in unfamiliar hieroglyphics. (He was not with the group at Rosetta who discovered the stone.) Because the junior officer spoke so often about "the Return," asserting that "we must prepare the way," his fellow soldiers began to refer to him as "Jean le Baptiste."

Baptiste explained that he had heard the Sphinx "speak the language of the gods—the tongue that precedes all others." He asserted that the languages currently spoken on earth were, in fact, "corruptions of the True Speech." He also asserted that human mouths are incapable of producing the true speech—for this reason, the ancient Egyptians portrayed their gods with animal heads.

Following Napoleon's defeat in 1801, Baptiste remained in Egypt as a prisoner of the Ottoman Turks. Little information is available about his incarceration other than the fact that he was a model, and some would say *willing*, prisoner. While Napoleon was in exile on St. Helena, his captors thought he was a fanatic predicting the Emperor's "Return." However, his message remained consistent during the 100 days and after Napoleon's final defeat and banishment to Elba. Baptiste earnestly asserted that "we must prepare the way for the One who came before—the One to whom Ra and Osiris pray." A few prisoners began to listen to his ravings and professed to be his followers. After the conclusion of the war, Baptiste and his converts were freed and returned to France.

Baptiste continued to write and preach while in France. His message was interpreted as an apocalyptic, Egyptian-influenced Christianity, and he began to acquire more converts. Baptiste and his followers quietly emigrated to America, entering New York Harbor on August 15, 1820. He continued to gather converts to his faith. The message became more fervent: "We must prepare the way for the One to whom Ra and Osiris bend their knees."

Arrival, Death, and Burial

Baptiste entered public record for the last time in 1823, as a casualty to a yellow fever outbreak. Without family or even verifiable identification, Baptiste is reported to have been quickly interred in a potter's field at Forty-second Street and Fifth Avenue, on the site of the future New York Public Library.

Little has been reported on the beliefs and practices of Baptiste's followers—the cult does not even seem to have a name. It is clear, however, that his followers persevered in their beliefs, and perpetuate Baptiste's teachings. The single earthly item they utilize is a tome constructed from the pages Baptiste scrawled in the desert. It is unclear whether anyone in the cult claims to read the hieroglyphs, or how the writings are used at all. Baptiste's followers conduct discreet vigils on the site of his burial.

The only other fact of note regarding Baptiste and his followers was that one M. Collard arrived from France soon after Baptiste's death. He received from a ship originating in Southeast Asia a cargo of crates containing seedpods and cisterns of water. Sailors also reported seeing an unidentified insect resembling a scarab beetle.

Baptiste was buried in a potter's field before his followers had a chance to perform crucial burial rites. Through the years, they have developed a perversion of Egyptian beliefs to explain why the predicted Return has not yet transpired. According to Baptiste's followers, because their leader is not properly buried, his spirit cannot pass on to initiate the Return. A proper burial, according to the followers, includes mummification and interment in a tomb within an inverted pyramid. The site must also include a number of Egyptian symbols, such as a watchful sphinx.

Baptiste's followers enlisted the mysterious M. Collard to secure a proper burial for their leader. Collard imported a colony of rare scarab beetles from Indochina and loosed them on the site of the potter's field just after Baptiste was buried, in hopes that they would discover and mummify his body. Collard began planning a subterranean burial tomb in the form of an inverted pyramid.

Almost immediately, the group began to experience a number of setbacks that have precluded successful completion of the burial.

The Reservoir

First of all, the city government disinterred 100,000 bodies from the potter's field in 1825 and moved them to Wards Island. A few obscure written records from the time report that workers alleged that many of the remains they unearthed were mummified. Workers assumed this was a measure against yellow fever. The reports detail that about 250,000 cubic yards of material were removed.

Collard was momentarily dismayed, but quickly adapted his plan to account for this new development. A business consortium, including the newly-incorporated firm of Vander & McGill, attempted to purchase the site following the relocation of the potter's field. After years of legal wrangling, the City ultimately retained the site, earmarking it for the distributing reservoir of the City's new water supply. The only item of interest from this period is a newspaper clipping that describes the discovery in 1829 of a sculpted animal head. The head was attributed to Native American manufacture, and was sold to a private collector, Mr. Winthrop Miller.

In 1837, the City of New York began constructing a distributing reservoir on the eastern half of site of the old potter's field. The reservoir was completed and filled in June of 1842. The Croton Reservoir resembled an Egyptian tomb, with walls fifty feet high and twenty-five feet thick. It became fashionable to promenade along the tops of the walls on a Sunday afternoon. It should be noted that the Egyptian

motif did not enter the plans for the reservoir until the firm of Vander & McGill was consulted.

The remainder of the land became known as Reservoir Park. A Crystal Palace was constructed to house a World's Fair in 1853, and it burned under mysterious circumstances on October 5, 1858. The park land was utilized as a drill field during the Civil War, and was then left fallow. It was renamed Bryant Park in 1894. (It was not formally landscaped as a park until 1933.)

The cult was briefly dismayed by the notoriety associated with the World's Fair and Crystal Palace on the site, but they were able to engineer its commercial failure. It was widely rumored that the owner caused it to burn in 1858 in order to recover the fire insurance. The firm of Vander & McGill was contracted by the Palace's insurers to assess the fire damage.

Collard continued construction on the giant subterranean tomb until 1900, when the group received a further setback. The City of New York decommissioned the Croton Distributing Reservoir and slated it for demolition. Five hundred workers labored for two years to dismantle the reservoir. The firm of Vander & McGill was consulted during the demolition of a particularly difficult portion of the foundation.



The Public Library

The cornerstone for the site's new tenant—the main branch of the New York Public Library—was laid in May 1902. Collard was again forced to become involved in construction, as the plans for the library included labyrinthine underground warrens to house the stacks. Public records indicate that the firm of Carrère and Hastings, architects of the new library, employed the firm of Vander & McGill as subcontractors during the construction of the basement. Records mention an anomalous occurrence during the construction of a subbasement: an enormous amount of dirt and rubble were removed by the firm of Vander & McGill. Nearly 250,000 thousand cubic yards of material were excavated and transported to Wards and Randalls Island, joining the two into a single landmass. During 1913, the exact same

quantity of material from Wards Island was crated and awaits transportation to an unknown site.

The Library commissioned the sculptor Frederick MacMonnies to create two statues to adorn the front of the building. *Beauty* depicted a woman astride the winged horse Pegasus, and *Truth* showed a man leaning against a sphinx. It should be noted that the firm of Vander & McGill was consulted by MacMonnies during the planning stages of his work.

Collard plans to transport the remains from Wards Island to the tomb via a secret train tunnel that eventually connects to the IRT subway at 42nd Street. When the soil containing all of the remains, including those of Baptiste, are reinterred in the tomb, Collard believes that preparations will be complete. He is certain that the Return is imminent.

Today

And so, we come from Napoleon and the Great Sphinx in Egypt to the New York Public Library and some missing clerks. While searching for an obscure volume in the dark recesses of the stacks, Wellbridge happened past a crevasse that had opened as a result of vibrations from the nearby subway. While investigating, he was attacked by a scarab beetle recently hatched from an original yellow fever victim, who had been mummified by the beetles and had lain dormant since 1823.

Unbeknownst to his colleagues, William Callow had become involved with Baptiste's cult. He, in fact, only took a job in the stacks in hopes of encountering a scarab beetle and being embalmed. On the day following Wellbridge's disappearance, Callow discovered the clerk's newly-mummified body in the niche. He assumed that preparations for the Return had intensified, and decided to seek out Collard to join the Tomb guard. Callow left the stacks through a duct leading to the city sewer system. He first broke into the entomology display at the Bronx Zoo to procure a scarab beetle and initiate the process himself. He is finally encountered attempting to ingest insects in the Sixth Avenue subway stop, the entrance tunnel to Baptiste's subterranean tomb beneath the New York Public Library.

M. Collard

Strength: Mediocre

Perception: Superb

Dexterity: Fair

Vigor: Great

Balance: Poor

Occult knowledge: Great

Urban survival: Good

Dark magic: Great

Stealth: Fair

Find, set, remove traps: Good

Language (True Speech): Superb

Gifts: Charisma, Long-lived

Faults: Obsession, Delusion

Archaic weapon: Great

Science (Biology): Great

Bargaining: Great

Hypnotism: Good

Typical Evil Henchman

Archaic weapon: Fair

Defensive damage factors: (+0 for fair dam cap, no armor)=+0

Offensive damage factors (+2 for size, +1 for sharpness)=+3

THE SCARAB BEETLE

The Scarab Beetle is a rare species that originates in the jungles of Southeast Asia. The species utilizes a bizarre reproduction process that has made it legendary in the recesses of Asian jungles.

Similar to an extreme form of the cicada's reproductive process, scarab eggs must lay dormant in a host for 75 years before hatching. Scarabs use the body of a living mammal as host for the eggs, embalming the corpse to preserve it as a food source for the future hatchlings. Scarab beetles are also unique among the insect world in that an entire colony of beetles takes part in the reproductive process; there is no queen.

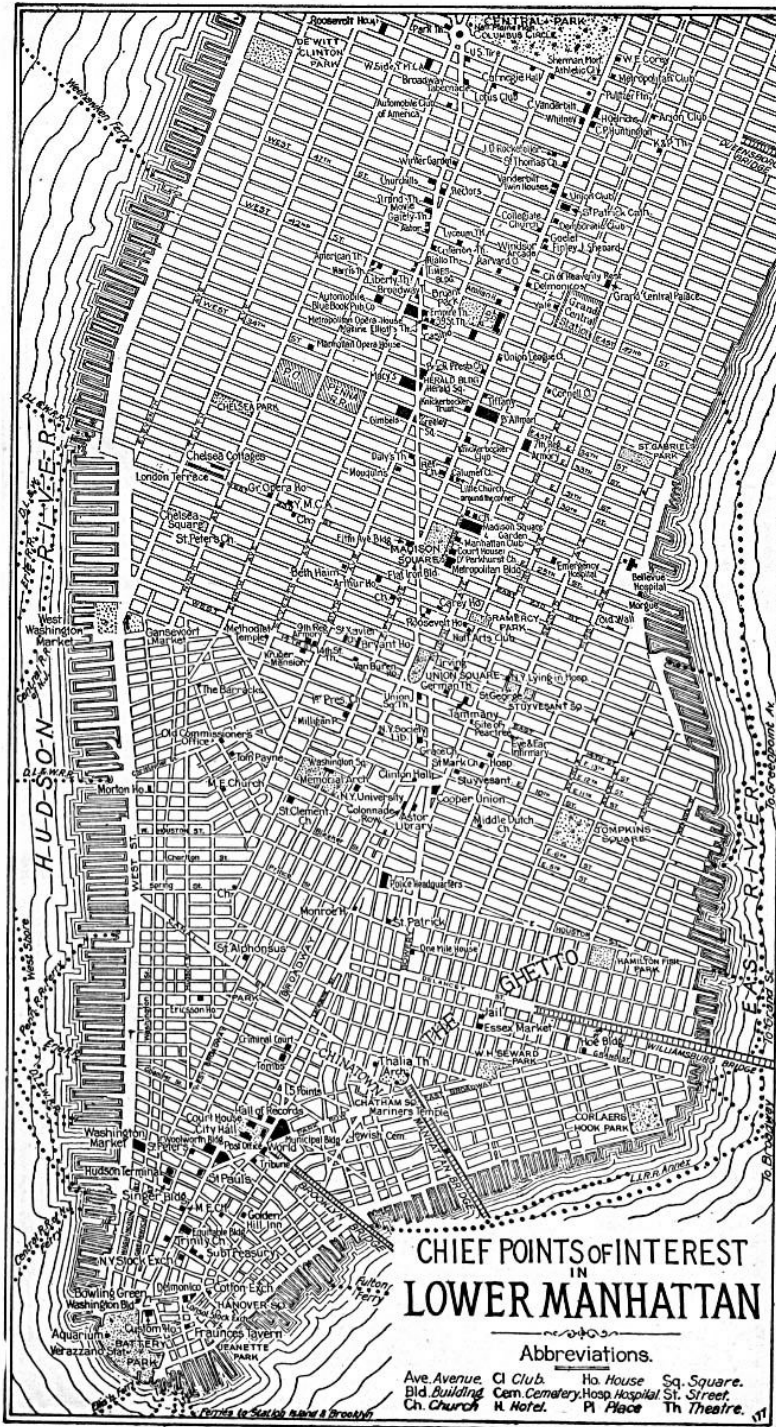
Reproducing scarabs locate an appropriate mammalian host, immobilize it with a toxic bite that relaxes the muscles but does not induce unconsciousness (unfortunately, for the host). Hundreds of beetles enter the host through its mouth and begin a feeding frenzy. They consume the animal's viscera, lay eggs (resembling clear roe) then exit through the victim's mouth. This bizarre process completely desiccates the body, leaving a suitable, cocoon-like environment for egg and larval development. The last beetle out spins a thread and wraps the corpse, creating an incubation pupa.

The eggs hatch after 75 years of incubation. The young beetles pass through the larval stage of life within the pupa, consuming the 75-year-old dried "jerky," and emerging as full-grown beetles.



Maps of Manhattan

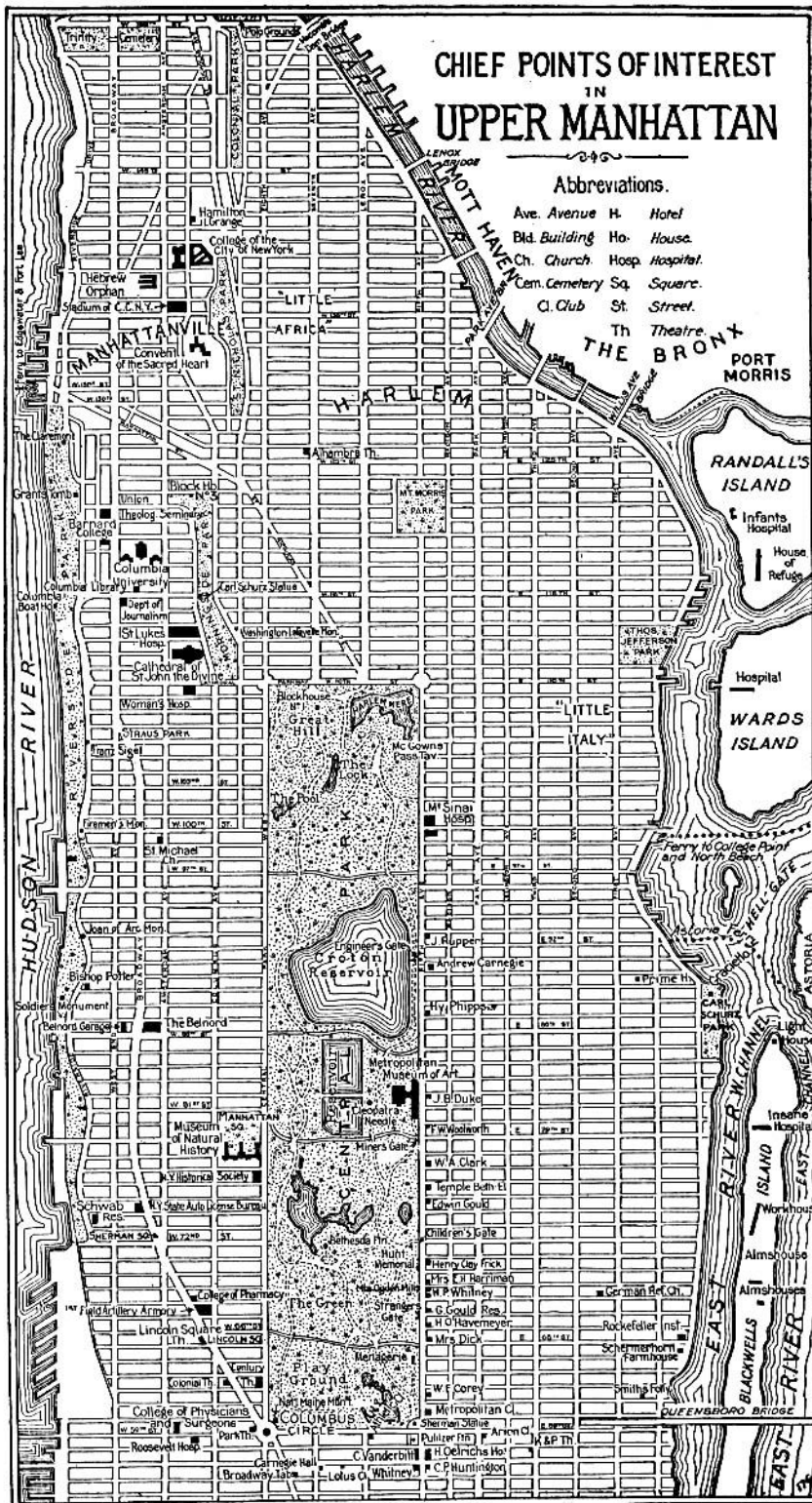
The maps on the previous pages show Manhattan in 1920—several years after the adventure takes place. While it is not necessary for playing the adventure to know exactly where every place is, we thought that the maps would add to the atmosphere of place and time. Note the differences from a modern map of Manhattan, particularly downtown, before the construction of the World Trade Center (“the Twin Towers”) would dramatically alter the shape of the island’s southern tip. The maps come from the Perry-Castañeda Library Map Collection at the University of Texas at Austin, available on the web at www.lib.utexas.edu/Libs/PCL/Map_collection/Map_collection.ht.



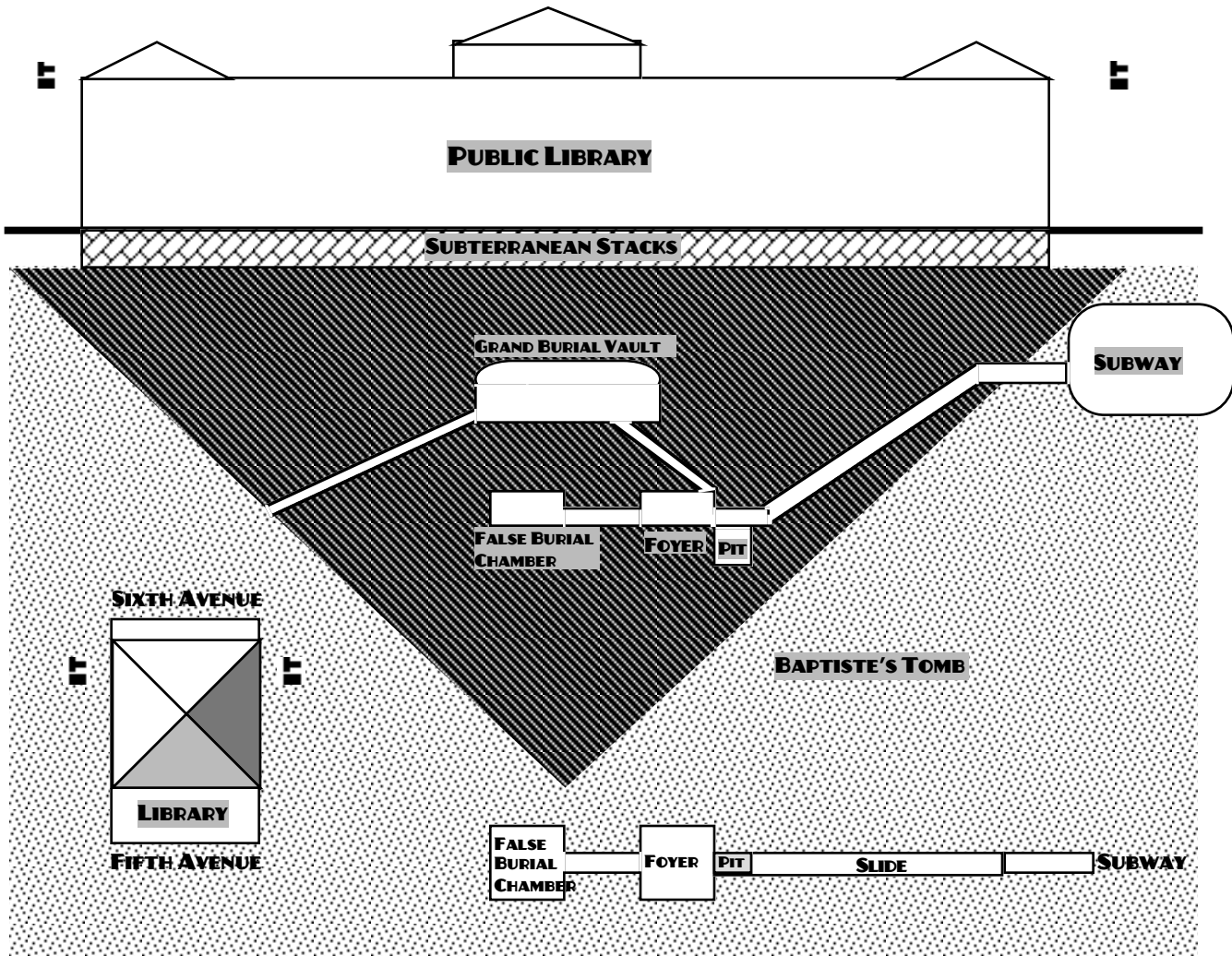
CHIEF POINTS OF INTEREST IN UPPER MANHATTAN

Abbreviations.

- Ave. Avenue H. Hotel
- Bld. Building Ho. House
- Ch. Church Hosp. Hospital
- Cem. Cemetery Sq. Square
- Cl. Club St. Street
- Th. Theatre



A map of Baptiste's tomb beneath the New York Public Library at Forty-second Street



SOME ADVENTURE TIDBITS

The following are brief ideas the GMs might expand into adventures or the beginnings of a campaign. Some of these ideas will see future life as adventures published by *circa*games.

WHY IS THIS WOMAN SMILING?

One Monday morning in August, 1911, the famous Mona Lisa was stolen from the Louvre by a nondescript Italian workman named Vincenzo Pirugia. The crime was not solved for two years, during which time Pirugia supposedly kept the masterpiece hidden under his bed.

An RFA comes to the Society in 1914. During the extensive authenticity tests to which the painting was subjected, a curator has noticed something odd—an obscure bridge in the background now has three arches where it formerly had two! Is the alteration a signal to someone? Could the secret lie in Leonardo's notes, written in his famous mirror script?



THIS WOBBLY EARTH

A pet theory of one of the Nags' superiors (or possibly a Nag PC) posits the existence of a prehistoric magnetic polar shift, but with a novel twist: a shift of 90 degrees rather than 180. According to the theory, the current poles were once the equator, and vice versa. An RFA comes to the Society from the Royal Geographical Society. A stodgy old explorer hands the Nags a statue resembling those carved by ancient Mesoamericans. The zinger: it came from a city found encased in ice in Antarctica. If the pole shift theory true, or did the ancient central Americans travel more widely than we knew?

MUD SLIDE

A powerful hurricane in Central or South America causes a mudslide that uncovers an ancient city. The architectural style is different from any of the other known civilizations. Who lived in this mysterious city, and then disappeared without a trace? Weather forecasts make it clear another incipient mudslide will undoubtedly rebury the city. The Society immediately undertakes an RFA to look into this mystery.

THEM BONES, THEM DRY BONES

Deep within the African jungle, the Nags stumble upon a lost culture with a startling peculiarity: they worship the remains of prehistoric beasts. The people have a vast collection of fossilized bones of extinct creatures and they have painstakingly reassembled them. However, the structures of their creations are radically different from how modern scientists have envisioned the dinosaurs. Does this culture know something we don't, or have they just created an imaginary world. The Nags have the dual task of investigating and preserving an unknown culture and getting a close look at those bones. Have we had it wrong all these years?

BENEATH THE SIDEWALKS OF NEW YORK

Construction of New York's first subway began in 1900 (it opened in 1904). When it opened, trains traveled from Bowling Green on the island's southern tip, up to Forty-second Street and Grand Central Station, across to Times Square, and then as far as 145th Street and Broadway. The Society is contacted by the IRT when something unexpected is unearthed during excavation.

A modern day RFA comes to the Nags in the 1970's from the mayor of New York—just why was it that work on the Second Avenue subway was abruptly abandoned, leaving the tunneling equipment beneath the streets?

THE NEW ROSETTA STONE

A group of Egyptologists excavating in the Valley of Kings stumble upon an ancient, unopened tomb. Within the burial vault they find a stone carved with three styles of writing: hieroglyphics, demotic, and an unfamiliar script. Study reveals that the symbols seem to pre-date Egyptian hieroglyphics. It came before, and contains elements that humans can neither pronounce nor conceive. What is this new language, and who spoke it?

WRITING ADVENTURES FOR THE WORLD OF NAGS

Whether the Game Master decides to run a NAGS campaign in a slightly “steampunk” world, or she has inserted the Society into a traditional horror or science fiction milieu, there are innumerable possible types of adventures for intrepid Nags to pursue. This section offers the Game Master some hints for developing adventures that possess the unique flavor of the World of NAGS.

GUIDING PRINCIPLES

There are several principles that will guide a Game Master while writing adventures set in the World of NAGS. Adhering to these principles will help the GM to create and maintain an appropriate atmosphere in her campaign. The World of NAGS is, of course, open to personal interpretation. If the GM has a differing vision, she can develop her own laws of campaign design.

Weird Science

Problems in the World of NAGS may initially seem supernatural, but they generally have a psychological or scientific solution that lies within the realm of the explainable, albeit on the fringes of our current understanding. We refer to this as the “Scooby–Doo law,” because most ghosts will appear extremely convincing until an adventure’s end, at which point they can be unmasked with a firm tug on the face.

The adventures of William Hope Hodgson’s Carnacki would also fit into this category—Hodgson used carefully reasoned pseudo–scientific explanations for the supernatural occurrences in his stories. The GM might then allow for the existence of an Ab–Natural realm beyond the realm of the senses in order to give shape to her campaign.

Our original conception for the world of the NAGS Society was a slightly–steampunk version of the late Nineteenth and early Twentieth centuries. We envision steam–powered computing devices, weird scientific advances and inventions that were dreamed of, but never produced.

Discretion

It is a hallmark of the World of Nags that the general public would fall into a panic if the nature of NagOps were disclosed. Nags must operate with the utmost discretion. They incapacitate opponents rather than kill them in order to avoid undue attention. A Nag might tranquilize a guard and then leave an empty whisky bottle. One cinematic parallel comes from the movie *Men in Black*, in which the operatives utilized a device to erase a witnesses’ memory of strange events (a perfect example of modern day NagTech).

A skilled GM will include a variety of circumstances in which Nags must use the ingenuity to avoid drawing attention to themselves. Often, a non–combat alternative should be available. When required, a group of Nags should have a bag of tricks for entering and exiting a locale undetected.

Quiet Heroism

NagOps should require intense heroism and risk–taking, but individual Nags resign themselves to the fact that they will not be publicly acknowledged for their bravery. We hope that camaraderie will develop within the party, as the Game Master will not be distributing “renown points,” and PC’s will not ascend in levels, attract underlings, or retire in a castle.

Perhaps the GM could reward players with FUDGE points or experience points for discrete, heroic role–playing and then quietly fading into the background. In fact, it is a Nag’s goal to fade eventually from everyone’s memory, having left the world in a greater state of balance than when he or she entered it.



Humor

NagOps should also include some humor. This often occurs while employing NagTech, which has the tendency to fail spectacularly. Nags should learn to develop back–up plans for such developments—many situations will require formulation of Plan B when Plan A has a Below Terrible Glitch!

We hope that the GM can use such occurrences to provoke innovative role–playing of the other “laws” in the World of Nags. For example, it would be difficult for a Nags to maintain his composure when his carefully–camouflaged flying machine is emitting a high–pitched whine and spewing sparks from the tail. Such actions require heroic efforts to maintain discretion. Glitches should

bring out the best in the players, placing their characters in immediate, but not inextricable, danger.

THEMES

The guiding principles are the ideals that provide a coherent background for campaigns in the World of NAGS. We now discuss a variety of themes that GM's can utilize to give shape to the content of an adventure. These themes reflect the author's preferences for interesting adventures. A GM and group of players will undoubtedly bring their own preferences to a NAGS campaign.

Atavism

The idea of an ancient culture reemerging and forcing itself upon the modern is a staple of NagOps. Either the knowledge of the culture is dangerous to the status quo, or the culture itself is dangerous. This theme occurs in much pulp fiction, and especially in the fiction of H.P. Lovecraft (see the Call of Cthulhu RPG published by Chaosium). Nags are often in the peculiar position of having to *preserve* such ancient realities while *protecting* the delicate sensibilities of modern culture.



Exploration

We set the World of Nags in the golden age of exploration to highlight its importance to the flavor of most adventures. The Nineteenth and early Twentieth centuries witnessed the investigation of numerous sites of importance from the ancient world. Archaeology and anthropology matured as sciences, and the earth became simultaneously less and more mysterious as scientists pursued their exploits. We intend for the NAGS Society to participate in this exciting spirit of investigation, with a particular eye to preserving the mysteries once they have explored them.

Dastardly Villains

If the GM decides upon a classic pulp atmosphere, then her campaign may include a series of adversaries or an ongoing villain with whom the Nags lock horns. Perhaps such a malfeasant is engineering a dangerous atavistic emergence. Or perhaps he is nefariously exploiting a lost culture in a remote corner of the globe, unbeknownst to the general public. A villain might possess his own strange technology, or he might have stolen NagTechnology and turned it to evil uses. Or the villain might be a rogue Nag himself, driven over the edge by the constant need for secrecy and self-effacement, now desiring to attract as much attention to himself as possible by exposing the Society's darkest secrets!

Campus Politics

The NAGS Society campuses provide an interesting backdrop for adventures. A GM might choose to develop a particular campus in detail, including all the interesting machinations among the faculty and the Nags-in-training. The players could role-play their PCs' careers from recruitment through training, to field assignment. Another option for an interesting campaign would be to have a flashback to an earlier moment in the Nags' careers, requiring the players and GM to work together to come up with a younger, less-skilled version of their PC's.

THE DETAILS

Adventures should establish a sense of a geographical and historical place, and attempt to highlight the mysterious in what we don't—or don't want to—know. Game Masters provide background information that might be relevant to the adventure, that will help to set the scene, and to create the atmosphere.

The GM might also want to provide handout materials—mock-ups of newspaper articles, pages from books, maps, &c, from which the players can derive clues and follow leads.

NAGS adventures published by **circa games** will contain a number of strands that the Game Master can draw together or ignore according to the tone of her campaign. The adventure included in this Worldbook, for example, is a mystery involving a number of striking coincidences that a GM could leave as such, or she could choose to weave them together as a conspiracy of international proportions. Furthermore, the GM will decide if these mysteries represent the machinations of men or are evidence of supernatural reality. A skillful GM might choose to blur these lines, so that the mundane explanation exists—but is unsatisfying—while the supernatural explanation remains tantalizingly out of reach.

SOURCES FOR ADVENTURE IDEAS

In this section we provide some suggestions for Game Masters for creating adventures that convey the flavor of the World of NAGS.

MINING A MAGAZINE

Ideas for adventures do not grow on trees. While many adventures written for other games and other gaming genres can be adapted successfully for play in the World of NAGS, the GM will be called upon continually to create new and exciting situations to challenge her players. To supplement the full adventure and the “tidbits” provided in this Worldbook, this section discusses some sources for getting the creative process started.

Two recent gaming articles inspired this discussion: Ken Hite’s *Suppressed Transmission* column entitled “Metro Section Baghdad” and Carl Craven’s Idea Factory column entitled “Pick a Word, Any Word” on www.rpg.net. Hite demonstrates how a daily newspaper can be mined for adventure ideas for any genre. Craven suggests a similar but simpler technique—he uses words chosen at random from the dictionary as spurs to creativity. We recommend both of these techniques and offer one of our own.

One of the inspirations for the World of NAGS was the magazine *National Geographic*. As one might expect, the NAGS Society’s *Journal* is based upon this periodical. For more than one hundred years, *National Geographic* has given readers their first view of some of the Earth’s more exotic and mysterious locales. Breathtaking photographs, light, undemanding stories that pique one’s interest but can’t completely satisfy the cravings (for satisfaction, refer to the bibliography in the printed collection of Hite’s *Suppressed Transmission*). Our suggestion is to use an issue of *National Geographic* as a treasure trove of ideas.

National Geographic is readily available in libraries, on line, and now, on CD ROM. In addition, many people have old collections sitting around in basements, attics, or closets. The age or condition of the magazines doesn’t matter—in fact, older issues are probably better for developing the feel of an early Twentieth century NAGS campaign.

The simplest technique, following Craven, would be to glance at the spine of the magazine, which provides one word pointers to the articles within. For more in depth inspiration, page through the issue, allowing the photographs to work their spell. The challenge is to find connections running through the stories that would make an interesting one-shot adventure, or the beginnings of an extended campaign.

FOR EXAMPLE...

As an example, we will pull an issue at random from a pile in the closet—the January 1996 issue—promising with its cover image of a skull illuminated from the side by fire. The

articles are: Neandertals, the *Edmund Fitzgerald*, Utah, Arctic Ocean traverse, Feast of the Tarpon, Center of the Earth, and Puffins.

Several of these topics are suggestive in and of themselves, and combined, we should have something of interest. A couple pose more of a challenge. The GM could create more than one story that may or may not be connected. The mark of a master—the holy grail—would be to combine all of the stories into a cogent whole. Let’s get to work.

The wreck of the *Edmund Fitzgerald* catches the imagination of anyone who grew up near Lake Superior or who remembers Gordon Lightfoot’s haunting tribute. The article reminds us that we still don’t know exactly why the ship sank so quickly and without a call for help. Use the wreck itself in a modern day campaign, or make up your own wreck to move it back or forward in time.

Neandertals and the Center of the Earth jump right out—the old chestnut of primitive humans still living deep within the hollow Earth. The article makes clear that mystery remains as to the Neandertal’s ultimate fate—were they killed off by modern humans, or assimilated into the species through interbreeding?

O.K.—an expedition of researchers from Brigham Young University (in Utah) studying Puffins in the Arctic stumble upon evidence that, during a warm period 100,000 years ago, most Neandertals followed their food supply north, into the current arctic circle. There they discovered a passage into the Earth’s crust (a “hollow earth” or possibly just a sub-surface existence, warmed by the heat from the mantle?). Does the expedition find only remains, or has a Neandertal culture persevered into modern times? (Note that Utah and Puffins get short shrift—it would be difficult for each subject to have equal weight and still maintain a thread of relevancy through the adventure).

The *Edmund Fitzgerald* and the tarpon—a large, predatory fish that lives in coastal waters of the Atlantic and Caribbean—are more difficult to integrate into our Neandertal saga. Perhaps evidence pointing to the anomalous presence of giant (they can reach 250 pounds) tarpons in the Great Lakes comes to light—were they responsible for the downing of the vessel? Maybe the giant tarpon and other cryptozoological wonders were able to pass through the same honeycombed substrata that the Neandertals now call home (ignoring the fact that Tarpon are not fresh water fish...). The GM should of course stray as far as she likes from the original stories—they are meant to serve only as a spur to imagination.

APPENDICES



The appendices that follow contain sundry information as support for players in the World of the National Archæological Geographical and Submarine Society. We detail two alternate systems for creating Nag PC's (or NPC's): using Areas of Specialty as templates and random character generation. We include a list of our inspirations and sources for developing this World-book. All books and games mentioned are copyrighted by their authors and publishers and no infringement is intended (please buy them all). And, finally, we include forms for your use while gaming in the World of NAGS. You may copied or print all forms for personal use.

AREAS OF SPECIALTY AS TEMPLATES

Most players will undoubtedly want to create their PC's "from scratch," utilizing the process described in Part II (beginning on page 32). Some players may, however, want to use a fast, simple approach to create a NAGS PC of a particular Area of Specialty. The GM may also use AOS templates to generate NPC's.

The following AOS template characters were created according to character creation rules in Part II. Some of the gifts, faults, or skills might need a specialization—players may also want to wait until they have gotten to know the character before becoming specific. In addition, the GM might want to award a skill or two that are common to all characters of the time period (Driving [Car], &c.).

We have included a name and brief background story for each template, should a player or game master desire to use them "off the shelf." Feel free to change any of the specifics—name, gender, age, &c.—before using these template characters.



BOOKWORM — ESTÉBON ALONZO

Strength: Mediocre
Perception: Superb
Dexterity: Good
Vigor: Fair
Balance: Fair

Gift: Knack (Trivia),
Stalwart bravery
Fault: Stubborn

Profession (Archivist): Fair
Language (Spanish): Great
Language (Sanskrit): Good
Dodge: Mediocre
Etiquette: Terrible
Research: Superb
Familiarity (Rare Books): Great
Language (Ancient Egyptian): Fair
Pistol: Poor
History, Religion, Mythology (Near East): Superb

Story: Estébon was born on the Mediterranean island of Majorca. Small and frail as a child, he turned to books for companionship and enlightenment, eventually becoming a youthful recluse. The time he spent with books has resulted in a deep knowledge of esoteric studies as well as the ability to uncover any fact that has been recorded by the ages. Estébon is quite gifted with the ability to recall tidbits of knowledge about almost any topic under the sun — but such seemingly useless facts might come in handy someday! Estébon is of one mind when looking for a particular fact — woe be it to the soul who tires to distract him with irrelevancies (such as flying bullets!) when he is on the trail of a critical fact.

Equipment: Estébon wears standard attire. His prized possession is a briefcase that opens to reveal a well-appointed portable desk. He carries a needler (Victorian NagTech, beginning on page 20) that he barely knows how to use.



GADGETEER — DR. THADDEUS QUIGGLEY

Strength: Fair
Perception: Good
Dexterity: Great
Vigor: Good
Balance: Fair

Gifts: Luck, Charisma
Faults: Show off

Gadeteer: Great
Mechanic: Fair
Persuade: Great
Archery: Fair
Urban survival: Mediocre
Disguise: Great

Lab: Good
Research: Mediocre
First Aid: Poor

Story: Thaddeus Quiggley, or Q, as he is known, is the archetypical gadgeteer. He creates original, functional NagTech that Members have used with pleasure for years. Q takes inordinate pride in demonstrating his work, often staging elaborate demonstrations. His gadgets suffer the usual Glitches, and Q is fairly skilled at repairing those that due occur. As is also common, Q is nowhere to be found when his gadgetry goes awry. Q is a master of disguise. Many a Nag has found himself in a dark moment when a shop keeper or street sweeper will suddenly reveal himself as Q, screwdrivers and wrenches at the ready.

Equipment: Q always carries a Gadeteer's tool set and a small disguise kit. For longer-term stints in the field, he will have a portable lab and portable accommodations. Q will always have a variety of NagTech on hand in various stages of completion and quality. He defends himself with a one-handed crossbow that shoots tranquilizer darts.

CUSTOMIZING TEMPLATE CHARACTERS

Players will undoubtedly want to customize template characters somewhat before beginning play. We encourage players to make any changes they desire, with GM approval, of course. The template characters have been created according to the limits presented in Part II, Character creation. All Nags are assumed to have been trained in the English language, and Nags with a different birth language possess it at no cost at the Great level.

The simplest customizations involve specializing skills, gifts, and faults. For example, our PhotoHack, Lady Helene, has an unspecified phobia. The player could easily choose something that terrifies the Nag to make her more interesting.

The next easiest method of customization involves “even trades”—that is, swapping a listed gift, fault, or skill for one of equal value. If you would like your Hero to have an addiction rather than an Enemy, simply make a trade. Just make sure that the traits you desire still represent the particular AOS (or else the point of the template is lost).

Finally, the most elaborate method of customization involves Trading Traits (see page 41). In this case, you might, for example, lower one of a template character’s attributes by one level and then trade it for three skill levels, &c. A player might also add a fault in order to receive more attribute or skill levels (see page 34). We encourage players to work with the Gm to ensure that customized characters are appropriate for the particular NAGS campaign.



(PHOTO) HACK — LADY HELENE BIDEUX

Strength: Poor
Perception: Superb
Dexterity: Great
Vigor: Fair
Balance: Fair

Gifts: Acute sight, Alertness
Faults: Phobia

Photography: Superb
Martial arts: Good
Climbing: Fair
Bargaining: Fair
Familiarity (Modern art): Great

Dodge: Fair
Etiquette: Poor
Urban survival: Good
Language (French): Great

Story: Lady Helene is one of those Nags who uses notoriety to conceal her activities for the Society. Lady Helene was and is a slightly eccentric French aristocrat of an old, penurious family. She is well known for her habits of unaccompanied travel and her fanaticism about the new process called “photography.” Lady Helene typically accosts anyone she meets with a request to sit for her. She is seen as a harmless eccentric, and is most often indulged by friends and strangers alike. Lady Helene is, in fact, an extremely skilled photographer, and between her snapshots, has recorded some seminal images for the Society. She is equally at home in the city and the wild.

Equipment: Lady Helene habitually wears a hodge-podge of adventurous and formal attire. She carries a number of cameras, all NagTechnology, all disguised to appear as standard photographic equipment. Among her bundles and crates are a portable developing lab and a wireless set.



HERO — SUNITA RAO

Strength: Good
Perception: Fair
Dexterity: Fair
Vigor: Good
Balance: Fair

Gifts: Combat reflexes, Charisma
Faults: Enemy

Acrobatics: Good
Jungle survival: Great
Animal handling: Fair
Stealth: Good
Find, set, remove traps: Great

Breath weapon: Great
Pistol: Good
Diplomacy: Terrible
Language (Hindi): Great

Story: Rao has an interesting background that demonstrates the variety of relevant experience for a prospective Nag. She grew up in India under the British Raj. From an early age she was witness to the abuses of Imperialism, and, in fact, saw the murderers of her parents go free under English law. Rao disguised herself as a man and joined an Indian resistance group. Rao became expert at guerilla tactics, survival in the wild, and learned how to set some nasty traps. When the Society became aware of her, they recognized a potential ally in their mission to preserve the mysteries of the Indian subcontinent. Despite her new benefactor, Rao still has enemies among the more unsavory imperialist leaders.

Equipment: Rao wears adventurous attire of her own design—loose fitting, androgynous clothes inspired by traditional Indian garb. She possesses a blowpipe and pistol at all times. She carries a machete tucked into her belt. Rao is able to fashion traps from materials at hand.



PRESERVATIONIST — WINSTON HIGGINS

Strength: Mediocre **Gifts:** Animal empathy, Alertness
Perception: Fair **Faults:** Stubborn, Dependent
Dexterity: Fair
Vigor: Great
Balance: Good

Tracking: Great **Breath weapon:** Great
Wilderness survival: Good **Science (Biology):** Great
Animal handling: Good **Boating:** Terrible
Traditional Medicine: Good **Craftsman:** Fair
Meditation: Great

Story: Higgins grew up in the American west, disdaining modern society and what it had to offer. He was an autodidact, never attending any formal school beyond elementary education. Higgins spent many years wandering the wilderness, living alone, communing with the natural world. He is gifted with animals, and knows American plants better than many professional scientists. Higgins will always have about him some dependent animal that he is nursing back to health—usually the victim of some human cruelty.

Equipment: Higgins wears adventurous attire that he has fashioned himself. He carries a blowgun and tranquilizer darts. Higgins has a bag of healing plants that afford him +1 for traditional medicine skill rolls. He has a backpack that contains Spartan accommodations and other odds and ends. He is one of the rare Nags who tends to disdain the use of NagTech.



SNOOP — YUAN MIN

Strength: Mediocre **Gifts:** Alertness, Contacts
Perception: Superb **Faults:** Curious
Dexterity: Fair
Vigor: Fair
Balance: Good

Occult knowledge: Great **Pistol:** Great
Hypnotism: Good **Science (Psychology):** Good
Science (paranormal): Good **Cryptography:** Fair
Surveillance: Fair **Tracking:** Poor
Language (Chinese): Great **Martial arts:** Poor

Story: Yuan had her first experience with the paranormal at a young age—filled with her grandmother's stories about ghosts, young Min saw a spirit lingering near her home. Curiosity piqued, Yuan interviewed her family and neighbors until she was able to uncover the ghost's history. Since then, Yuan has conducted a personal study paranormal science, the occult, and the dark recesses of the mind. At the same time, she learned to defend herself well with a pistol and miserably with martial arts.

Equipment: Yuan wears traditional Chinese clothing. She carries a portable examination kit for collecting and examining evidence of the supernatural. She also carries a really big gun (for defensive purposes). Yuan favors a handheld version of the NagWriter with a built in wireless set (like a modern PDA) for recording notes in the field and reporting back to her home Campus.



RANDOM CHARACTER GENERATION (1.8)

This optional character creation method turns the other processes on their heads—the player determines the PC’s traits randomly, and then creates a background story to bring them together. We have developed this method because some old-school players still enjoy the challenge of using a randomly-generated character. GM’s may also turn to random character generation to create NPC’s with interesting and unexpected combinations of skills and traits. Use or ignore this section as you wish.

The GM should decide beforehand if she will allow customization by players, such as trait trading, during random character generation. Some GM’s consider that trading traits defeats the purpose of rolling randomly. Note that randomly rolled characters will sometimes exceed or fall below the limits on trait levels outlined in the Character Creation section.

DETERMINING TRAITS

Players creating random characters will determine traits by rolling dice and referring to the tables below. Most tables are arranged in groups of six to facilitate rolling with d6’s. However, if you are interested in random character generation, we would bet that you possess the appropriate polyhedral dice....

Rolling Attributes

The player rolls 2d6 for each attribute. Use the Attribute and Skill Level Table to determine the attribute level.

Attribute and Skill Level Table

Roll	Attribute/Skill Level
2	Terrible
3	Poor
4	Mediocre
5–9	Fair
10	Good
11	Great
12	Superb

Rolling Gifts and Faults

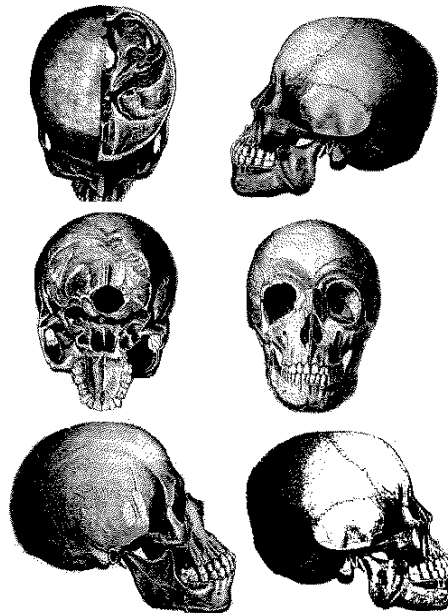
Next, the player can roll once on the Gift table. If he elects to roll for a second gift, also roll once on the Fault table for a balancing fault. Conflicting gifts and faults should be re-rolled (combat reflexes and combat paralysis, for example).

Gift and Fault Table

Roll	Gift	Fault
1	Absolute Direction	Combat Paralysis
2	Acute Sense	Coward
3	Alertness	Curious
4	Animal Empathy	Dependent
5	Attractive	Enemy
6	Charisma	Obsession
7	Combat Reflexes	Phobia
8	Contacts	Show-off
9	Damage Resistant	Stubborn
10	Luck	Unattractive
11	Privileged Upbringing	Unlucky
12	Stalwart Bravery	Vain

Rolling Skills

To determine skills, the player rolls eight times on the Skills Tables. The player should roll first on the Skill Area table to determine the skill area, and then roll again on the appropriate table to select the particular skill. Finally, players roll on the Attribute and Skill Level Table (above) to determine the level of each skill rolled.



Some skill tables have blank spaces—the GM can feel free to insert her own skills, she can repeat a common skill, or the player can simply re-roll. For skills that require specialization, the player can select a specific skill or the GM could create another table (if complete randomness is desired).

If the Player does not roll a combat skill randomly by the last skill roll, he should use this last roll on the combat table.

As always, the GM is the final authority during the random character creation process. If the wheels of fortune were to conspire so that a player rolls up a character with eight skills at the Superb level, the GM should make some adjustments to preserve game balance.

Skill Areas

Roll	Skill Area
1	Athletic & Outdoors
2	Combat
3	Craft & Trade
4	Entertainment & Artistic
5	Knowledge & Lore
6	Linguistics
7	Medical
8	Outré Science
9	Professional
10	Social
11	Transportation
12	Unusual

Athletic & Outdoors Skills

Roll	Skill
1	Acrobatics
2	Boating
3	Climbing
4	Diving
5	Survival (Region)
6	Swimming
7	Tracking
8	
9	
10	
11	
12	

Combat Skills

Roll	Skill
1	Archery
2	Artillery
3	Breath weapon
4	Dodge
5	Firearm (specific)
6	Martial Arts
7	Thrown weapon
8	Unarmed combat
9	
10	
11	
12	

Craft & Trade Skills

Roll	Skill
1	Animal Handling
2	Animal Training
3	Craftsman
4	Mechanic
5	
6	

Entertainment & Artistic Skills

Roll	Skill
1	Art (Specific)
2	Gambling
3	Magic
4	Photography
5	
6	

Knowledge & Lore Skills

Roll	Skill
1	Academic Specialty
2	Cartography
3	Familiarity (Subject)
4	Gadgeteer
5	History, Religion, Myth
6	Lab
7	Profession (Specialty)
8	Research
9	Science (Specialty)
10	
11	
12	

Linguistics Skills

Roll	Skill
1	Code
2	Lang., Ancient (Spec.)
3	Lang., Modern (Spec.)
4	
5	
6	

Medical Skills

Roll	Skill
1	First Aid
2	Physician
3	Traditional Medicine
4	
5	
6	

Outré Skills

Roll	Skill
1	Conspiracy Theory
2	Dark Magic
3	Hypnotism
4	Meditation
5	Occult Knowledge
6	Thanatology

Social Skills

Roll	Skill
1	Bargaining
2	Diplomacy
3	Etiquette
4	Persuade
5	
6	

Transportation Skills

Roll	Skill
1	Driving (Land vehicle)
2	Parachuting/Paragliding
3	Pilot
4	
5	
6	

Unusual Skills

Roll	Skill
1	Cryptography
2	Demolitions
3	Disguise
4	Escape Artistry
5	Find, Set, Remove Traps
6	Forgery
7	Lock Picking
8	Noise Mimicry
9	Pick Pocketing
10	Sleight-of-hand
11	Stealth
12	Surveillance

REFERENCES AND INSPIRATION

This section offers a brief list of some of the works that inspired the NAGS Society Worldbook.

ROLE-PLAYING GAMES

The following games and game supplements can be considered background reading for the World of NAGS. None directly represent or portray a comparable world view, but they have each contributed to the development of this Worldbook.

Adventures of Indiana Jones by David Cook. TSR, 1984. I have only glanced at this out-of-print game based on the movies, but it could be mined for adventure settings and ideas.

Airship Daedalus by Deep 7 Games www.deep7.com
Not yet released, but bears watching.

Call of Cthulhu by Sandy Peterson. Chaosium, 1998.
www.chaosium.com

The author's new favorite game. (Years ago, I thought all of those CoC gods described in the AD&D Deities and Demigods were just weird—now, I *Understand*.) Most CoC books stand out as examples of well-written and compelling gaming material. CoC adventures could be adapted for use in a NAGS campaign that includes the supernatural (or in a Scooby Doo-type campaign, if the GM can explain the occurrences that way). Though firmly in the horror genre, CoC emphasizes mystery, atmosphere, and investigation over violence and cheap frights. It is the only game that requires players to keep track of their characters' sanity. In addition to adventures, many of the Call of Cthulhu city sourcebooks will be useful to a NAGS Society Game master: London in the Victorian Age and the 1920's, New Orleans, and Cairo.

Daredevils by Bob Charrette and Paul Hume. Fantasy Games Unlimited, 1982.

As with many games from FGU, the type is extremely dense, reflecting the nature of the rules. Includes guidelines for dealing with almost anything that might arise anytime, ever.

Dark • Matter Campaign Setting for Alternity by Wolfgang Baur and Monte Cook, 1999. www.wizards.com

I recently purchased Dark • Matter, and thus have not yet had time to digest everything. On first glance, however, the Hoffman Institute is in the same vein as the NAGS Society, and the spirit of the game is compatible, if darker.

Forgotten Futures by Marcus L. Rowland, 1993.
www.forgottenfutures.com

Based upon the science fiction (properly termed Scientific Romance) of Rudyard Kipling, Arthur Conan Doyle, and others. While the settings described go further afield than most campaigns set in the World of NAGS, the flavor of the adventures is similar. We could easily imagine the

NAGS Society existing in any of the Forgotten Futures settings. The books (actually, text files) contain advice on game mastering and campaign design, copious period illustrations, and detailed adventures. And, the books serve as examples of literature skillfully adapted to the RPG genre. Currently being published in trade paperback format by Heliograph Incorporated, www.heliograph.com.

FUDGE (Freeform, Universal, Do-it-yourself Gaming Engine) by Steffan O'Sullivan, 1995. www.fudgerpg.com
A flexible, adaptable game engine that encourages customization by the players and Game Master. FUDGE inspired this author to try his hand at game design. The recently published Expanded FUDGE adds some meat to the bones.

GURPS (Generic Universal Role-Playing System) by Steve Jackson Games, 1999. www.sjgames.com
The variety of genres covered by sourcebooks for the GURPS system is astounding. GURPS showed this author that there was more to gaming than AD&D. Many of the GURPS sourcebooks would be helpful to players and GM's gaming in the World of NAGS. **Cliffhangers**, for example, is an inspiration for the World of NAGS. **Places of Mystery** is a must for adventure design. The historical worldbooks (**Arabian Nights, Aztecs, China, Egypt, Greece, Imperial Rome, Japan, Russia**) provide excellent background information and seeds for possible adventures. See the section on NAGS Campaign Crossovers for some suggestions on how **Alternate Earths, AE2, or Illuminati** might be useful. **High-Tech** will provide guidance on historical and modern weaponry, and **Ultra-Tech, Ultra-Tech 2**, and possibly **Bio-Tech** might provide ideas for NagTech gadgets. Finally, the first and second **Who's Who** volumes provide invaluable suggestions for historical NPC's and **Villains** might provide some. The forthcoming **Steampunk** and **Castle Falkenstein** will be essential.

Into the Shadows by Craig Griswold, 2000. [Members.tripod.com/~into the shadows](http://members.tripod.com/~into_the_shadows).

An excellent free horror/adventure RPG based upon West End Games' d6 system. A gold mine of ideas and inspiration. The website contains a number of excellent adventures. Mr. Griswold did it right.

Mercenaries, Spies, and Private Eyes by Michael Stackpole. Flying Buffalo Games, 1986. www.flyingbuffalo.com
One of the first games I played after AD&D, MSPE includes excellent advice for creating adventures. The adventure Stormhaven in a masterpiece. The rulebook is useful for the detailed discussions of firearms. Beautiful in its simplicity.

Pulp Adventures by Timothy Parker and Erik Dewey. Iron Crown Enterprises, 1997. www.ironcrown.com
A sourcebook for the Rolemaster System. I don't find ICE book aesthetically pleasing, but no one can argue that they are not jam packed with information. This one contains a wealth of information about the '20's through the '40's.

Shadow Bindings by Joseph Teller and Kiralee McCauley, 1999. www.fantasylibrary.com (look in the Gamer's Lounge section)

A multi-genre game with several excellent game back-grounds, including **Victoria Eternal**, in which "magic was discovered by Napoleon at the occupation of Egypt," **Mysterious Earth**, a 1930's Neo-Pulp setting, and **Night Watch**, a 1950's Fantasy/Horror setting. The settings are well-written and include a wealth of information and illustrations. Essentially, this is a great example of exactly what we are trying to do with the **circa system**... (sigh).

Space:1889 by Game Designer's Workshop, 1988.
One of the most beautifully-produced rulebooks we have ever encountered. Space:1889 is a science fiction game, based upon the same literature as *Forgotten Futures*, in which explorers achieved space travel in the Victorian Age. The rulebook is interspersed with tidbits about Victorian culture, politics, and personalities. The illustrated equipment list is gorgeous. The world is sufficiently rich and detailed to allow for the existence of the NAGS Society. Space:1889 is a perfect example of how an alternate world can integrate history and literary speculation. Heliograph plans to reprint the Space 1889 oeuvre in black and white.

Star Trek RPG by Last Unicorn Games, 1999.
www.lastunicorngames.com

The new Star Trek RPG—with its sourcebooks for The Original Series, The Next Generation, Deep Space Nine, with *Voyager* forthcoming—inspired this game less by its content than by its elegant design, detailed Icon System rules, excellent sections on adventure and campaign design, and finally, the example set by the authors for adapting a fictional world to an RPG. I love it.

Two Fisted Tales by Matt Stevens, 1998
www.columbia.edu/~mfs10/twofistedtales.html

A game that simulates "the fast and outrageous action of the pulps," according to the author. Includes rules, a fully-developed setting and adventure suggestions, discussions of pulp comics, and reviews of other pulp RPG's.

BOOKS AND MOVIES

This is some inspirational reading and viewing.
The Alienist and *The Angel of Darkness* by Caleb Carr.
Although pure detective stories, Carr's novels were influential. The excellent period detail paints a clear picture of New York in the late Nineteenth century. Also, the diverse nature of the protagonists necessitates discretion during their investigations.

Brazil. Movie directed by Terry Gilliam.
As with *The Difference Engine*, this movie got me thinking about a society based upon large bureaucracies. The vision is darker than the World of Nags, but the strange technology suggests NagTech.

The Difference Engine by William Gibson and Bruce Sterling.
The inspiration for the NAGS Society. Although there is nothing comparable in the book, I began to think about inquisitive government bureaus in an information-driven Victorian or Edwardian age.

Doc Savage: His Apocalyptic Life by Philip José Farmer.
Doc Savage's exploits served as an example of a true Nag. He at least made an attempt at discretion with his secret HQ in the Empire State Building. Farmer's book, a biography of the character, details his adventures, his personality, but more importantly, his gadgets, and even provides a map of that elusive hide-out.

The Great Pulp Heroes by Don Hutchison.
An excellent survey of the pulps, their heroes, and their creators.

The Island of Dr. Moreau by H.G. Wells.
Inspirational for its atmosphere and suspenseful telling.

A Journey to the Center of the Earth, 20,000 Leagues Under the Sea, and *The Mysterious Island* by Jules Verne.
Excellent example of an investigation into terrestrial and submarine mysteries.

The Lost World and *The Poison Belt* by Sir Arthur Conan Doyle.
Professor Challenger was anything but discrete, and did not Leave *Anything* as He Found It, but the types of adventures described are appropriate for the NAGS Society. See also the *Forgotten Futures* RPG by Marcus Rowland.

Raiders of the Lost Ark, Indiana Jones and the Temple of Doom, Indiana Jones and the Last Crusade. Directed by Steven Spielberg.
The hero could in no way be considered discrete, but the flavor of the adventures is appropriate. An inspiration for this Worldbook.

The Science Fiction Stories of Rudyard Kipling, edited by John Brunner.
Includes the A.B.C. stories discussed in detail in the *Forgotten Futures* RPG. Kipling's concept of benevolent bureaucracies was one of the inspirations for the NAGS Society. See also the *Forgotten Futures* RPG by Marcus Rowland.

Suppressed Transmission by Kenneth Hite.
An invaluable source for adventure and campaign ideas. Hite transmits weekly from *Pyramid* magazine on the Steve Jackson Games website at www.sjgames.com. The bibliography and added notes are worth the price of the book.

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NAGS SOCIETY CHARACTER RECORD

Name			
AOS			
DOB	Age	Sex	
Player	Campaign		

ATTRIBUTES

Strength	
Perception	
Dexterity	
Vigor	
Balance	

GIFTS AND FAULTS

FUDGE LEVELS

Superb
Great
Good
Fair
Mediocre
Poor
Terrible

PORTRAIT

SKILLS

NAGOPS OF NOTE

FUDGE Points	
Experience Points	

WOUNDS

1-2 Scratch □□□	3-4 Hurt □□	5-6 Very Hurt □	7-8 Incapacitated □	9+ Near Death □
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COMBAT FACTORS

Damage Capacity	
Offensive DF's	
Defensive DF's	

STANDARD EQUIPMENT

NAGTECH ITEMS



[Redacted Title]

Quality: [Redacted]	
Creator: [Redacted]	
Date of Creation: [Redacted]	
Uses/Effects: [Redacted] [Redacted] [Redacted] [Redacted]	

[Redacted Title]

Quality: [Redacted]	
Creator: [Redacted]	
Date of Creation: [Redacted]	
Uses/Effects: [Redacted] [Redacted] [Redacted] [Redacted]	

[Redacted Title]

Quality: [Redacted]	
Creator: [Redacted]	
Date of Creation: [Redacted]	
Uses/Effects: [Redacted] [Redacted] [Redacted] [Redacted]	

GLITCH TABLE FOR [REDACTED]

	Poor	Terrible	Below Terrible
-4	Limited Success	Temporary Failure	Explodes
-3	Limited Success	Unexpected	Permanent Failure
-2	No Glitch	Unexpected	Temporary Failure
-1	No Glitch	Partial Failure	Unexpected
0	No Glitch	Partial Failure	Unexpected
+1	No Glitch	Partial Failure	Unexpected
+2	No Glitch	Unexpected	Functions 1d6 times
+3	Limited Success	Unexpected	Continuous Function
+4	Limited Success	Sparks, beeps, etc.	Transmogrifies

GLITCH TABLE FOR [REDACTED]

	Poor	Terrible	Below Terrible
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-1	No Glitch	Partial Failure	Unexpected
0	No Glitch	Partial Failure	Unexpected
+1	No Glitch	Partial Failure	Unexpected
+2	No Glitch	Unexpected	Functions 1d6 times
+3	Limited Success	Unexpected	Continuous Function
+4	Limited Success	Sparks, beeps, etc.	Transmogrifies

[Redacted Title]

Quality: [Redacted]	
Creator: [Redacted]	
Date of Creation: [Redacted]	
Uses/Effects:	

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted Title]

Quality: [Redacted]	
Creator: [Redacted]	
Date of Creation: [Redacted]	
Uses/Effects:	

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted Title]

Quality: [Redacted]	
Creator: [Redacted]	
Date of Creation: [Redacted]	
Uses/Effects:	

[Redacted]

[Redacted]

[Redacted]

[Redacted]

GLITCH TABLE FOR [REDACTED]

	Poor	Terrible	Below Terrible
-4			
-3			
-2			
-1			
0			
+1			
+2			
+3			
+4			

GLITCH TABLE FOR [REDACTED]

	Poor	Terrible	Below Terrible
-4			
-3			
-2			
-1			
0			
+1			
+2			
+3			
+4			

GLITCH TABLE FOR [REDACTED]

	Poor	Terrible	Below Terrible
-4			
-3			
-2			
-1			
0			
+1			
+2			
+3			
+4			

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