

T A G S : S t a r W a r s

TAGS (The Action Game System) is based on the brilliant *Neverwhere* game available free from Postmortem Studios (www.postmort.demon.co.uk). The rules of the game have been expanded in this version to be slightly less reliant on the Narrator's judgment, adding more conventional RPG elements.

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1.0 Creating Your Character: An Overview

Unlike most role-playing games, a Star Wars character in this game is neatly described in one or sometimes two paragraphs. From this brief précis, the player will select six descriptive words or phrases, which we'll refer to as tags from hereon in, that are used to encapsulate the characters main abilities, characteristics or traits. Additionally, the player can choose 4 levels of skills and a 'background' to round out his character; the background is something of a 'meta' tag which carries with it some bonuses and sometimes a penalty or two.

The easiest way to begin is to think about the type of character you'd like to play then choose a background or make up one of your own with the Narrator's assistance.

Most backgrounds come with one or more free tags which don't count against your limit of 6 initial tags so it's often best to start here.

Once you have a descriptive paragraph or two, underline the words or phrases that take your fancy. It's likely that there'll be more than 6 tags that you'd like to choose but limit it to 6 and keep the others in mind for future character development.

1.1 Tags

Although it's generally advisable to choose your background first and then your tags and skills, tags are the real basis for your character because they come from your brief outline and your character conception which is why they're dealt with first.

The easiest way to start thinking about tags is to look at the adjectives you used to describe your character. Using words like *wiry*, *tall*, *trim*, *strong*, *agile*, *good looking* and so on paints a basic picture of the character. They also imply characteristics and abilities; a wiry and agile person might fit through small gaps, outrun an armoured Stormtrooper or deftly dodge a hurled lightsabre.

Specific phrases add more meat to the bones such as *blends in with the shadows*, *commanding voice*, *bedroom eyes*, *winning wry smile*, *steel grip*, *intimidating glare*, *witty one-liners* etcetera.

Choosing a diverse selection of tags broadens the character's range of abilities but necessarily reduces the influence the character can bring to bear in those areas. Conversely, choosing similar tags (like *lithe* and *agile* or *strong* and *well-built*) narrows the focus of the character but increases his effectiveness. As we'll see later, when a character attempts an action with an uncertain outcome, the Narrator calls for a die roll and each applicable positive tag adds one point to the number rolled. Of course, tags with a negative implication might also call for the final score to be reduced...

It's possible to increase the effect of a tag by prefixing it with 'very' or 'extremely' or something similar. In this case, the tag counts twice when determining its effectiveness and costs 2 of your 6 allowed tags.

If none of the chosen tags indicate that the character is a species other than human, the character is human by default. Being something other than human is always a double-edged sword; sometimes there are benefits to being a wookiee but it's often useful to be able to talk too!

Finally, it's likely that during the course of an episode, the character will pick up temporary tags; winning at a card game might add *flush with cash* to the description, a political debate that goes against a particular senator might add *humiliated* to the tag list or a series of conflicts might stack up *dazed*, *flesh wound*, *concussed*, *bleeding* and so on.

Example: Mike has decided that his character will be a smuggler called Varrick and despite the groans from his fellow players, decides to model his smuggler on Han Solo. His description goes something like this:

Varrick is a well travelled trader turned notorious smuggler from the core worlds. He has a confident manner and is an incorrigible ladies man. Before finding success in the space lanes, Varrick marked time as a scavenger with a salvage crew picking the debris from old battle sites. He has always considered himself lucky but tight business deals in dangerous surroundings have lead to the development of a steely stare and quick reflexes.

Varrick's player is happy with the brief description and has highlighted 10 possible tags – sadly he's limited to choosing 6 and after a short while decides to go with *notorious smuggler*, *confident manner*, *ladies man*, *scavenger*, *lucky* and *steely stare*. The others could be developed further once Varrick has a few adventures under his belt. The Narrator is initially reluctant to allow the player to select *lucky* as a tag since it seems a bit *too* useful in too many

situations but the player promises not to overuse the tag and did select some tags that could lead to some interesting situations so he gets the Narrator's approval.

1.2 Skills

Skills are really just another way of looking at tags with a few important differences:

- Skills have a narrower focus than most tags – they only apply to areas specifically governed by the skill
- Skills can be improved with experience
- A single skill is usually more powerful than a single tag

Some backgrounds grant free skill levels but all characters begin play with a choice of 4. Skill levels can be 'stacked' becoming increasingly powerful and therefore, effective. Stacking a skill costs a number of skill choices equal to the die roll bonus of the new skill level. With this in mind character may begin with 4 individual skills at beginner level, one at veteran level or two, each at practiced level. The exact die roll bonus is listed below.

Skill Level	Bonus
Beginner	+1
Practiced	+2
Veteran	+4
Master	+6
Legend	+8

A brief list of appropriate skills is listed with the intention of sparking the reader's imagination; this is by no means the complete or definitive list and players should quickly add to its ranks as characters are created. There are no detailed descriptions listed with these sample skills; as with tags, it is left to the player's and Narrator's imagination to decide how often and in what circumstances these abilities come in to play.

Academia	Droids	Medic
Acrobatics	Engineer	Navigation
Acting	Entertain (music, song, dance)	Perception
Appraising	Fast talk	Pilot
Beast Master	Fighting	Pod Racer
Blaster	Force Power (various)	Repair
Brawling	Gunner	Ride
Climbing	Law	Seduction
Computer	Leadership	Slicer
Customs	Intimidation	Stealth
Diplomacy	Intrusion	Survival
Disguise	Jedi Lore	Tech
Dodge	Lightsabre	Tracking
Drive	Linguist	Trading

Although extremely valuable, particularly at high levels, skills are not as broadly useful as tags. For example, *brawling* at *practiced* level is very useful in a fist fight with a drunken gamorrean but the tag *very strong* (worth 2 tags and +2) would be handy in the fight, an arm wrestle, resisting g-forces, lifting a fallen companion and so on.

1.2.1 An example of skill selection: Varrick's player already knows exactly the skills he wants his character to have so he adds the following to the character description: Varrick is a practiced trader and a practiced marksman (which the Narrator considers similar to the existing *Blaster* skill). Any situation in which Varrick can use his trading know-how or a blaster will grant an immediate bonus of +2 to the die roll.

New skills are relatively easy to acquire and until they start to reach the upper levels, fairly easy to improve and a well-rounded character should have a good mix of skills of different levels and tags.

1.3 Backgrounds

All characters must begin play with one (and only one) background. The main purpose of the background is to centre the character in the Star Wars universe. In most cases it is the first aspect of the character chosen by the player and generally sets the tone or style of the character but it is dealt with here since tags and skills are more of the players' doing than the background which delivers the same bonuses and penalties to any character choosing the background.

Although all players must choose a background for their character, it should not be concluded that everyone a character meets in the universe will belong to one of the listed backgrounds. Indeed, Narrator played characters, or NPCs, can have any selection of tags, skills and equipment deemed necessary to fulfil their role in the story.

Of course, the following list is only the tip of the iceberg and players and Narrators alike should work together to bring other iconic Star Wars characters in to play through the background table. Each background is set out in the same way, listing the background name, a brief description and 'assets'.

1.3.1 Assets indicate the tags, skills and equipment assigned to the character by virtue of choosing the particular background. Listed skills and tags, shown in *italics* are in addition to the 6 tags and 4 skills levels granted a new character during character creation.

Background	Description & Assets
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Aristocrat	
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	A member of the ruling class on your home world; you are wealthy and well-respected. You no doubt have a loyal entourage and numerous holdings. You are the natural diplomat and a master of social interaction. You are familiar with the neighbouring cultures and languages.
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	You have a <i>facility for language</i> and possess the skills of <i>leadership</i> and <i>intimidation</i> . You have a diminishing but still <i>sizeable personal wealth</i> and two <i>loyal retainers</i> each with 2 positive tags.
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Droid Tech	
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	Your focus is droid maintenance, repair and programming. You can spot defective models and parts, fix battle damaged droids, estimate repair times and buy and sell with confidence. Some would say that you prefer the company of droids to organics...
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	You have a trusted <i>R2 unit</i> and a large <i>collection of tools</i> and <i>restraining bolts</i> . Your skills include <i>droids</i> , <i>tech</i> , <i>repair</i> and <i>computer</i> .
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Ex-Imperial Officer	
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	Since the rise of the Emperor you have left perhaps even deserted the Imperial 'machine'; you have witnessed too much evil committed in the Emperor's name. You are well versed in Imperial strategy and tactics and have extensive combat training.
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	You have the skills of <i>leadership</i> and <i>blaster</i> ; you have a keen <i>analytical mind</i> and a <i>noble bearing</i> . You keep a <i>dress uniform</i> and <i>chrome-plated blaster</i> in good order.
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Fringer	
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	An inhabitant of a planet on the edge of 'civilised' space. Good at fixing things, making do on the bare minimum, driving a hard bargain. Lots of stamina matched by equal amounts of either enthusiasm or gritty cynicism.
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	You have the <i>survival</i> and <i>repair</i> skills. You are also <i>rugged</i> and <i>resourceful</i> . You are rarely without your trusty <i>blaster carbine</i> .
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Lapsed Jedi	
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	You once counted yourself among the Jedi but a tragic incident or loss caused your fall from grace. Your powers don't come to you as easily as they once did and you no longer follow the tenants of that dying religion. You are cynical and frequently alone in a universe that once made so much sense but is no full of fear, war and disappointment.
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	What was it that resulted in you leaving the order? A love affair gone awry? A journey down the path of revenge? Or a more general disillusionment?
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	You are <i>cynical</i> and <i>keep your own council</i> ; your skills include <i>Jedi lore</i> and <i>lightsabre</i> , although you no longer possess your signature weapon. You also have 2 Force powers at beginner level (only). These should be minor powers of <i>telepathy</i> or <i>telekinesis</i> .
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- Mercenary** You fight for the side that pays the bills. You are familiar with the latest cutting edge weaponry, where to procure it and how to cover the purchase records. You are a canny fighter with most forms of weaponry including your fists. You have a network of merc contacts and patrons, you may have had run ins with the law and even made a few enemies at the planetary government level.
- You are either *nimble* and *fit* or *well muscled* and *hardy* with skills in *dodge*, *fighting* and *blaster*. You carry a *combat knife* and *heavy blaster pistol*.
- Pod Racer** Pod racers are *manic* speed freaks that live right on the edge! Few live long but those that do have *razor sharp reflexes* (2 tags) and a dangerous *competitive streak*. Of course the thing that sets them apart from other road users is their pod which is either *insanely fast* (2 tags) or *fast* and *agile*.
- Rebel Soldier** You have been (and perhaps still are) frontline warrior in the defence of the Alliance. You have experienced countless combat encounters with Imperial troops and are familiar with field repairs, field medicine and combat tactics.
- You are skilled in the *blaster*, *medic* and *stealth*. You are *disciplined* and *committed to the Alliance* and still carry a *medal* or *two* from previous battles. You also have a *brace of grenades* and a *blaster carbine*.
- Rebel Spy** Expert in disguise, stealth and intrusion you may be in the regular employ of one or more organisations or a free-lancer. You are familiar with several unarmed combat techniques and favour short, sharp melee weapons although you're not averse to using a blaster fitted with a sniper sight! Good at concealing small items about your person.
- You have the *stealth* and *disguise* skills and can *blend in* with little preparation – you are also a *gifted liar*! You carry a *collapsible sniper blaster*.
- Rogue** You are a thief and scoundrel; generally out for your own interests with little to tie you to one faction or another. However, you do appreciate that life has become much more complicated for the free-wheeling entrepreneur under the Empire than it was in the early days of the Republic. You are an opportunist, a freebooter and a con artist.
- You enjoy the skills of *acting*, *appraising* and *fast talk*; and when cornered you are an accomplished *fighter*. You traits include a *devil-may-care attitude* and an *uncanny resourcefulness* that frequently comes in handy.
- Scout** You are a deep space explorer, used to your own company, resourceful and analytical. You may be employed by a government astrological bureau, the Rebel Alliance or a private company looking for valuable worlds and resources. In a pinch you can fly a ship, fire a gun and jury rig repairs.
- You have the *pilot* and *navigation* skills; you tend to be something of a *loner* and a *deep thinker*. You are rarely without your *vacuum suit* and *helmet*.
- Senator** A member of the inter-galactic government you are well-versed in the numerous laws, treaties, trade-pacts and alliances of the Empire. You are an accomplished negotiator and diplomat with nerves of steel. Usually carries a small concealed weapon of some sort with which you are proficient.
- You have the *diplomacy* and *fast talk* skills; you are a *confident speaker* and *charismatic*. Some would describe you as *well heeled* as you dress the part and seem to have a fair degree of disposable income. You carry a concealed *micro-blast pistol* that fits into the palm of your hand. It has a fairly *weak impact* but often catches people off guard as it is *easily hidden*.
- Slicer** You're a computer expert, perhaps even a revolutionary hacker or criminal. You take pleasure in defeating computer security and making their associated devices do your bidding. You know other Slicers and where to find the right equipment and programmes at the right prices.

Your skills include *computer*, *intrusion* and *slicer*. You have a *logical approach* to problem solving and can produce *techno babble* on demand to baffle the lesser skilled members of the Empire. You have a *clutch of illegal slicers* and a *network of anonymous hackers*.

Smuggler You transport goods, illegal or otherwise, without the sanction of regulated trade authorities. This means more profit for you and cheaper products for your customers. You know a good deal when you see one and drive a hard bargain. You know all the short cuts and crooked officials; most importantly, you know when to jettison the cargo bays and get the heck out of there! You try to avoid contact with the Empire where possible and might fondly remember the more lax approach to interstellar trade before their rise to power.

Smugglers start *in debt* with a *freighter* (this is a star ship with 2 positive and 2 negative tags) and one level each of *trader* and *fast talk*.

Starfighter Pilot Pilots are skilled tacticians with an unrivalled sense of spatial awareness. Nerves of steel and a pinch of recklessness are also prerequisites! The best Starfighter pilots find their way to the Rebel Alliance; the Empire's military regime is too strict to produce this kind of maverick. Pilots are seat-of-the-pants navigators, excellent marksmen and given to taking great risks.

You have *nerves of steel*, *keen vision* and you are *physically fit* with one level of *pilot* and one level of *gunner*. You wear a *flight suit*.

Student of the Force Although not a Jedi in the true sense, you are keenly interested in the old order. You have studied alone with what information you could find yourself and have some small understanding of the Force. You have forgone the pleasures and excesses of life to pursue your unique goals.

You have *humility* and an eager *enthusiasm* to learn more of the true nature of the universe. You have the *Jedi lore* skill and one minor Force power at *beginner* level (maximum). You may also choose one of the following skills: *acrobatics*, *dodge*, *droids*, *fighting*, or *perception* and you must increase one or more of them by at least one level before beginning play.

Tech A grease monkey! Techs can make field repairs, assess damage and cost of repairs, get a job fixing spacecraft and generally fix just about anything that flies (Droid Techs deal with Droids, Engineers deal with less complex machinery). You no doubt know lots of other Techs, where to get cheap, serviceable replacement parts and who and what to trust in the industry.

Techs begin play with the *tech* and *engineer* skills, the *patient* tag and a portable *tool kit* and *connections in the ship construction industry*.

*Example of background selection: Mike (Varrick's player) reluctantly adds a line to the description indicating that his character is in debt but is pleased to learn of the freighter (this is one of Varrick's tags but is practically a character in its own right since it also has tags) and chooses the tags hidden cargo hold and blaster cannons (positive) and ancient and temperamental (negative). Mike also notes the additional skills of *trader* and *fast talk*. Because background skills and tags are 'free' they have no impact on the number of allowable tags or the cost structure of skills; as a result, Mike now jots down something of a beginner where fast talking is concerned and veteran trader.*

2.0 Equipment: An Overview

Supplies, gear, trappings and general equipment are all mightily important to players, sometimes it's all they think about and always consider the acquisition of some new do-dad to be a reward worth taking risks for; but to fictional characters they are only of concern if the demands of the plot make them so.

In this game equipment serves a purpose, it is a means to an end and not the focus of the character or the adventure. If a character needs a slicer to break an Imperial coded seal and doesn't have one; it's the absence of the equipment that is the important plot element – not the existence of some cool trinket that the player has attached value to.

Mostly, equipment allows characters to perform certain actions; having a blaster pistol enables a Rebel soldier to shoot at an Imperial Stormtrooper taking up position on the roof top across the street. The game system doesn't allow for detailed differentiation between types of weapons.

In the example above, the Narrator might decide that the Stormtrooper is too far away to be effectively targeted by a blaster pistol whereas a carbine or rifle might do the job nicely. However, only in extremely rare situations might the Narrator suggest that one type of blaster will injure the target more than the next – this is just not *that* type of game. If you have a ranged weapon, you can ‘take out’ the enemy from a distance, if not; it’s time to get ‘up close and personal’.

Remember; character and story are important. ‘Stuff’ is important if it’s part of the plot; otherwise it’s just background colour.

2.1 Types of Equipment

In the broadest terms character accessories or equipment come in three main categories: tag, implied and acquired. It could be argued that a fourth type exists: desired...

2.1.1 Tag: Specific items mentioned in the character’s description and taken as a ‘tag’ during character creation are actually part of the character. *For example:* your character, Taeric, might have tags such as; *wary of strangers, keen eyed and never without his trusty carbine*. Of this individual, others would remark; “he’s uncomfortable in social situations”; “that guy Taeric can spot a bantha spoor from a click away!” or “yeah, he’s the one with the blaster carbine.” The Narrator should always assume that this character has a blaster carbine and can do things that someone toting a gun can achieve. He may not be a great shot, he might not even have purchased the skill – but he’s got a gun!

Tag equipment should only be separated from the character if the story absolutely demands it. If Taeric is taken prisoner by Stormtroopers and thrown in to a holding cell, it would be hard for the Narrator or player to explain why Taeric and his precious gun should not be separated. But as soon as our brave Rebel escapes and we know he will, the Narrator should quickly create a scene to allow character and gun to be reunited.

Tagged equipment may potentially have tags of its own. A character that spends one of six tags on the aforementioned *trusty carbine* might choose to spend another of those tags on embellishing the description of his weapon; Taeric is *never without his trusty carbine* which is fitted with a *grappling hook*. The player goes on to describe the attachment as a cylinder attached to the gun which uses compressed gas to fire a grapple attached to a nylon cord. Once secured, the grapple has enough power to reel the user to its secured position. This sounds like an extremely valuable addition and it should be – after all it now leaves the player with only 4 more tags to assign.

2.1.2 Implied: This game system leaves most of the details to the players and Narrator to explore; a lot of what happens is implied rather than specifically mapped out. For this reason, players will have to come to terms with taking certain things for granted. When they become comfortable with this aspect of the game, scenes run more smoothly but it can sometimes cause problems!

For example: The Narrator describes a checkpoint near the entrance to a provincial space port manned by two Stormtroopers. The players would almost certainly picture the guards wearing gleaming white armour, dark visors and carrying light blaster carbines. And they’d be right! ‘Stormtrooper’ implies certain props.

Sooner rather than later, the players will start making some proactive implications...

“Hey, Varrick’s a smuggler and a good one too; he’s bound to have some kind of phoney identification to pass off his souped up ship and shady cargo as a legitimate trading enterprise. I’ll flash my pass to the troopers propping up the checkpoint and swagger into town!”

The Narrator might think that this is a perfectly suitable assumption; how else would a smuggler avoid imperial scrutiny long enough to make a living, even a short one?

The downside to this inventive and exciting style of play appears where the player starts making left-field assumptions about his character to gain an advantage. This sort of power-play has no place in a free-form game system such as this. Players who announce that implicit in their character’s background as a senator is a vast slush-fund of available credits that can be tapped as required or that their Rebel soldier has a robotic arm that shoots bolts of plasma from the fingertips (don’t they all?) is trying to take advantage of the game’s ‘rules-lite’ philosophy. Of course, no self-respecting Narrator would allow these slender rules to be bent so far out of shape and should disallow such blatant transgressions!

2.1.3 Acquired equipment should only play a role from time to time when called for by the story. If the team of heroes recently had their 'non-tag' R2 unit reduced to a smoking shell following a white-knuckle shoot out with Stormtroopers, it could be time to go shopping.

Equipment might come from means other than a credit transaction at the local droid emporium (see Buying Equipment below); the Narrator can give the characters an opportunity to obtain needed equipment through a specific scene or finding the right piece of equipment might be the focus of an entire adventure.

Alternatively, industrious players might have their characters pick up 'implied' gear along the way; after a fight with some Stormtroopers, it's not unreasonable to assume that one or more of the characters might help themselves to a blaster carbine from one of their fallen foes.

Acquired equipment is not as *durable* as tagged gear. The Narrator can relieve characters of such gear with impunity as the story requires; indeed, acquired equipment often vanishes from the story's focus (and the character's inventory) between sessions or episodes.

From time to time a piece of acquired equipment actually becomes part of the character. In one session, a player might absentmindedly mention that he's taking a helmet from one of the downed troopers. Later in the session, the helmet becomes the focus of some light comic relief and over time, actually becomes part of the character's persona. In effect, it becomes a free tag. Of course the Narrator should be wary of players attempting to turn powerful items into free tags!

2.2 Equipment Effects

As mentioned above, specific items of equipment should serve specific purposes or achieve certain quantifiable results. We don't distinguish between models of blaster pistols in terms of weight, accuracy or the amount of damage they deliver. Owning a blaster allows you to make the shot.

A laser cutting torch for example will cut through a security door over time, a slicer will allow a tech to hack into a computer, and a restraining bolt stops droids from getting ideas above their station, and so on. There is no game mechanic involved here; possessing the right item allows a character to perform a particular action.

The lightsabre is a unique exception to this general rule. Everyone knows that it has certain defined attributes. It can only be parried by another lightsabre, it can deflect blaster bolts, it can be thrown, and it can cut through steel doors and chains and is easily concealed inside a willing R2 unit. In most cases, a die roll is required to confirm success or indicate failure since all of these fantastic features are tags; the relevant skill is of course, a prerequisite.

In some circumstances, the Narrator may declare that the use of equipment has an inherent numerical value that should modify a die roll. These should be rare cases, a special rifle sight, a strong piece of ablative armour, special code braking slicers and insidious Imperial mental probes. Such items should appear 'on screen' only briefly and fade in to memory between episodes.

One final point of importance when considering guns is the matter of ammunition; when do our heroes run out of ammo? The answer is rarely and only when the plot demands it. However, a Narrator might want to add a little random spice to proceedings... When rolling the die to perform a combat action and the character rolls 2 consecutive 'ones' for the same action he must spend a turn or more, clearing a jam or reloading.

2.3 Buying Equipment

If the most exciting thing that happens during a game session is an expedition to Mos Eisley to pick up some blaster recharging packs, your game has gone way off the rails. However, sometimes, making a transaction can be important if for no other reason than a character possessing a relevant tag that the player wants to use.

Useful tags for purchasing gear can include *rich*, *wealthy*, *well-connected*, *streetwise*, *canny trader* and so on. Of course, the character might have tags that work against your attempts to buy goods: *tight-fisted*, *primitive*, *dirt-poor* or *impulse buyer* to name but a few.

In turn, items may have tags that impact on the purchase roll too: *Rare*, *cheap*, *exclusive*, *readily available*, *common*, *hard to find*, *very expensive*, etcetera.

2.3.1 Making the Purchase Roll: A purchase roll is a standard opposed activity; the player rolls one die, adding any relevant tags and skill levels to the total. The Narrator then makes a roll for the item. If the player is successful, the character acquires the item; if not, the item is too expensive, out of stock or otherwise unobtainable at this particular point in the story.

Example: Varrick, a smuggler from the core worlds is trying to purchase a replacement bi-locator for his ship's burnt out navigation consol. He's found a seedy tech auction house in the basement of a Mos Eisley cantina and starts bidding as soon as he spots the bi-locator.

Varrick has the following tags: *notorious smuggler, scavenger, confident manner, ladies man, steely stare and lucky*. His skills include *veteran trader (+4), practiced marksman (+2) and beginner at fast talk (+1)*.

The Narrator assigns the following tags to the bi-locator: *very rare, expensive, in demand and used*. The skills of the auctioneer are irrelevant since the item merely goes to the highest bidder.

Varrick's player wants to apply his trading skill, confident manner, lucky and scavenger tags to his roll for a total of +7 to the die roll. The Narrator disallows the use of lucky and scavenger as luck is not a factor in this instance and he's fed up of the player always trying to claim lucky as a bonus and there is clearly no scavenging going on here! The player rolls the die and scores 5 for a total of 10.

The Narrator rolls the die to complete the transaction adding +2 (+1 each for very rare, expensive and in demand and minus one because the unit is used), scoring a 7 for a total of 9. Varrick just manages to win the bid but the Narrator advises that he had to blow just about all his working capital to secure the part!

2.4 Equipment Tags

There are occasions where a player's character might be considered, by some, to be mere equipment; take droids for example. Perfectly acceptable as a character but try buying a beer in your local cantina!

And there are occasions where the equipment in question is so important that it has tags of its own. Lightsabres that have been modified generally have their own tags such as *easily concealed* or *strikes up to three targets when thrown* or *particularly effective at parrying blaster fire*. Space ships are another common example of tagged equipment.

Ships can have as many tags as deemed necessary by the Narrator but a few examples might include: *streamlined, airfoils, turbo thrusters, sleek, fragile, nimble, heavily armoured, well shielded, small, large, gigantic, moon-sized, bristling with weaponry, unarmed* or even *derelict*.

For personal gear see 2.1.1 Tag Equipment.

3.0 The Game System: An Overview

The focus of this game system is simplicity, character and story. It's the characters and stories that are important; mechanics, special abilities, fancy equipment and experience points are not! If the Narrator is comfortable to resolve a game situation through conversation, that's great. At least 8 times out of 10 the Narrator should ask the players if their characters have the necessary skills or suitable tags – or better still, the players volunteer the information, and then make a decision on whether the intended course of action is successful or not.

In the situations where the Narrator can't make that call or doesn't want to because the risk of failure will add some tension and atmosphere, the game system comes in to play.

3.0.1 Making an Action Test: Once the Narrator has decided to call for a die roll to determine the outcome of an action, or the players' descriptions of their character's activities suggest a roll is likely, one or both parties roll a single 10-side die, adding appropriate tags, skills, equipment bonuses or Narrator defined bonuses and/or penalties to the roll.

The total of the roll must exceed a static difficulty number or the total rolled by the Narrator if representing an NPC. If the player gets the higher total he generally gets to decide how the action is resolved. In the broadest sense, the winner decides what happens when opposing forces meet.

If, for example, 2 player characters were arm wrestling and the Narrator decided to call for an action test rather than award victory to the character with the most appropriate tags (which would be the standard way to resolve this situation), both players would roll 1d10 adding one for each appropriate tag. The player with the highest total would win the bout.

As we'll see below, losing an action test is generally a bad thing but not necessarily the end of the world!

3.1 The Action Test in Detail

3.1.1 Step One: When it becomes apparent that a die roll is required, the player should describe in as much detail as seems appropriate, exactly how the character intends to resolve the situation.

The character wants to break an Imperial code, how? How are you going to take on that huge gamorrean with the keen axe? Are you going to be able to talk your way past this sentry? Will you get lucky with the dancer tonight???

As described below, the quality of your description may nullify the need to roll the die at all or it may grant a particular bonus, increasing your chance of success.

3.1.2 Step Two: How difficult is the test? Every action has some form of opposition that must be 'beaten' if the character is to be successful. In most cases, the opposition will be an NPC or rarely a player character. But sometimes, the obstacle to be overcome is a static, non-sentient one; such as the Imperial code in the example above.

If you are making your action test against a static opposition such as a lock, a code, an explosive device, an engine that needs repairing, your die roll will need to beat a specific difficulty target number chosen by the Narrator based on his assessment of the action described.

Difficulty Grade	Target Number to Beat
Easy	4
Medium	7
Difficult	10
Impossible	15
Legendary	18

When making an action test against an active opponent, like another player character or NPC, both participants should roll. The party with the highest total is the 'winner'. In the event of a tie, the players win over NPCs. It is the winner that gets to decide what happens – and this will be based on the description that initiated the action test.

3.1.3 Step Three: The die roll is modified by a number of factors. Every word or phrase (tag) that applies to the action adds one point to the roll if it has a positive impact or subtracts one if it is negative. Skill levels add a number of points based on the exact level. In some instances, equipment and physical circumstance can also have an impact – these are left to the Narrator's discretion.

3.1.4 Step Four: In general if the test is successful, your character succeeded at the action he was attempting, subject to the Narrator's interpretation, since not every action can be completed with a single roll; a code may take several action tests to break several tests may be required to complete a task.

If the conflict was a physical one, the target is downed if the test is passed or the character subdued or even killed if it is failed. However, see 'Losing' below for more details.

3.1.5 An example: In this example, Taeric has found his way to the command tower of the base and entered a code to unseal the perimeter. Just as he does so, an Imperial officer enters and snatches up a baton with the intention of clubbing Taeric into submission.

The officer has the following tags and skills: *effete*, *pretentious*, *cruel* and *cunning*. He is a *beginner* when it comes to *leadership* but *practiced at communications* and *military protocol*.

Taeric is *wary of strangers*, *keen eyed*, *never without his trusty carbine*, *well-muscled* and *resilient*. He is *practiced with his carbine* (but still has no ammo) and a *veteran of unarmed combat*.

The Narrator considers the situation and decrees that the officer's cruel and cunning nature are useful tags in a free-for-all fight (+2) and the fact is armed whilst Taeric is not is also worth an additional +1 for a total of +3. Taeric's useful tags are well-muscled and resilient (+2) but his unarmed combat skill is worth an additional +2 for a total of +4.

Taeric's player opens the combat, "seeing the reflection of the officer reaching for the baton in the console's screen I quickly turn and topple a power unit onto the unsuspecting peon of the Emperor sending him flying". Describing the actions of the officer, the Narrator announces "before you have time to turn the guard is on you, clubbing you senseless." Who's right? Let the dice decide!

Taeric makes an action test rolling a 2 for a total of 6. The Narrator rolls for the officer also rolling a 2 for a total of 5. The Narrator has already decided that the officer needs to fail (or lose) 3 tests before being defeated – in this case, the total of his positive tags and situation. So describes the events to match: "The power unit falls in a shower of sparks,

it clips the guard causing him to stumble, meanwhile a series of minor explosions rip panels from the wall and bring a shower of dust from above, alarms are going off all over the base!"

At this point, the Narrator could give the officer a negative temporary tag such as *dazed* or *stunned* but decides it won't be necessary.

Taeric's player continues: "I slide down the fallen power column and pole axe the guard with a combat boot to the solar plexus." The Narrator likes the action description and awards the player a special +1 bonus. "The guard presses a button on the baton and the tip crackles with electricity, he's going straight for your vitals!"

The dice are rolled, the player rolls 9 + 5 for a total of 14 whilst the Narrator rolls a one (the second roll comes up a 3 so the die roll is just treated as a one) for a total of 4.

Since Taeric's player just rolled a total 3 times higher than the guard, the Narrator decides that the officer is out of the fight dramatically! "Your boot catches the guard square in the chest sending him flying back into a free standing tactical map board, it shatters as his unconscious body flies through the debris."

3.2 Special Die Rolls and Events

Rolling a one or a 10 has special implications. Whenever a player rolls one or 10, immediately roll the die again. In the case of a one, if the second roll is also a one, the action automatically fails and the character has been defeated. If the roll was a 10 and the second roll was also a 10, the character is automatically victorious and the opposition is defeated! If the second roll is not either a one or 10 – it is ignored.

If the Narrator is keen to hurry the action along he may decide that if a character has twice as many positive tags and skills as the target number (to beat), victory is assured and no test is required. This final rule should never be used when characters are acting against active opponents.

3.3 Losing a Test

As much as you might want to see it, the players won't get the highest die rolls every time. When they lose, the result could be a minor set back, a humiliating defeat, a terrible wound or capture by the opposing force. Since this is Star Wars, losing an action test should only very rarely lead to death or maiming (for the player characters that is). During the movies, the camera never lingers on a fallen Stormtrooper to show the audience whether the man is knocked unconscious or bantha fodder. And it really shouldn't be an issue here either.

Often, the Narrator will see the value of watching the to and fro of a conflict, it is after all, more exciting to see fortunes change over the course of an extended duel than see every conflict settled by the first roll of the dice. So the Narrator is well within his rights to let the player or the enemy, lose an action test several times before meeting his final fate.

Example A: *Varrick the smuggler is barrelling down a corridor of an Imperial base, desperately looking for the exit. He rounds a corner and comes face to face with a startled technician. Without missing a beat, Varrick punches the tech out cold and continues running.*

In this example, the encounter warrants no further attention. The tech is out of the picture and Varrick is on his way again. A good outcome; the player is now aware that each new corner could hold a surprise for Varrick and there has been an opportunity for a little action.

Example B: *Taeric and Varrick have split up looking for a way out of the base. A series of bad die rolls has left Taeric 'out of ammo' and he's feeling like a fish out of water. He stumbles into a crew dorm and bumps into a bare-chested drill sergeant, rippling with muscles. The sergeant grins broadly and an almighty fist fight ensues. Taeric is thrown across the room, a table is broken over the sergeant's head, the pair plough through glass walls and the fight goes on for several action tests.*

Poor Taeric is all but beaten to a pulp when he finally wins one of his action test rolls with two consecutive 10s and subdues the man mountain.

In example B, the battle was a multi-test slug-fest reminiscent of the first Indiana Jones movie where Indy confronts the giant German guard at the airstrip. Everybody enjoyed the fight and Taeric's player considers it to be one of his greatest victories!

But how many tests can the Narrator allow his player's to fail before they actually lose and are captured, knocked unconscious or otherwise defeated?

There are several ways, the first is the easiest; the Narrator simply determines the number arbitrarily and keeps that number a secret. The players should never know how much leeway they have – or that they have any at all! The number could be 3, 5, 7 or more (in rare cases) and may not be the same number for each character.

The second method is more scientific, long winded and not necessarily recommended. Simply add all the relevant tags a character possesses that might keep him in the fight, and then add one. That is the number of times the character can fail an action test before being defeated.

The third method is extremely hard to justify and should be used rarely if at all: The characters don't lose! They can fail as many tests as you like and still pull through. They are heroes after all!

Not letting the players know how many hits their characters can take really increases the level of tension during any action test. Never let them figure out the formulae but do give them clues through your descriptions of the results of their failures.

In example B above, each time Taeric failed a test, the Narrator should have been describing more injuries of greater consequence such as; a broken nose, blood in the eyes, bruised ribs, broken ribs, a cracked collar bone, a knee to the groin. Taeric's head should have been spinning, vision blurred, bells ringing in the ears etcetera.

This allows for two important aspects of the game system – the player gets an indication of when his character should pull out of the conflict and make a run for it and the application of *temporary tags*.

3.3.1 Temporary Tags are almost always negative and can be picked up in the course of losing an action test. Examples appropriate for the fight scene described above could include *blurred vision*, *dizziness*, *stunned*, *reeling*, *staggered* and so on. Each negative temporary tag will affect the outcome of the die roll by subtracting one for each tag instead of adding one for each positive tag.

Players used to other RPGs might like to think of temporary tags as 'damage'. Often a suitable skill roll, such as *medic* will be sufficient to remove a tag but sometimes a dip in the bacta is required or even an extended stay in a medical facility – whatever the story requires.

3.3.2 Heavy Losses: Quite often, one of the combatants will roll significantly higher than the other. If the high roller beats his opponent by the losers roll, the loser has effectively failed 2 action tests (assuming the Narrator is keeping a tally). As the multiples rise so do the effective number of losses.

3.3.3 Conflict that isn't Combat: Clearly not every pickle the characters get themselves into can be resolved with blasters and lightsabres. The characters might be involved in a tense negotiation with a primitive ewok tribe or attempting to convince an Imperial Officer that they do have a right to be in the hanger of this Star Destroyer.

In these cases, a bloody nose isn't necessary an appropriate result for failing an action test (although...) other results and temporary tags make much more sense such as *humiliated* or *disgraced*... Now, these negative tags wouldn't impact on an action test involving a gun battle (assuming things turn nasty) but would apply if the interaction continued.

3.4 Making it Star Wars

Wherever possible, the players and Narrator should try to describe actions in the exciting flamboyant style of the movies; this is Star Wars after all!

If an action test is called for, the character is involved in dramatic situation with an uncertain outcome; it should be exciting and the description of the character's intended action should reflect this.

For this reason, the Narrator is encouraged to reward the player in one of 2 ways when they use exciting, inventive and appropriate descriptions to outline their character's activities.

a) If the description is absolutely perfect and gets a great reaction from everyone at the table, no die roll is required. The action works as well as it could, the character wins and his enemies fail.

b) If the description is good but the Narrator doesn't consider it an 'grade A' effort, he can award the player a bonus to the die roll. Most bonuses should be +1 but really good descriptions could merit a +2 or in some rare cases, a

+3. However, if you're contemplating awarding a +3 bonus, think about letting the character win the test without making a roll.

However, players and Narrators alike may become mentally exhausted and disillusioned if every single action and event is described with such Oscar-winning flair. So don't penalise players that don't or can't come up with great prose. A player who just says "*I shoot 'em*" every time a conflict with Stormtroopers looms shouldn't have his chances of success reduced but one that occasionally throws in something star wars-esque such as "I use my blaster to knock down a support cable, as it falls I grip the end and swing into the squad of troopers, knocking them down like nine-pins", should receive a bonus.

The second example probably warrants a +1 and might result in several of the Stormtroopers being knocked out of the fight.

Star Wars should be big. Big Explosions, big machines, big star ships, big monsters, vast deserts, endless jungles, bottomless pits, towering citadels. Big!

Players should think big when they play this game, think beyond the dice and the 'character sheets' scratch maps and basic props they're using. As a player, don't leave it all up to the Narrator, when you describe your actions, mention the roar of your blaster fire, troopers plummeting from the control deck, consoles exploding in a column of fire and, fuel tanks erupting with a white impossible heat. Run with it!

3.5 Star Ship Combat

A staple of all Star Wars movies (and books, comics and computer games) is the space battle. Often the duel is between the hopelessly outnumbered and outclassed Rebels and the superior Empire.

In most cases a ship-to-ship battle is dealt with in the same fashion as a conventional 'shoot out'. Of course temporary tags must be appropriate to the situation such as *blown R2 unit*, *ionised controls*, *shorted controls*, *engine on the fritz*, *downed shields* and so on.

In most cases, the star ship tags are added to the character's applicable skills and tags to determine the die roll modifier for the ship activity roll.

3.5.1 Scale: One important issue to consider is the relative size of the ships involved in the battle. Gigantic Star Destroyers seem to have a terrible time trying to hit small fighters and freighters whilst smaller ships have no trouble hitting the huge destroyers but their weapons are ineffective against such a heavily protected target.

We don't really need any special rules for simulating this fact of the Star Wars universe in the game. The Narrator just needs to realise that the player's freighter will out fly the lumbering destroyer and avoid its barrage of laser fire, if and only if, the players manage to describe the situation well enough... After all, there are only so many asteroid fields that a small ship can hide in.

If the Narrator isn't happy with the lack lustre descriptions and explanations provided by the players, he is well within his rights to start piling up the negative temporary tags whilst they see if they can do better. If the bad run of action continues, it won't be long before they feel the long arm of the tractor beam!

3.5.2 Damage: Temporary tags picked up in combat need to be repaired. Depending on the situation this might call for the acquisition of parts, a series of repair rolls and maybe an adventure to find some obscure replacement component. Or, the characters might park their ship at a Rebel base where it is repaired 'off screen'!

3.6 Force Points & Hero Points

One of the things separate heroes or characters from NPCs are access to a special game 'currency'; hero and Force points.

All characters but not NPCs, begin with 6 hero points. These points can be spent as and when required to increase the score of any action test. Once spent hero points are lost but can be purchased with experience points.

Force points are more powerful than hero points but work in a similar fashion. Spending a Force point ensures that the character's action test succeeds; no die roll is required unless the roll is opposed by a player character that also spends a Force point. All characters begin with one Force point. Characters that have Force powers have a second Force point.

Should a character expend a Force point for anything other than the most noble of causes, the point is permanently lost and can only be recovered through the expenditure of experience points. If the Force point is expended in the commission of an act of evil, hatred or revenge, the Force point is lost and replaced with a Dark Side point.

If however, the Force point is spent at a dramatically suitable and heroic point in the episode, the point is expended but returns at the end of the episode.

No character may have more than 3 Force points, there is no limit to the number of hero points a character can possess.

3.6.1 Villains & Anti-Heroes: The Narrator may assign certain powerful NPCs 'villain' points and 'Dark Side' points. These are in all ways identical to hero points and Force points respectively. It is possible for a character to acquire a Dark Side point but only one. Should he or she earn a second Dark Side point, the character immediately becomes an Anti-Hero and is turned over to the Narrator becoming an NPC with 6 villain points.

A Dark Side point may only be removed through selfless acts of heroism. Should a character manage to perform such an act, the Dark Side point is lost and the character must then purchase a single Force point with experience.

What constitutes such an act is down to the interpretation of the Narrator and the players but should be fairly obvious to anyone who has seen even one Star Wars film!

4.0 The Force

Obviously the Force is an important part of the Star Wars experience. The writers own campaign is set in the classic period of West End Game's D6 version of Star Wars RPG – just after the destruction of the first Death Star and before the battle of Hoth. In this period, the Force and the Jedi Knights were an almost extinct and forgotten presence in the universe.

As such, use of Force powers should be rare and subtle. It wasn't until Return of the Jedi that we saw the Emperor unleash Force Lightning. When considering Force powers, think of persuasion and minor mind control, telekinesis, telepathy and self healing. Only those with 2 or more Dark Side points should be exercising the Force Choke – one of Darth Vader's favourite powers!

All Force powers are skills which mean they are easier to obtain and quantify than tags. The Narrator may insist that Force powers may only be acquired and improved when in the company of a 'master' of *veteran* level or above.

Characters who gain a new Force power must also sacrifice a Force point but increasing an existing power has no such penalty.

5.0 Improving Your Character

The ultimate reward for players and Narrators must surely be that they had a great time and a good adventure. Part of that 'great time' comes from seeing the characters, or stars of the episode improve their abilities over time. This is where experience points come in.

After each session of play, the Narrator awards each character one or more experience points. These points are then spent to acquire new or improved abilities.

5.0.1 Experience Awards: Each character should automatically receive one point for each session or episode in which he or she participated. Even if that character was bedridden for the duration, only able to interact when others tended their wounds or sought their advice.

Players who entered into the 'Star Wars spirit' by using exciting action descriptions and appropriate terminology (droids are not robots; they're droids!) deserve an extra point for their characters.

A further point should be awarded for staying true to the character's description and personality. This is very subjective and the Narrator should be the final arbiter but if in doubt, poll the players. Did Joe play his tribal wookie warrior well or was his character constantly chatting with NPCs despite being unable to form normal words and phrases?

Finally, the Narrator can award up to 2 additional points at the conclusion of a story; a bonus for solving the puzzle or completing the mission. Award one point if the adventure was routine or 2 if it resulted in a substantial and lasting impact on the game universe.

Once points have been acquired, it's time to go shopping!

5.0.2 Spending Experience Points: You can adjust an existing tag for a flat cost of 3 experience points. You may wish to add a further descriptor such as 'very' or 'extremely' to a tag, or make an amendment such as changing *devilishly good looking* to *hard-edged charisma*.

An entirely new tag may be purchased for a number of points equal to the total number of positive tags already possessed divided by 2 and rounded up. Look to the original character description for suggestions on new tags. Purely negative tags can be purchased for free!

Increasing a skill level costs a number of points equal to the new skills bonus; raising a skill from *beginner* to *practiced* would cost 2 points. Whilst a brand new *beginner* level skill costs 3 points. If the new skill is a Force power, the character must permanently expend one Force point – although the Force point may be replaced with more experience points.

A new Force point may be purchased for 5 experience points whilst 3 hero points may be purchased for a single experience point.

5.0.3 Bonus Hero Points: As an option, the Narrator may award hero points during the course of an episode to players who make valuable gaming contributions such as great ideas, good role-play, and witty 'in-character' dialogue etcetera. Stick to a limit of one hero point for each suitable instance.

If this option is used, the Narrator should allow players to convert 3 hero points into a single experience point if they so desire.

Experience	Purchase
3	Adjust an existing tag
Number of existing tags/2	Purchase an entirely new tag
New skill bonus	Increase a skill level
3	New skill at <i>beginner</i> level
5	Force point
1/3	Hero point

6.0 The Narrator's Toolkit

6.0.1 Extras: When the characters come face to face with a squad of Stormtroopers, the Narrator won't want to start plucking tags out of the air for each enemy. Instead the side-characters or movie extras can simply be assigned a number which sums up their tags, skills and equipment.

Extra	Value
Basic (standard Stormtrooper)	+0 (positive and negative tags cancel each other out)
Average (Stormtrooper NCO)	+2 (one useful tag and one applicable skill)
Quality (Officer)	+4 (good mix of tags and/or useful skills)
Superior	+6 (upper echelon characters)
Best	+8 (bring a friend to take this guy out!)

6.0.2 Detailed Narrator Played Characters (NPCs): As already mentioned, it's not always possible or desirable to populate every episode with richly detailed NPCs each with 10 lines of description and a clutch of tags and skills. However, doing occasionally, does give the Narrator a good angle on playing that character, making him or her much more a part of the story and adding extra 'Star Wars' flavour to your game.

NPCs don't have to conform to the same rules as player characters, they can have a dozen tags, or just one; a few skills or many. In fact, creating NPCs gives the Narrator all the experience he needs to assist the players in creating their game heroes!

Magalor Series 2 is a droid with a rather *anti-social disposition*. He, for his vocal output and general mannerisms are masculine, is two meters in height and of *humanoid shape*. Despite a *rugged* outer shell, Magalor has some *odd programming glitches*; he insists on wearing a *heavy robe* – without which he is 'nude'; *stutters in the presence of what he perceives as female droids* and *acts aggressively when a female droid is endangered*. The Series 2

issue of the Magalor droid is equipped with a *blaster mounted in a recessed forearm mount* and is unusually *agile* for a droid of this size. The droid is *practiced with the blaster*.

6.0.3 Semi-Detailed NPCs: Half way between an Extra and a Detailed NPC lives the 'Semi'! Semi's don't need or warrant much in the way of background nor should they have half-a-dozen different tags and skills. Instead, the Semi has two or more tags or skills that serve to illustrate the type of character the Semi is portraying.

As a rule if the NPC is just background colour or cannon fodder for some gun-ho hero, make them an Extra; if they are intended to interact with the characters in a more detailed way but might be a continuing feature of the episode, perhaps they should be a Semi.

Example 1: Elite 'Trooper'

Stormtrooper +1, practiced blaster +2

Example 2: Charter Pilot

Veteran pilot +4, beginner repair +1, resourceful +1

Example 3: Thug

Intimidating +1, easily fooled, beginner fighter +1

6.0.4 Perilous Situations: Sometimes characters will be exposed to dangerous situations such as being near an exploding fuel tank, falling from a height, ingesting toxins and so on. When this happens, the Narrator has one of two options – firstly, describe the effects dramatically and assign appropriate negative tags. Secondly, the danger presented by the situation can be rated numerically, an opposed action test is then made, if the character fails the test he suffers to a greater or lesser extent based on the difference between the rolls.

Situation	Possible Values
Exploding fuel drum	6
Exposed to vacuum (make one test every few seconds)	10-12
Falling 5 or more meters	4 per 5 meters
Nearby exploding grenade or thermite bomb	4-8
Poison	3-8
Strong sedative	4

6.0.5 Backgrounds as Tags: Earlier we mentioned that the character's background was something of a 'meta-tag' but what does that mean?

With the Narrator's approval, the player may use his character's background as a useful tag where no other tag, skill or piece of equipment seems appropriate. For example, lets imagine that Varrick is exploring the wreck of a downed star ship in the wastes of Tatooine. The player knows that a datapad was hidden aboard the vessel before it crashed but looking over his character's list of skills and tags there doesn't seem to be anything that might assist him in locating the datapad. However, the canny player tells the Narrator: "Hey, I'm a smuggler, a darn good one too; if I was going to hide a datapad on board my ship, I'd put it in the..." At this point the player petitions the Narrator to allow the use of the smuggler background as a tag to see if the hidden datapad can be located. Naturally the Narrator is impressed with the player's ingenuity and could either allow an action test or simply tell the player that Varrick successfully locates the pad.

6.0.6 Characters Working Together: On occasion, characters will work together to complete an extended task. An extended task is one that will take more than one action test to complete and therefore, almost never occurs during a combat or 'action' scene; during combat, characters make their own action tests.

Assuming the Narrator accepts the players' description of what their characters are doing to function effectively together, any character with an appropriate tag or skill may apply those assets to the action test. This will generally result in a quickly resolved task – and this is as it should be!

Note that the Narrator may apply temporary tags to the task that will hinder the character's progress such as *cramped confines*, *poor lighting* or *inadequate tools*.

7.0 Example Character

Example Character Generation: Mike decides to create a new character, a Rebel Starfighter Pilot called Gryff Orlandah.

With the Starfighter Pilot background, Gryff gets the following free tags: *nerve of steel*, *keen vision*, *physically fit* and *flight suit* which is a 'tagged' piece of equipment and therefore part of his persona. Gryff's free skills are *pilot* and *gunner*.

Mike can now write a brief background working in an additional 6 tags and 4 levels of skills.

Gryff Orlandah is a Rebel flight instructor; in his early forties, Gryff is clearly a veteran pilot – indeed he surely has a sixth sense to have survived for this long! His military background has afforded him a powerful endurance and he is physically fit and athletic with keen vision. Gryff is used to flying with a wing man so when it comes to gunnery, he is merely 'practiced'. Occasional down-time between missions and training duties has allowed an opportunity to develop some skill in navigation but he is still a beginner – as he is with his sidearm the blaster – which along with his flight suit, he is never without! Gryff was chosen as an instructor due to his charisma and talent for tactical situations.

7.0.1 Gryff Orlandah therefore has the following assets:

Tags: Sixth sense, powerful endurance (counts as 2 tags), physically fit, athletic, keen vision, charisma, talent for tactical situations, blaster and flight suit – the final two being tagged pieces of equipment.

Skills: Veteran pilot, practiced gunner, beginner navigation and beginner blaster.

Hero points: 6

Force points: 1

8.0 Contact Details & Notes

Should you have any comments or suggestions please contact the author at hogscape@iprimus.com.au or visit the home page: <http://home.iprimus.com.au/planethill/index.htm>.

You can download a character sheet and additional TAGS Star Wars files from:

http://home.iprimus.com.au/planethill/star_wars.htm - you can also acquire an easy to print copy of the original *Neverwhere* rules from the same site.

I have resisted including numerous images from the movies to ensure that the file remains reasonably small, portable and easy to print. If you'd like to spice up your TAGS Star Wars games, you could do worse that to visit the Star Wars Databank at: <http://www.starwars.com/databank/>