FUBAR

FUBAR

An Experience of Life
4 Minutes in the Future
- OR -
A Dadaist Cyberpunk Roleplaying Game

Contents

Why am I here?

You've been screwed, and you're not sure who did it.

Life is tough, but you've managed to scrounge together a bunch of useful acquaintances. They ain't friends, more allies of convenience. You've all been screwed by different people, for different reasons; but something links you all together.

Even though you've been royally fucked over, you've still got your skills and a special edge that sets you apart from the rest of the soulless drones who live their lives as slaves to the corporations and government.

...and there are still people around who will pay you for your abilities.

Now to make a bit of money, get a bit of payback...and reclaim a destiny that others don't want you to achieve.

Covered in hope and vaseline
Still cannot fix this broken machine
Watching the hole, it used to be mine
Just watching it burn in my steady
   systematic decline
Of the trust I will betray
Give it to me, I throw it away
After everything I've done
I hate myself for what I've become

GAVE UP, Nine Inch Nails

Carlos

Swindle: Shadow

Orbit: Tainted

Juice: Methodical

Edge: Neurochem Suite

What do I need to play?

The first thing you need is a group of the nastiest cut-throat mercenaries you can get your hands on, four or five (including yourself) is probably a good number. The only thing you share in common with these lowlifes is your mutual hatred for almost everyone else on the planet.

One of these lowlifes will be the Oracle; a player who guides the story about to be told. The Oracle has some idea of the events about to unfold, and it is their job to reveal the world around the group. They don't have absolute control over the events about to occur, they merely choose options available from the potential futures available, and arbitrate the actions of the punks and other lowlifes in the group. The Oracle needs to be fair and decisive in their decisions; good Oracles need to be able to react quickly to the changing circumstances of the story, and it helps if they have a devious imagination.

The other lowlifes portray the protagonists of the story: criminals, spies, mercenaries, mutants, hackers, and other vengeance seekers on the fringes of society.

The next things you need are a handful of cubic dice with at least two colours, a handful of coins or tokens, some photocopied character sheets (from the back of the booklet), some scraps of paper or a pile of index cards and some pencils.

Denied love in the Age of ruin
Suicide toxins of my own demise
In cyberspace, you know how much
The earth ain't learning
Smoking out the man,
inside the child—yeah

NEUROMANCER Billy Idol

PAZ–PAX–PA

BRYANSD

PHOR

What do I do now?

This is a Dadaist Cyberpunk Roleplaying Game.

What the hell does that mean?

It means that you can't be sure what's going to happen next. It's about life on the bleeding edge; if you spend too much time trying to make sense of it all, you'll lose your edge and either die or end up like the rest of the drones.

Weird things will happen, your protagonists can never be sure that their senses are completely trustworthy. Things may not be what they seem, or they may be exactly what they seem. This is what you'll decide as the game plays out.

But before you can start, you'll need to work out who you are, what you need and what tools you have at your disposal.

Play Examples

Thes pages contain the rules for a roleplaying game. To help clarify the rules a number of examples are provided on yellow notes like tis one. These examples describe how the rules are implemented in a typical FUBAR situation.

Who am I?

Everyone starts with two character sheets. They provide a name. Then leave the second section blank. Each lowlife then fills in the bottom. Here they pick a Swindle (a job), an Orbit (a crowd to hang out with), some Juice (a reputation) and an Edge (what makes the character special), these are the Core Traits. Then each lowlife writes down a personal goal using a single sentence.

Everyone does this twice, including the Oracle.

Everyone scrunches up their character sheets and throws them into a central pile.

Once all the papers are in the middle, everyone draws out two sheets. They choose one to play and write their name as the player (near the top). On the second character sheet, they write "Rogue" as the lowlife name and the name of the lowlife to their left in the section marked "enemy". The second character sheet is then handed back to the GM.

While this is happening, the Oracle writes "Rogue" as the player name for both the characters left in the middle; they write "potential ally" on one sheet, "major villain" on the other. The Rogues are placed in a pile called the Rogues Gallery. The "major villain" is placed at the bottom of the gallery, the remaining rogues are shuffled before adding to the pile.

Lowlifes don't know who their Protagonist's enemies are, nor do they know who their potential ally is; but they'll probably have some idea of a few rogues in the Gallery (either because they wrote the characters or because they discarded a character here as a "Rogue").

Swindle Ideas

Bladeslinger – You take people down, fast and hard.
Face – You talk to people, and make 'em see your way.
Cybernaut – You interface with the web, for good or bad.
Bones – You fix people, physically and mentally.
Shadow – You see things, but people don't see you.
Cleaner – You make sure no trace is left behind.
Wheels – You get people and things to places.
Fed – You enforce "the Law".
Repoman – You take things back to their former owners.
Nuke – You destroy things, collateral damage be damned.

Orbit Ideas

Chrome-Suits – The corporate world is your oyster.
Fetishists – The dark and seedy side just isn't enough.
Forums – The flow of information runs through you fingers.
Steampunks – Reclaiming yesterday's arts and tech, today
Bikers – Beyond the reach of the law, always on the move
Metal-Heads – Implanted and upgraded, always on the edge.
Cubicles – The hidden secrets of red tape and bureaucracy.
Underworlders – Beneath the ground; out of mind. Out of sight
Ghettoes – You're in touch with brothers, cousins and extended family.
Tainted – Those outcast due to experiments and accidents.

Juice Ideas

Honourable – You keep your bargains.
Mean – You're a nasty mother.
Knowledgeable – You know the score.
Tough – You don't get taken down.
Quick – You're quicker than the eye.
Crafty – You can make something from nothing.
Oracular – You know what's going down, before it's gone.
Connected – If you can't do it, you know who can.
Romeo/Juliet – You have a certain way with a certain gender.
Wealthy – You throw money around to get things done.

Edge Ideas

Gadgets – Where do you get those wonderful toys?
Software – Information is power, and you control information
Genetic Advancement – You're more human than a human
Psychic Powers – You've awakened what was within
Government Training – You've worked for an alphabet soup department
Insider Knowledge – You know things man was never meant to know
Combat Discipline – Did you once have a license to kill?
Fame – Which tabloid were you in this week?
Neurochem Suite – You've never had a problem with drugs, just police
Implants – You weren't born with them, but they're permanent now

What do we know about the world?

Using three index cards or scraps of paper, everyone writes three things that might play a role in the game (one on each). The first is a place that might be visited, the second is an object that might be sought, and the third is a mysterious group or corporation. The name should be written on the top of the paper, and a list in point form will be written below it. Write a sentence on the first point to describe what we know about each thing so far. Feel free to chat about these while writing them down; if everyone agrees on some good venues, objectives and shadowy conspirators then the game will probably run more smoothly.

Once everyone has written these out, they are handed to the Oracle.

Some Objective Ideas

X78-9000 Processor – A simple chip with a hidden secret
The Black Disc – Who'd have thought an old 5.25' disc would be so valuable
Drake Manifesto – Outlawed by the government, wanted by the corporations
Fusion Cell – They told you cold fusion was a fairy tale
Blackmail Papers – Someone's going to be in trouble when this gets out
Flight Plans – Who is going where, and when?
Gyro-compass – Able to determine any direction in any gravity
Xenosphere – Alien technology, but there's no such thing as aliens...
Building Plans – Detailed drawings of a significant structure
Account Details – Enough money to buy a small country

Some Venue Ideas

Unicorn Imports – An abandoned warehouse in the heart of an abandoned industrial area
Goldsteins – A seedy nightclub just outside the eternal glow of the CBD
Ling Tam Trading – A stinking sweatshop filled with illegal immigrants driven like slaves
Anodyne Manor – More a glass and stainless steel sculpture than a home
Flower Alley – Strewn with the waste of a thousand drone who prefer to look the other way
Northside Shopping Complex – Dazzling with neon and noise, 24/7
Vortex Industries – Unknown to the public, here is the cutting edge of research
Indigo Server Bank – Quiet and cold, but within their frames is the heartbeat of the modern world
Mulligan's – One of the last old bars with a real atmosphere
The Challenger's Pit – A place of violence, danger and decadence

Some Conspiracy Ideas

Mujahideen – Afghani freedom fighters seem to be everywhere
Ninjas – There's no such thing, or is there?
The Illuminati – Controlling European politics for centuries.
CIA – The Agency has operatives all over the world, but to what ends?
Technocrats – Shaping the future through technology, subterfuge and the media
Mutant Railroad – An underground of outcastes and the genetically tainted
The Cartel – One of many South American groups influencing the drug trade
The Dionysians – A hedonistic counter-culture with a history stretching back millennia
5K – A local branch of the Triads
Infocorp – A shadowy umbrella corporation

Do I need to prepare anything else?

The Oracle needs to work out one more thing before the carnage and chaos can commence. They need to create a pile of secrets, using the coins or tokens mentioned earlier. It is recommended that these tokens be placed in a bowl (called the "Available Pool"), with a second empty bowl to represent secrets that have been exposed during the course of play (these are the "Exposed Pool").

The total number of secrets can be worked out through a combination of the number of players, the time limit for the session and the complexity of the story. But this is just a guideline, once a group has played FUBAR a couple of times, the Oracle should feel free to adjust the number of secrets up or down to match the playing style that their lowlifes enjoy best.

Basic Pile:
Easy Sessions: 3 secrets per lowlife
Moderate Sessions: 5 secrets per lowlife
Hard Sessions: 7 secrets per lowlife

Extra Secrets:
Short Session (up to an hour or so): No extra secrets
Typical Session (from one to two hours): +5 to +10 secrets
Long Session (two to three hours): +15 to +20 secrets
Marathon Session (longer than three hours): +25 secrets
It is recommended that longer or more complicated stories be divided over two or more sessions.

Over the course of play, the Oracle will expose up their secrets to introduce twists into the story, and make things more difficult for the protagonists. It's roughly recommended that the secrets be used slowly at first, and gradually faster as the game reaches it's conclusion. Any time the protagonists decide to take a rest, the oracle should ramp up their exposure of secrets (because each rest has a chance of returning exposed secrets back to the Oracle's available pool.)

Mary Diamond
Swindle: Fed
Orbit: Ghettoes
Juice: Connected
Edge: Government Training

"There's always one last job before the veteran gets out of the industry. It might be a simple hit, a heist or a courier routine.

The old man gathered you together for your skills, each able to help him out in this final mission. You don't know each other, and under most circumstances you wouldn't want to, but you each did it as favour to the old guy. After all, he'd helped each of you out in his own way over the years.

A faint buzz releases the electronic lock to his inner office. His chair is faced to look across the neon skyline, a black leather briefcase is on his table.

An intake of breath as he is about to reveal the mission to you...a harsh crack, a spiderweb rapidly etches across the window from a central hole. The old man slumps in his chair, the hole from a sniper's bullet right between his eyes.

What do you do?"

"Fuckers!

Looking back on it, you should have known it was too good to be true. The money seemed like a good deal for a little job, so you knew that there were twists that you hadn't been told about.

The Police arrived too soon, the security guards were armed a bit too heavily for regular chrome-drones...and the objective wasn't even where it was supposed to be.

Now with the building surrounded, the only way to get out is to go down into the sewers. As you look at the others around you who've also been screwed, you weigh up your options...

SWAT Team or Sewers?"

CHOOSE ONE

"The memories hurtle through your brain, smashing against one another then cascading as fractal chaos through your subconscious mind.

You awaken in the stasis pod, as the shrapnel fragments of the neural resonance imager shatter around your head. At least you think that was this silicon and metal contraption was called...it's pretty hard to think straight when a building is on fire around you.

Memories mean nothing any more, if you believed them you would have lived a dozen lives simultaneously. The strongest programming gives you a current sense of identity, but is this real.

Anyone who might have been able to tell you has been burnt alive or exists in a dozen fragments smeared across the walls.

What do you do?"

"There's a faint flicker in the corner of your eyes. You're not sure if it's pixilation artefacts from a real-time 3d rendering matrix, or if it's the drugs wearing off.

In fact, you're not sure about much in the last couple of days. You're not even sure what day it is.

As your eyes adjust, you see the others around you; all slowly coming to consciousness on cockroach infested mattresses. The only sounds you hear are the dull eternal drone of the city, and the faint ticking of an old school bomb at the centre of the room.

10, 9, 8...

What do you do?"

How do I start?

FUBAR begins when the Oracle sets a premise scene. Such a scene is dramatic; it immediately declares that the players are in trouble, and it demands a sudden course of action.

If the no one takes the initiative, the Oracle is free to spend one of their secrets, take the first sheet from the Rogue's Gallery and introduce this character to the game. In fact, any time the pace of the game seems to be slowing down, the Oracle is free to do this.

What do I do now?

Once the premise scene has been described, one or more players should step up in an attempt to take control of the situation. The best course of action is typically to find somewhere temporarily safe, or lead a charge against the obvious antagonists. Doing nothing brings pain...and lots of it.

The protagonists of a FUBAR story are on the run, they are hunted; they have enemies on all sides. In an easy session, the Oracle has enough secrets to seriously damage as the story plays out. In a hard session, the Oracle has enough secrets to utterly fuck them up or kill them outright.

But this game is about taking control of destiny for yourself, and getting revenge on those who've screwed you.

A lowlife needs to get into their protagonists headspace; taking the fight to their enemies, even if their allies don't think it's a good idea.

The only way a bonus can be gained is by taking a risk. And when a reputation is on the line, the only way to take a risk is to do it in style.

If a lowlife wants their protagonist to do something, there are two options the Oracle can take.

If it's cool but it doesn't really affect the story, they can simply say..."Yes it happens"...then let the lowlife describe the action in all its glory.

If there could be a chance of gaining a bonus, or if the Oracle thinks the action needs a bit more drama, they can instead say..."Pick a risk and roll the dice".
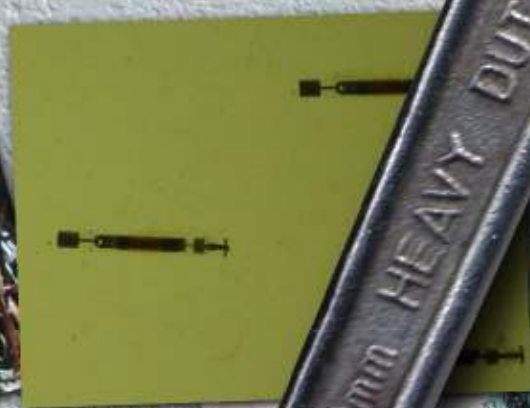
Nothing's gonna start if you and I do nothing
Nothing's gonna change if you and I are only waiting
Nothing's gonna move if you and I see only one thing
Nothing's gonna work if you and I can't change the system of this world
Hey money junkie: What are you living for?
I burn with anger
I set time bombs everywhere

EXPLOSION, Shonen Knife

Result	Degree of Success	Degree of Sacrifice	Degree of Fallout
1-2	**Failure** (You may not try again. If anyone else tries during this scene, they suffer an additional risk die.)	**Choose:** • Gain a short term negative trait. • Up one of your existing negative traits by two degrees. • Down one of your positive traits by two degrees.	The action has taken things in an unexpected direction determined by the Oracle. The Oracle may choose not to reveal this twist and may instead choose to recover one of their secrets.
3-4	**Partial Success** (You may try again. The obstacle is still present and may still be overcome at the existing difficulty.)	**Choose:** • Gain a situational negative trait. • Up one of your existing negative traits by a degree. • Down one of your positive traits by a degree.	A change in circumstances has occurred due to the action. While interesting, this change provides no mechanical benefits or penalties.
5-6	**Full Success** **Choose:** • Gain an objective • Apply a trait to anyone, or up an existing trait by a degree. • Remove a trait from anyone, or down an existing trait by a degree.	No Sacrifice	The action has taken things in an unexpected direction determined by one of the lowlifes. Choose a lowlife to add a descriptive element to the scene based on the circumstances surrounding the current action. Or eliminate one of the Oracle's secrets.

How do I roll the dice?

Any time a lowlife is asked to roll the dice, they pick up three dice of the same colour. If they can specifically relate their Swindle, Orbit, Juice or Edge to the action, they get a bonus die. The lowlife needs to use a quick sentence to describe how this character trait links to the action at hand. A protagonist can gain up to two extra dice in this manner.

Lowlifes can also take a risk for their protagonist. This gives them an extra die to roll, but leaves a chance that something else might go wrong.

Once the dice are rolled, keep three dice of your choice (or four dice if they took a risk). If you're using regular dice, rolls of 1s and 2s are failures, 3s and 4s are neutral, while 5s and 6s are successes. Allocate the results between the three options "Degree of Success", "Degree of Sacrifice" and "Degree of Fall-Out". If the lowlife took a risk, they need to allocate two dice to the "Degree of Sacrifice". Have a look at the chart on this page to see what happens.

The Oracle then describes the results of the action in the context of the current story scene.

Is that it?

Not quite.

FUBAR has a further system of traits, to make a die roll reflect the dramatic situation.

The first time a lowlife rolls the dice for their protagonist, they have access to their Core Traits (Swindle, Orbit, Juice and Edge). If successful, they might pick up a bonus trait (or apply a penalty trait to someone else). If they aren't quite so successful, they might pick up a penalty trait for themselves. Any future time a protagonist rolls the dice, they need to consider these additional traits. Using these traits requires the second colour of dice, to keep them distinct from the core traits and risks.

Any time a lowlife can use a quick sentence to justify using a bonus trait on an action, they gain a bonus die for their protagonist's action. There is no limit to the number of bonuses that may be applied to a situation.

Any time the Oracle (or another lowlife) can use a quick sentence to explain why a penalty trait would apply in a given situation, the acting lowlife gets a penalty die to their protagonist's action. There is no limit to the number of penalties that may be applied to a situation. If the oracle does this, it is simply considered a part of the narrative. If another lowlife does this, they gain an Advantage Token (use the same type of token that the Oracle is using for their Secrets). The Oracle can veto a lowlife when they try to call out a penalty if the justification for that penalty isn't good enough.

If a lowlife has both bonuses and penalties applicable to a situation, the bonus dice and penalty dice cancel each other out on a one-for-one basis until one or both types is eliminated (still take note of which bonuses or penalties were applied though).

If bonus dice are involved in the roll, these are rolled at the same time as the normal dice; they are automatically assigned as "Degrees of Success". If penalty dice are involved in the roll, these are also rolled at the same time as normal dice; but they are automatically assigned as "Degrees of Sacrifice".

In most cases, a positive result on a "degree of success" allows a protagonist to gain some kind of advantage in their situation (they gain a "Situational Trait"), they may increase the permanence of a trait (eg. turning a situational trait into a "Short Term Trait"), gain a double trait or achieve a story objective. This is typically reflected by an index card with a trait written on it. The protagonist has access to this trait until it is removed by a later action, or by the passage of time.

Similarly, a negative result on a "degree of sacrifice" causes a protagonist to suffer a disadvantage in their situation (eg. a wound, a broken item, becoming scared, social stigma). This is also a Situational Trait reflected by an appropriate index card that remains in play until removed by a specific action or the passage of time. Incurring a penalty multiple times may lead to new penalties (or double penalty traits) or it may lead to those penalties lasting for a longer time.
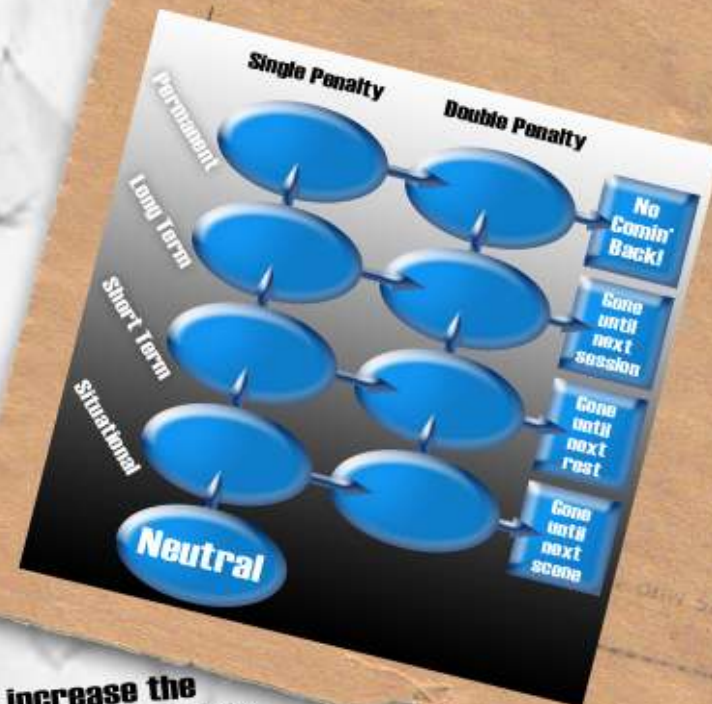
What Traits can I expect to find in a game?

All sorts of things could be encountered depending on where the Oracle leads the story, and where the lowlifes choose to roam on their path of vengeance.

Traits are only measured as bonuses or penalties, so no particular traits are better than any other, it's all in how you use them.

The only difference comes from double traits. A double trait is like an advanced from of a regular trait. Double bonuses give an added benefit, while double penalties cause added problems. A protagonist or rogue can only gain a double bonus if they have the regular version of the bonus; they need to gain an extra success while they have the regular bonus, then declare that this success is being used to upgrade the trait.

Example 2: Skullthumper is digging around the spare parts at the trashed service station, he is currently considered "armed" for a short time. He find something useful and improves his trait with a successful action; depending on the way the story is going, he could increase the duration of the trait from "short term" to "long term", or he could upgrade to the double trait "dangerous".

If a character has a double trait, they gain an extra bonus die, but only on this specific type of action. When a double trait expires, it downgrades to a single trait of the same duration.

Example: Skullthumper is now "Armed" and "Dangerous" for the short term. When his lowlife makes a combat related roll, two additional bonus dice are applied (in addition to any other modifiers that might be relevant). During the next rest period all short term traits are removed, because the short term trait is a double trait, Skullthumper is reduced back to "Armed" for the short term.

Example 1: Skullthumper is confronting a rogue named Keeton in a service station that has closed for the night, no time for pleasantries, he simply assaults the antagonist. He has rendered Keeton "battered" for a short time in a previous attack, and follows up with another successful hit. He could worsen Keeton's state to "broken" or he could make sure the "battered" state has even longer lasting effects.
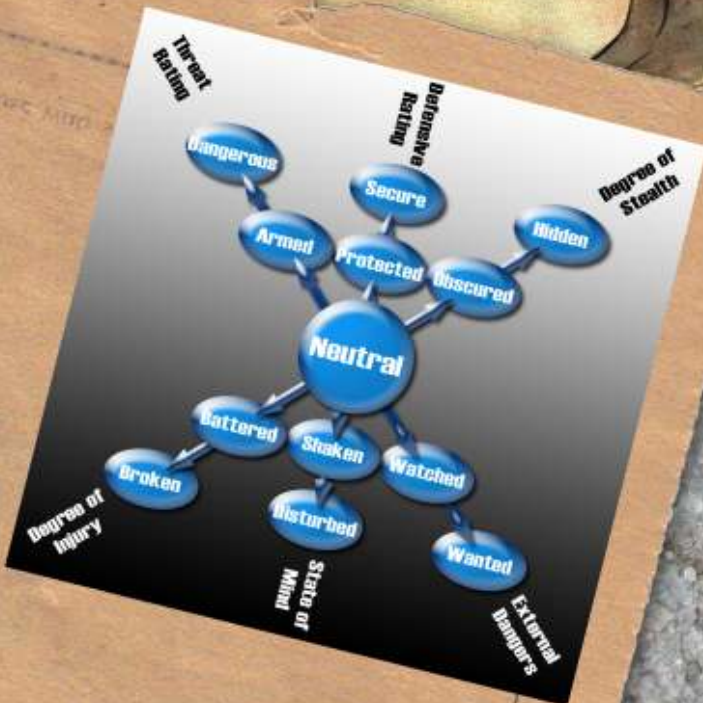
If a character could reach a triple bonus trait, no further benefits are gained, it's typically better to increase the duration in this circumstance. On the other hand, if a character could reach a triple penalty trait, they are removed from the scene and may not return to play for a time determined by the penalties duration.

Example: Keeton was severely beaten and but only had situational injuries after his encounter with Skullthumper. Since situational penalties disappear when a scene ends, Keeton may appear in play during the next scene, but he will suffer from the double injury trait of "broken".

Beyond the standard traits that described in this book, feel free to write up any traits that you think might be cool as benefits or penalties. If you are worried that a trait may be too obscure, or confusing, feel free to write a quick sentence of description on the trait's index card.

Lady "K"
Swindle: Face
Orbit: Fetishists
Juice: Honourable
Edge: Fame

Other Example Traits:

Positives:

Someone Owes You a Favour
One-Off Tech
Briefcase of Money
Blackmail Photos
Fake ID
Good Position
Diversion
Right Tools for the Job
Ego Boost
Tactical Advantage

Negatives:

Someone's Calling in a Favour
Police Presence
Out of Your Depth
Bad Position
Tension in the Air
Distracted
Damaged Gear
Loss of Self Confidence

Trait:

Protected

Description: Nanofibre vest

Situational | Short Term | Long Term | Permanent

Useful Idea

While a protagonist's core traits appear on their character sheet, any other traits must be written on the index cards (or scraps of paper) gathered at the start of the game. These trait cards serve as visual reminders to a lowlife; providing clear data about the bonuses and penalties currently applicable to a character.

Since traits may be "Situational", "Short Term", "Long Term" pr "Permanent", some groups might choose to have these durations written at the bottom of their trait cards. Using a paperclip, they can mark how long the trait remains in play.

Example: Later in the story, Mary Diamond has been shot and needs to get away from a parking lot in a hurry. She's always been a law abiding citizen and doesn't know how break into or hotwire a car, but she's got a set of keys that will hopefully help. No time for a phone call to people who do know this stuff.

"Pick a Risk and Roll the Dice".

Mary's lowlife declares that the result of a success will be a chance to get away in a car before she is apprehended. The Oracle declares that there is a risk she will be shot at by guards (making her wounds more severe).

Two of Mary's traits will be useful here, the "keys" she picked up earlier and the nanofibre vest that makes her "protected". One of the other lowlifes says that since Mary is already "battered" in the short term from being shot, it will be hard for her to run through the parking lot (he earns an advantage token for bringing this up). The Oracle notes that Mary has a situational "scared" trait and this will also put her under stress. The total positive traits cancel out the total negative traits and three dice are rolled.

The roll is 2,4,5; tough decision.

The main objective of the roll is to get away, so the 5 is placed in the degree of success. If the 4 is placed in the degree of sacrifice, Mary will take some damage from the gunfire (either pushing her to "Broken" or making her injuries long term; if the 2 is placed here, she could be taken out completely (until the next rest anyway), it all depends on what the Oracle decides. If the 4 is placed in the Degree of Fallout, there won't be any immediate new story twists; but if the two is placed here, then something sinister is bound to happen.

The 4 is placed into Sacrifice: the Oracle increases the duration of existing wounds rather than making them more severe. The 2 is placed into Fallout: the Oracle reclaims one of his secrets (he will later justify this by saying that the car had a tracking beacon on it...or something similar, if he remembers).

What if I really, really want to succeed?

In FUBAR, there are a few ways to increase chances of success; you can take extra risks, prepare the situation or you can take extra time.

Taking extra risks is easy, and this is been touched on briefly in the rules. Normally, a lowlife uses three die results to resolve the actions of their protagonist. If they have aptitude in the task they are performing, they may roll more dice then keep the best 3. Taking a risk means getting another die to roll, so there's a better chance of getting a good score for your highest roll. On the down side, if you take a risk you keep all 4 dice. Two of your results must be assigned to the "Degree of Sacrifice". So even though you might have a better "Degree of Success", the odds are that you'll suffer more for that benefit.

Example: Mary Diamond needs to get a message to a sniper who used to work for a Drug Cartel, his name is Carlos. She needs the message to be sent discreetly and quickly. Mary declares that her intention is to get the message across, the Oracle states that the basic sacrifice on this task is that she'll alert the authorities to her whereabouts. She chooses to add another risk to the roll, stating that the message is being delivered via courier and there is a chance that the message is delayed or the courier is caught or killed.

Being a "Fed" with "Government Training" doesn't really help here, but as someone who's "Connected" she can source a good courier (1 extra die). No other bonuses or penalties apply, so five dice are rolled (2,2,4,4,5). One of the 2s is dropped.

Degree of Success (5): It's most important that the message gets through, so this is assigned the high score.

Degree of Sacrifice (4 and 4): Two minor sacrifices. The conspiracy is on Mary's trail (Mary is now "watched"), and the courier was captured (this has left her "shaken"). But the message got through, so things could have been worse.

Degree of Fallout (2): The Oracle twists the story a bit; Instead of the Courier being captured, it turns out that he was working for the conspiracy all along.

Preparing the situation is a bit harder. This basically requires making a number of rolls and gradually building up a series of situational traits top improve things for the remainder of the scene.

Example: Mary finds herself in a flea-infested slum with a "Bladeslinger" named Skullthumper. He's known as being "Mean" and has years of "Combat Training". He looks out the window and sees a corporate SWAT team approaching the building.

He decides to set up, so the Oracle offers him a roll or two before the security arrives. Skullthumper's lowlife knows that every roll has a chance of bringing positives or negatives to the situation, but takes both rolls for his preparation. His traits of "Bladeslinger" and "Combat Training" should help out, so he's rolling 5 dice. The Oracle spends a secret to say that it's "dark", so preparations will be a bit harder. That makes 5 normal dice to roll (2,3,4,4,6) and 1 penalty die (5). The highest five are kept, and two dice must be allocated to degrees of sacrifice.

Degree of Success (5): Skullthumper gains the situational trait "Booby Trapped" due to his success.

Degree of Sacrfice (6,4): The 6 doesn't cause a sacrifice, but the 4 does apply a sacrifice. The Oracle states that Skullthumper has set things up in such a way that he must be "Careful" to avoid tripping his own traps.

Degree of Fallout (4): The security team alerts a nearby dog which starts barking.

On the second roll, nothing much has changed so the same modifiers apply. The roll is made (1,2,5,5,6) and (4).

Degree of Success (6): Skullthumper steps out of the elaborately trapped first room of the apartment, thus negating the need to be "Careful" (this trait is discarded).

Degree of Sacrifice (5,5): With high numbers allocated here, there are no further penalties.

Degree of Fallout (4): No real story twist, we knew it was coming anyway......the security team bashes down the door.

Skullthumper sits in the back room with Mary, his gun at the ready, waiting for the first triggered explosive device ("Booby Trapped").

Taking extra time is the hardest, but it allows some spectacular results. This requires a character making a series of rolls, specifically declaring them to be cumulative in anticipation for a "showdown". Unlike preparing the situation, which applies a positive trait for the remainder of the scene, cumulative rolls provide an automatic guaranteed success for a single roll of the dice (as long as the final roll is successful). Any degrees of sacrifice earned during the build-up will automatically apply to the final roll.

Example: Carlos sits in his eagle's nest, he is a "Shadow", his juice says he's "Methodical" and his "Neurochem Suite" is pumping him with adrenal stabilisers. Over the course of a few minutes he sets up his shot. He is already "Armed" and "Dangerous", but he needs to accumulate six degrees of success to pull off a guaranteed kill shot (No Comin' Back!). He chooses to take three cumulative rolls before the bullet is even fired. His first roll will ensure his weapon and ammunition are in pristine condition, at a risk of "mechanical issues". His second aim is to get a degree of success for a good "Field of Fire", at a risk of "being spotted". Finally he accounts for wind and coriolis effect the become a temporary "Dead Eye Shot", at a risk of "losing the moment".

On the first two rolls he needs to be "Methodical" and the "Neurochem Suite" keeps him calm, for a total of 5 dice, three of which are kept. 2 bonus traits of "Armed" and "Dangerous" allow him to roll 2 extra dice with each action and assign their results to Degrees of Success. He rolls (1,3,3,5,6) and (2,5); then keeps the best 5 (3,3,5,5,6).

Success (5,5,6): Three automatic successes when the showdown comes.

Sacrifice (3): Something in the back of his mind doesn't feel; right and Carlos will take a penalty for mechanical issues on the showdown.

Fallout (3): Change in wind direction...nothing too severe.

On the second roll, his "Neurochem Suite" isn't as useful, but being a "Shadow" helps. So the same dice apply. 5 standard dice (1,1,4,4,5), 3 of which are kept, and 2 bonus dice (2,4). Allocate the best 5 (2,4,4,4,5), three of them into degrees of success. Carlos' lowlife has a few spare advantage tokens, so this would be a good time to raise that lowest 2 up to a 3.

Success (4,4,5): One additional success (for a total of 4).

Sacrifice (4): Someone has "Spotted" something in the direction of Carlos.

Fallout (3): It will take a while for anyone to check out the area, but there will be investigations focused here later.

On the third roll, the "Methodical" and "Neurochem Suite" are useful again, so the roll works out just like the first one. He rolls (2,3,3,4,6) and (1,5); then keeps the best 5 (3,3,4,5,6), but spends the last of his advantage tokens to raise the 4 to a 5.

Success (3,5,6): Two additional successes (for a total of 6).
Sacrifice (5): He'll be able to fire without having "Lost the moment".
Fallout (3): Loud music is playing nearby, it might distract his concentration, but it will also muffle the shot. No modifier either way.

The build-up has been done, Carlos needs to successfully fire the gun, everything else will take care of itself.

He aims, 3 base dice to roll. Being a shadow doesn't help kill anyone, it just helps set things up and makes you harder to spot; same for being "Methodical". The "Neurochem Suite" is still steadying his nerves, so Carlos gets one extra die. Being "Armed" and "Dangerous" counts as two extra traits, but Carlos has been "Spotted" and still has doubts about "Mechanical Difficulties", so these cancel out. He is rolling 4 dice and keeping the best 3. One 5 or 6 will get him the instant kill, two will make a getaway more likely.

Carlos pulls the trigger; his lowlife rolls the dice...

How do I get my revenge?

The fuckers who screwed over the group are a nasty bunch of conspirators and backstabbers. They've been careful in their attempts to scam or the group, and they've covered their trail well.

To successfully achieve their revenge, the protagonists need to neutralise as many of the Rogues Gallery, and eliminate as many of the Oracle's Secrets as possible. The Oracle's job is to spend those Secrets to bring dangers into the storyline, hopefully destroying the protagonists before they've had the chance to enact their vengeance.

Attacking the Secrets Directly

As long as there is an unresolved issue, or a clue that hasn't been pursued, a lowlife can declare that they are following a lead.

When this happens, the Oracle can reveal the next character in the Rogues Gallery, or they may simply ask the protagonist to "Pick a risk and roll the dice".

If a Rogue is revealed, an interaction will probably play out. If the rogue is already revealed as an enemy to someone present in the scene, a fight might break out (or an argument or car chase, or something similarly dramatic). Otherwise, the protagonist might choose to roll the dice to gain the Rogue as a temporary ally (which will probably cause complications in the story later on). Either way, a few rolls will probably need to be made to either befriend the Rogue, or eliminate them completely. Rogues need to "pick a risk and roll the dice" to affect the protagonists in just the same way that protagonists need to "pick a risk and roll the dice" to affect a rogue.

If the situation is more abstract (such as following clues, hacking a network, acting stealthily…etc), the lowlife may choose to assign one of their high rolling dice (a 5 or 6) to the "Degree of Fallout", this will allow them to move one of the Oracle's "Available Secrets" to the "Expended" pool. The Oracle will be unable to use this secret, but could replenish it during the next rest taken by the protagonists. If the player is lucky, they might get a good degree of success while doing this, gaining a beneficial trait in the process.

Unexpected Obstacles

Any time the oracle feels that the game needs some pace, they may expose a single secret to introduce an obstacle into the story. An obstacle forces a player to make a roll before they are able to progress in the story, but in this case, the Oracle picks a risk suitable to the obstacle. Obstacles could be enemies, traps, or simply changes in circumstance. Anything that needs to be immediately addressed and could cause issues for one or more characters counts as an obstacle. By exposing an additional secret the obstacle gains a bonus trait, or it may affect an additional protagonist. Perhaps an enemy is now "Armed", or maybe they are "Protected" by a bodyguard; perhaps a trap is "Hidden" and needs to be detected before it can be avoided. The obstacles bonus trait counts as an extra die automatically allocated to the target protagonist's degree of sacrifice.

Obstacles never roll dice; protagonists roll dice to avoid the potential penalties inflicted by them. A single degree of success by a protagonist eliminates a bonus trait from an obstacle, or eliminates the obstacle completely.

Twists

Any time a player wants to pursue their own goal, the GM may expose a secret to add an extra die to their hand, and a potential degree of sacrifice. The GM must describe the complication to the situation and what negative trait might arise as a result of this.

Support

If a Rogue is present in a scene, the Oracle may expose a secret to give them the support of a conspiracy. This instantly gives the Rogue a bonus trait to use in any conflict. Once this is done, make a note of the Rogue's affiliation to the conspiracy on their sheet. If the rogue is encountered again later, they are automatically considered linked to this conspiracy.

If there is only one conspiracy left, it is automatically linked to the "major villain". If the "major villain" appears before all of the conspiracies have been revealed, they automatically affiliate to the next conspiracy on the pile.

Hoerst Du den Krach
der schlagenden Herzen?
Siehst Du die Geier
ueber dem Brand?
Das dach steht in
Flammen
solange schon
Siehst Du Hyäenen
auf der Strasse?
Geliebte

Do you hear the noise
of the beating hearts?
Do you see the vultures
over the fire?
The roof has been
in flames
for so long already
Do you see the hyenas
in the street?
Beloved

VANADIUM I CHING, Einstuerzender Neubauten

endrites

How do things move forward?

FUBAR is a game about conflict and vengeance.

It's about surviving long enough to gather the information to clear your name, and taking down the scum who framed you. The lowlifes around the table should be constantly struggling to gain bonus traits and eliminate their negative traits to get in the best possible position for when the major villain appears.

The progress of the game can be measured in two ways. Firstly by the number of secrets the oracle still possesses, and secondly by the time limit predetermined at the start of the game.

While the protagonists are busy making sure that they haven't become too impaired by their penalties, they need to also make sure they are wearing away the Oracle's secrets. Once the climax is reached, things will prove harder for them if the Oracle has an excess of secrets at their disposal...and if there are any secrets left at the end of the session, then complications might carry over to a further story (or the next episode in a series).

As time moves forward, the flow of the story is divided up into scenes and acts. Neither of these is a specific duration, they are simply used as pacing devices.

Once the immediate events of a situation have been resolved and no-one wants to continue the conflict, a scene ends.

Once the protagonists have decided that things are getting the better of them and it's time to take a rest, an act ends.

As these time periods elapse, traits start to fade away.

Situational Traits – These last for the current scene only, they may be removed earlier through a successful action (either by the player possessing them or someone else), or may be upgraded to Short Term traits in a similar manner.

Short Term Traits – These last until the next rest (the end of the act), they may be reduced to situational traits through a successful action or may be upgraded to long term traits in a similar manner.

Long Term Traits – These last until the end of the session, they may be reduced to short term traits through a successful action or may be upgraded to permanent traits in a similar manner. Long term traits may be temporarily negated (until the end of the scene) by a successful action.

Permanent Traits – These are self explanatory. Once a trait is permanent it may be temporarily negated (until the end of the scene) by a successful action.

Lila the Orchid
Swindle: Cleaner
Orbit: Chrome-Suits
Juice: Knowledgeable
Edge: Psychic Powers

Skullthumper
Swindle: Bladeslinger
Orbit: Underworlders
Juice: Mean
Edge: Combat Training

What happens if things get too tough?

When things are getting a bit too much, the lowlifes can always pull their protagonists out of a situation. If the protagonists are on the offensive in a scene and they don't want to push further forward, the end of scene may be called. If they are on the defensive and they have made a successful getaway, the scene may also be called.

Sometimes a scene will be called simply because things have reached a stalemate and the Oracle decides to move the story onward. Once a scene is over, any situational traits possessed by the characters are removed from play (regardless of whether they are benefits or penalties).

If things have gotten too bad, a rest may be called. In the story, a rest period might be a night of sleep behind some rubble in a derelict warehouse; it might just be a chance to get some fast food at the local grease bar.

Once a rest is called, any short term traits are removed from play (again regardless of whether they are benefits or penalties). If a lowlife has any Advantage Tokens, they may use these during a rest period to change some of their traits. Two Advantage tokens may be used to reduce a long term trait to a short term trait, or buy off a short term trait altogether. Four points may be used to turn a long term trait into a permanent trait. Each trait may only be modified in this manner once per rest period.

Of course, while the protagonists get the chance to rest up, the menaces within the story also get the chance to regather their resources. For every secret exposed by the oracle, a die is rolled. On a positive result (5 or 6), the secret is returned to the Oracle's pool. On a "Partial" result (3 or 4), it remains exposed. On a "Fail" (1 or 2), it is removed from play completely.

What else can I do?

Throughout FUBAR, protagonists have a number of objectives to achieve that will make their lives easier.

Personal Objectives

Every protagonist has a specific goal, at the end of any scene where they manage to take steps toward the completion of that goal, they gain an Advantage Token.

In addition to the goal written on their sheet, every protagonist has a specific antagonist in the Rogue's Gallery. If a rogue has appeared in a scene when their named enemy isn't present, they will often be nice and friendly, showing little antagonism and moving out of danger if it should appear. If the named protagonist is present, all bets are off. The rogue will attempt to neutralise the protagonist once and for all. Every time a protagonist applies a negative trait to their antagonist, they gain an Advantage Token. If they completely remove their antagonist from the game, they may claim four immediate advantage tokens.

Team Objectives

These may be achieved when the lowlifes have eliminated a portion of the Oracle's secrets. A good rule of thumb says that a team objective should be revealed once a quarter of the Oracle's secrets have been exposed or successfully eliminated from the game (or every quarter of game play session time). Obtaining a minor objective requires a successful action once it has been revealed, and the oracle is encouraged to spend a few secrets to increase the difficulty in attaining it. Such objectives count as a single long term positive trait (of a specific type) for the entire team or eliminate a single negative trait (of a specific type) for the entire team.

Keeton
Swindle: Repo-man
Orbit: Chrome-Suits
Juice: Crafty
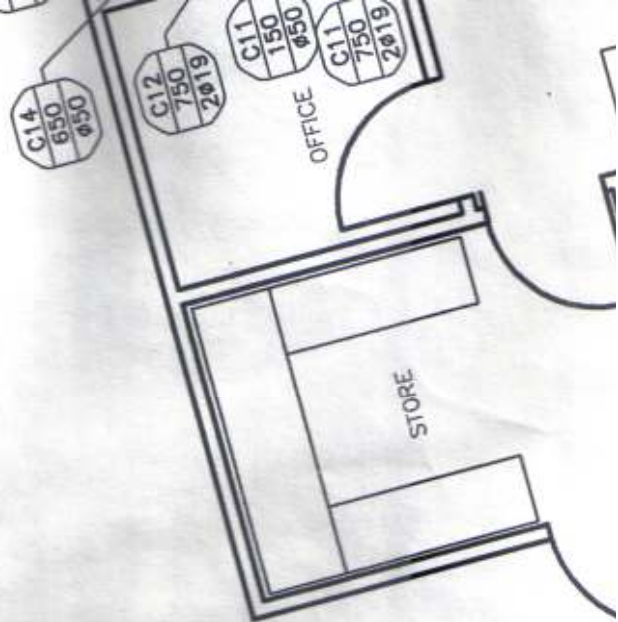**Edge:** Insider Knowledge

Major Objectives

These are typically the turning points for an entire story. A major objective should only be revealed once at least two minor objectives have been obtained and at least three quarters of the secrets have been exposed or eliminated (or in the final quarter of the game). Any remaining secrets may be exposed by the Oracle to make things more difficult in obtaining the major objective, may be held in reserve for the major villain to make a getaway or may be used to reveal an even more sinister plot behind the scenes. The major objective may be the elimination of the major villain, or the major villain may be defending the major objective.

How does the Story End?

If the oracle has timed out the usage of their secrets, they should have somewhere between a quarter and a third of their starting total when the protagonists confront the Major Objective for the session. If they are specifically intending to follow the story with a sequel, they may choose to keep more secrets in reserve, to ensure things carry over to the next story. If they are specifically choosing to end the story after this climax, they may have less available secrets in their possession.

The Oracle is free to use any of their available secrets when a Major Objective is faced. Remember, in a one-off story the Major Objective is the focal point of the story, dealing with it is achieving the revenge sought by the protagonists (in an episodic story, the major objective is a significant step on the path to vengeance or redemption). The protagonists should have achieved a decent number of beneficial traits by the time they are ready to confront it. If they aren't ready for it, then the bad guys will probably win this round. It's as simple as that.

Once an attempt has been made on the Major objective, the game begins to wind down. This is true whether the major objective has been neutralised, obtained, or if it is still an ongoing threat. Even if the bad guys have won, the players can reclaim some of their wounded pride by exposing a few more secrets as they regroup.

Protagonist	Beneficial Traits	Penalty Traits
Mary	Informed, Protected, Fake ID	Battered
Skullthumper	Armed, Dangerous, Protected, Medipack, Nanotech Virus	Watched
Carlos	Protected, Secure, Briefcase of Money, Alert	Nervous

After the major objective has been confronted in a scene, the lowlifes have a final chance to expose or eliminate the remainder of the Oracle's secrets with a single action per protagonist. In this final part of the story. Degree of Fallout works as normal (stripping away one of the Oracles secrets with an allocated 5-6), but Degree of Success may also be used to strip away secrets with a successful allocation (5-6). In a one-shot (and if time permits), the Oracle may allow a reroll or follow-up action if the Degree of Success is allocated a 3-4.

Secrets that haven't been exposed by this time become issues that haunt a group in future sessions, perhaps resurrecting old enemies or calling forth allies of those they have slain on their path to revenge, maybe causing new issues that will need to be resolved by the protagonists.

| Remaining Secrets	Effect
None	Everything is exactly as it seems. If the protagonists eliminated their major villain, then they have been killed for good. The protagonists may live out the rest of their lives in relative safety until a new conspiracy decides to take an interest in them.
Less than the number of players	There are still niggling worries at the back of the protagonists' minds. Everything seems to be in order, but some things just aren't quite right. Either a BOHICA is on its way, or the current events aren't quite over.
Up to twice the number of players	There are some obvious loose ends that become apparent to the protagonists. Perhaps they are still being pursued by the authorities, or maybe they still have family/friends held hostage. Things may be relatively peaceful for a while, but the danger is just going to get worse.
More than twice the number of players	Even in their path of revenge, the protagonists were screwed. Possibly someone they met along the way was actually using them for a darker agenda, maybe they weren't quick enough and a hostage related to one of the protagonists has been killed...there isn't even enough time to have a breath of air before the danger starts flying thick and fast.

How can the Oracle make sure things work?

In FUBAR, the Oracle's role is important.

The Oracle guides the story as the protagonists seek their revenge, and they need to ensure that the pacing of the story is right. If things start going to slowly, the protagonists won't necessarily feel the fear and danger in the world. If things move too quickly, they'll lose track of what is happening and might lose interest in the game.

The Oracle needs to remember that there are a few players in the group and that each of the players should get the chance to share the limelight. The game mechanisms basically mean that whoever is willing to take the most risks to enact their revenge has the best chance of gaining the benefits they'll need at the end of the game, but don't let one of the players fall too far behind. Expose your secrets on the players who are being overly controlling; enemies will often target whoever looks like the biggest threat, either neutralizing them or weakening them.

Give players the opportunity to call one on each others penalties. After all, the odds are stacked against them, and they'll be needing every advantage possible if they want to achieve their revenge.

Keep the reward cycle flowing. Protagonists step up to confront their betrayers, and every time they do this there is a risk to their health, sanity, livelihood or something else they hold dear. Over time they will suffer more and more penalties, but you need to make sure these are slightly outweighed by the advantages. If their die rolls are going too well, expose more secrets on them (after all, you'll get a decent chunk of your secrets back when they rest); conversely, if their rolls are going poorly, keep more of your secrets in reserve.
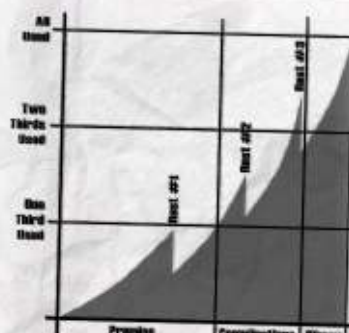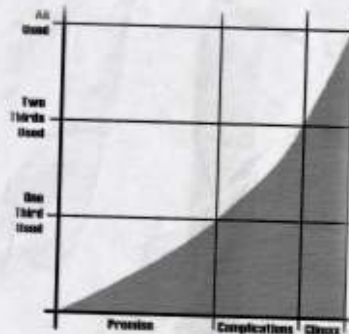
Pace out your expenditure of secrets. Start slower, but build up the pace as the story prgressses. Think like the first chart, gradually ramping up the secrets, but remember that every rest taken by the lowlives will let you start to spend secrets even faster.

If your players are having trouble coming up with ideas for locations or objectives, offer some restrictions on the setting.
  Maybe set the game in your home town, but ten years in the future.
  Offer the idea that everything in the world is exactly as we know it except that aliens have revealed their presence
  Maybe magic has been reborn.
  Some kind of apocalypse has just wiped out a vast chunk of the population.

The game is designed so that everyone has some input. The set up process specifically asks for all the players to make some input regarding the types of characters that will be portrayed, the types of places that will be visited and the objectives that will prove important over the course of the unfolding story. If you ever become stumped for an idea, reveal a new rogue, send the protagonists to a new location, have a contact ask them to track down a new item. Flip over the next index card in the pile and there's a new avenue for exploration. If the next item doesn't make sense, that's the Dadaism in the game. It doesn't need to make sense, but someone thought it was a good enough idea to run with, so go with the flow.

Be dramatic in your descriptions; alleys aren't just dark, they're sinister and littered with the waste of a fast-food generation. People shouldn't just bleed when shot, their limbs should explode, or they should scream profanities at the protagonists as they launch a counter-attack with adrenaline coursing through their veins. Artificial intelligences always talk in foreign accents and have motives far beyond the comprehension of flesh and blood meat-sacks. Let the lowlifes describe their actions dramatically as well, a cyber-assisted martial arts kick can easily punch a hole in drywall to strike an enemy, psychic powers should be mysterious and gadgets made from assorted random parts should work regardless of modern day technology or currently understood physics.

Be willing to play with the way stories are revealed. The lowlifes may not start with an attachment to their protagonists, but allow them to establish a connection in the early stages of the session. Offer the chance for a one off flashback scene when a protagonist meets the rogue connected to them; let them roll the dice to pick up a useful memory (a permanent positive trait with a positive degree of success), at a risk of gaining a (a permanent negative trait with a failed degree of sacrifice). Perhaps you could allow each protagonist access to a montage scene in the lead-up to the climax as they show their final preparations before the showdown.

Finally, remember that the game should run to a time limit. There should be an impending sense of doom as the minutes wind toward the predetermined finish time. If you can't think of a good way to tie up all the loose ends, feel free to end on a cliffhanger, or leave questions unresolved. Most good Cyberpunk stories leave their readers thinking about possibilities long after they've closed the book, and plenty of Cyberpunk movies leave questions to ponder as the credits start to roll (case in point Blade Runner). Also remember that the more secrets you still have available at the end of the session, the less answers you need to provide for your players.

Where can I look for inspiration?

Here are a few ideas of movies and television series, a quick description gives some ideas for how this inspiration could be used in a game of FUBAR. These are just a few quick examples; a savvy lowlife could probably find inspiration in dozens of other movies, books, TV shows, computer games or other media outlets.

You can't go past the Cyberpunk classics.

Blade Runner (Movie; 1982) – A group of replicants on a world that doesn't want them, hunted by the law and knowing they have only a short time to live.

Max Headroom (TV; 1985) – An investigative reporter starts to learn too much about a corporate conspiracy and is almost killed; he creates a new public persona to expose the truth, while he unveils the secrets in the corporate shadows.

The Running Man (Movie; 1987) – A man framed for a crime he didn't commit, then forced to fight through a reality gameshow to achieve redemption.

Total Recall (Movie; 1990) – A man whose memories man or may not be real, caught up in a conspiracy that will shape the future of a world.

Escape from New York (Movie; 1981) – Manhattan Island has become a maximum security prison, one man has been sent onto the island to find the US President who has become stranded amidst the nation's worst criminals.

The Matrix (Movie; 1999) – A global conspiracy existing beyond the reality seen by the masses; a group of rebels seeking to bring down the conspiracy from within its virtual reality programming; a single mysterious hero who needs to overcome his personal issues before he can save the world.

Some more recent examples

Death Race (Movie; 2008) / Gamer (Movie; 2009) – See "The Running Man"

Minority Report (Movie; 2002) – The justice department sees the future and locks away criminals before they have the chance to commit crimes. A man is threatened to be locked away for a crime he may not commit, and must prove his innocence of a crime that may not happen.

Dollhouse (TV Series; 2008 – 2009) – People who willingly sacrifice years of their lives to become programmed playthings for the rich and powerful, but what happens when they start to retain memories of their former lives and programming.

Or check for some ideas just outside the edge of the cyberpunk genre, but with a focus on betrayal, intrigue and revenge...

The Crow (Comics; 1989 – Current / Movie; 1994) – A man killed in a dark dystopia is given one final chance to bring vengeance to the criminals who destroyed his family.

Kill Bill (Movie; Part 1 – 2003, Part 2 – 2004) – One woman's path of blood-spatter as she seeks revenge on the man who nearly killed her.

Mission Impossible (Movie; 1996) – A team of spies working outside typical government jurisdiction find themselves continually betrayed on all sides and making desperate sacrifices as they struggling to work out the truth.

Burn Notice (TV Series; 2007 – Current) – An ostracised spy, a weapons specialist and a retired intelligence specialist deal with local cases to make ends meet while working to uncover the truth of the conspiracy enveloping their lives.

Glossary

BOHICA - (B)end (O)ver, (H)ere (I)t (C)omes (A)gain; the inevitable feeling that something else is about to go wrong, often linked to déjà vu.

Character – A persona within the fictional world of FUBAR, this may be a protagonist, an antagonist or any other individual who might be involved in the story.

Conspiracy – The shadowy forces at work in the world. Some may be helpful, but more often they will cause problems.

Edge – A special ability possessed by a character, something that makes them stand out from the drone masses.

Degree of Fallout – The amount people realise what is happening, and what is causing things to happen. A low score here often alerts the wrong people to the events at hand; while a high score means spectacular effects with no one seeing the manipulators behind these events.

Degree of Sacrifice – The amount a character must give up when an action takes place. A low score here means a larger sacrifice; while a high score might mean no sacrifice at all.

Degree of Success – The amount of benefit a character gains from an action. A low score here often means no benefit from the events; while a high score means bigger benefits.

FUBAR – (F)ucked (U)p (B)eyond (A)ll (R)ecognition; the typical state of play at the state of a FUBAR story.

Juice – A character's reputation in the world; what they are known for.

Lowlife – Anyone who chooses to play the game FUBAR.

Obstacle – Something preventing the protagonists from reaching their goal of revenge or redemption.

Objective – An object or piece of information that provides a tangible step towards revenge or redemption.

Oracle – The lowlife who takes control of the story in a game of FUBAR, they don't control a protagonist but instead portray the rest of the world and the various forces trying to keep the protagonists from reaching their goals.

Orbit – The group of people a character normally associates with.

Protagonist – A character betrayed by those around them, seeking revenge or redemption no matter what the cost.

Rest – A period of recovery between periods of high action and danger. All characters improve after a rest, and the oracle typically recovers some of their secrets.

Rogue – A character existing apart from the protagonists in a FUBAR story. Some may be direct antagonists, others may become eventual allies.

Secret – One of the many forces stacked against the protagonists.

Swindle – A characters line of work, source of income, or useful skill set.

Token – A karmic benefit gained when a lowlife uses a negative trait on someone else's protagonist. A token may be used to modify die rolls, or improve during a rest.

Trait – A bonus or penalty impacting a character's ability to operate in different circumstances. A lowlife needs to be responsible for using positive traits that benefit their protagonist, while they are assisted by the oracle in bringing negative traits to bear on the other protagonists.

Twist – A slight change of circumstances that makes things harder for a protagonist when pursuing private goals. Twists are ofen used to link these private goals back into the group's story.

Venue – A location that will have some degree of significance as a FUBAR story unfolds.

Name:

Player:

Swindle:

Orbit:

Juice:

Edge:

Goal:

Notes:

Sample FUBAR Character Sheet

This version, a number of other versions and a variety of play aids and quick reference sheets downloadable from

www.vulpinoid.com/fubar

YOU'VE BEEN SCREWED...

AT LEAST ONE PERSON WANTS YOU DEAD...

THE ONLY PEOPLE YOU ALMOST TRUST
ARE PEOPLE WHO DON'T NECESSARILY TRUST YOU...

BUT YOU'VE GOT SKILLS AND TALENTS THAT MIGHT JUST
GET YOU THROUGH...

...MIGHT JUST LET YOU GET SOME REVENGE...

...AND MIGHT LET YOU ACHIEVE YOUR DESTINY.