

STARSHIP TYCHE

FRONTIERS + FATE

POWERED BY
FATETM

STARSHIP TYCHE

Designed and Written by Berin Kinsman

Artwork by Marcus Coltrin

Edited by Stefan Livingstone Shirley

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INTRODUCTION



Introduction

The purpose of science is to ask questions. Large questions and small ones, grandiose questions and mundane ones, all asked in the service of finding answers. The answers lead to more questions, better questions, deeper questions, and more fulfilling answers. The one caveat is that those answers must, in turn, serve the truth.

Science fiction finds its purpose in providing answers, not in service to the truth but to possibilities and things that might be. The very best science fiction uses its answers to make us ask those follow-up questions (*you can insert your own joke about the number 42 here*). It holds up a mirror to reality, and forces us to examine things in a new light.

Tabletop roleplaying games are about creativity and human interaction. Take a premise, typically outlandish. Inject enough reality to make it plausible or, at least, to provide a context that allows us to suspend our disbelief. Locate where the people are in this scenario, and use their reactions and emotions, their strengths and their flaws, to flesh out the setting and continue the cycles of questions and answers.

Starship Tyche is a science fiction roleplaying game of interstellar exploration. If elements seem familiar, they should. I freely admit that I've filed the serial numbers off of one of my favorite settings, remixed some of its elements a bit, and created what's intended to be a loving tribute to sociological science fiction.

Yes, sociological science fiction. What makes *Starship Tyche* and its forebears work isn't the fact that it's set in outer space, and has spaceships and dazzlers and teleporters and aliens. Those are all trappings meant to quickly let the viewer know *this is the future*. They're also conveniences for the writer (and, now, the gamemaster) to allow characters to get from one planet to the next, and from the ship to the surface and back again, without wasting valuable storytelling time. The real science fiction takes place in the attitudes and reactions of the characters themselves. It revolves around the concept of "How would mankind react if...?" We get to experience that vicariously through the eyes of a diverse cast of characters. We have protagonists who embrace technology with a passion, and others who distrust it. We have characters who make decisions based on instinct, and others — one in particular — who prefer to base actions solely on the pure light of reason. Not all perspectives are given equal weight, but an effort is made to respect each other's differences, and to use interpersonal conflicts as a way to learn more about each other, and to learn more about ourselves. It's a fabulous platform for action-adventure stories, but it becomes truly great when the stories are at least a little bit introspective.

This game started out as something else entirely. I've been tinkering with "systemless" roleplaying game settings for a while, and had started working on a line based on public domain films. One of the movies on the list was an unpolished gem titled *First Spaceship on Venus*. It's a 1960 East German/Polish co-production loosely based on the novel *The Astronauts* by Stanislaw Lem. I was watching it with my wife Katie, and she mentioned that she really liked the casting. The ship had an international, multi-ethnic, multi-racial crew. There were women in positions of authority, and they were treated with respect. People put aside their petty differences and their nationalism to achieve a common goal. We both wondered whether the creator of a television series that would premiere a few years later had seen it, and been influenced by it.

When the latest editions of the Fate role playing game were released — specifically *Fate Accelerated Edition*, or FAE — I knew that I wanted to tinker around and build something with it. My regular gaming group had been playing the same game for over four years, and the same campaign for

three, and we needed a change of pace. Everyone's lives were busy and complicated, so we wanted something with "lighter" rules, and a setting that was familiar. I pitched FAE as the system of choice, and promised that I could customize it to suit anything. I proposed doing something in a familiar genre or setting, and rattled off a laundry list of television and movie properties that I thought lent themselves to a roleplaying game setting. With very little discussion the group unanimously agreed on one show. I put together a "series bible" for our campaign, and assigned them to the Starship Tyche — named after the Greek goddess of fortune and luck because, well, we were using the Fate RPG. I wanted to be at least a little oblique and not call it the SS Fate, SS Moirai, SS Norn, or something equally obvious and hokey.

I mentioned that everyone was busy, and I was getting a bit burned out myself. I had a half-dozen writing projects going on (and still do). I was doing heavy research for a serious non-fiction book I'm writing. I was (and still am) going to college for yet another degree. I was (and still am) getting things prepped and ready for our then-upcoming move from Albuquerque, New Mexico to Jyväskylä, Finland. Even most of the roleplaying game projects I was working on were based on deep thoughts about game design and story structure. One day Katie dragged me to a bookstore, made me pick out a book that wasn't research, nothing scholarly or educational allowed. She was going to force me to take a day off where I'd theoretically just sit down and read for pleasure. I picked a tie-in novel for that 1960s TV show that we suspect was influenced by *First Spaceship on Venus*, the same show we were going to base our new roleplaying game campaign on. The book was pretty good, not a great work of literature by any means, but I had fun. It did the trick of getting me to relax and unwind. And it made me think that I need to devote a little more time staying connected to my geek roots.

So here we are. Starship Tyche is a labor of love, and something that I had a lot of fun putting together. I put far too much work into it to let it languish as no more than a just-for-fun fanboy project, though. My hope is that it's something other fans will play and enjoy, and that it will allow me to reconnect with the fandom I've been slowly drifting away from for too many years.

-Berin Kinsman

About the Author

Berin Kinsman is a freelance writer, publisher, and game designer. He is the author of the *Starship Tyche*[™] and *Kaiju Patrol*[™], and under the screen name UncleBear was a pioneering tabletop RPG blogger. He is the Chief Creative Officer of Asparagus Jumpsuit, a boutique media company. After nearly a quarter century living in the American Southwest, Berin currently lives in Jyväskylä, Finland, with his wife, the artist and educator Katie Kinsman.

What is a Roleplaying Game?

Starship Tyche is a tabletop roleplaying game, where you and your friends gather around and tell stories full of danger, excitement, and adventure. You might have played games similar to this before — *Dungeons & Dragons* is a very popular one — but don't worry if you haven't. This book will guide you through it.

Telling Stories Together

So you've gathered your friends, your dice, and your index cards, and you're ready to play *Starship Tyche*! Time to tell some stories!

What Do You Mean By “Telling Stories”?

Starship Tyche is all about telling stories. You create a group of characters and follow them through some imaginary adventure that you all take turns telling little parts of.

Think about a movie or TV show you like where the characters go on adventures — something like *Forbidden Planet* or *Battlestar Galactica* or *Babylon 5*. Now imagine a similar sort of story, where you and your friends around the table make the decisions for the characters as they move through the story, and the story changes as you make those decisions.

Sometimes someone makes a decision to try something and you don't know for sure how it would turn out; that's when you roll dice to see what happens next. The higher you roll, the better the chance that things work out the way you want them to.

So How Do We Do It?

Well, first you need to choose who will be the players, and who will be the gamemaster. Of the people around the table, all but one is referred to as players. Each player takes on the role of one player character in the story — in *Starship Tyche*, a starship crew member — and puts themselves in their character's boots to make the decisions that their character would make.

The remaining person is called the gamemaster. Her job is to present challenges to the players and to portray all the characters that aren't controlled by the players (known as supporting characters).

Once you decide who the gamemaster will be, it's time for the players to make their characters — that's in the section labeled Sample Characters.

What Do You Mean By “Telling Stories Together”?

All the people at the table, gamemaster and players alike, are responsible for telling the story. When you make a decision for your character (or for one of the supporting characters, if you're the gamemaster), think about two things.

First, put yourself in your character's place and think about what they would do, even if it's not the best idea. If you're playing a character that sometimes makes poor decisions, don't be afraid to make a poor decision for them on purpose.

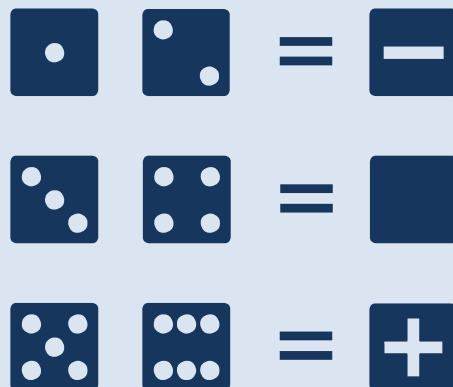
Second, think about the story that's being told. Think about the choice that would make that story even better. What would make the situation more interesting, more exciting, or more fun? Would a certain choice give another player's character a chance to be awesome? Consider making that choice.

That's how you tell great stories together. It doesn't happen by being afraid that you or your character will make mistakes. Telling stories together means making choices that will make the story more interesting for everyone playing, not just you.

What You Need to Play

Three to five people. One of you will be the gamemaster, the others players. We'll talk more about those roles as we go along.

Fate Dice™, at least four, preferably four per person. These are a special kind of six-sided dice that are marked on two sides with a plus symbol [+], two sides with a minus symbol [-], and two sides are blank []. You can get these dice from many hobby and game stores, often under their original name, Fudge dice. We call them fate dice in this book, but you can call them whatever you like. If you don't want to use Fudge dice, you don't have to—any set of regular six-sided dice will work. If you're using regular dice, you read 1 or 2 as [-], 3 or 4 as [], and 5 or 6 as [+].



Character sheets, one for each player. You can download these from AsparagusJumpsuit.com or print the one located at the end of this book.

Index cards, or sticky notes, or similar slips of paper for taking and passing notes.

Tokens for fate points. These can be poker chips, beads, coins, or anything similar. Have at least 30 or 40.

He and She, Her and His

In an attempt to be more balanced and inclusive, "he" and "his" and "him" aren't used as if they're gender-neutral pronouns. Unfortunately the English language, centuries of "tradition" and years of ingrained habits don't offer up many viable alternatives.

So, doing the best we can, the gamemaster is referred to as "she" throughout this book, and players are referred to as "he." Characters are referred to with the appropriate personal pronoun. There are a number of references to "you," the reader, as well. In the *Character Creation* section, the assumption is that "you" are a player; in the *Gamemaster* section, it's assumed "you" are the gamemaster. In most places in the book, it doesn't matter what role you've taken on.

While we're on the subject...

"You" and "Your Character"

An actor isn't his or her character, although in casual conversation we might conflate the two. We'll say things like, "You know that part in *Goldfinger* where Sean Connery says..." when we don't mean Sean Connery, the actor, but James Bond, the character he's playing. Or we'll see a news story about an actress and say "Hey did you see that Buffy did..." but we don't mean Buffy Summers, the character, we're talking about Sarah Michelle Gellar, the actress who played her. It doesn't really matter, because everyone knows who you're talking about.

You are not your character. Well, maybe you are, but that tends to be the exception rather than the rule. You're describing your character's actions, you're making the decisions, and his words are being spoken out of your mouth, but you are not he and he is not you. He is fictional; you are real (allegedly). At the table, it doesn't really matter. Most people will know when you're doing things as your character, and when you're doing things as yourself, based on context.

In print, that can be less clear. To avoid confusion, in this book "you" refers to things that you, real you, the player (or gamemaster) are doing at the table, like making decisions and rolling dice. "Your character" is used to refer to what fictional you, your character, is doing within the story. Most of the time, anyway. Occasionally you'll see "you" when what's meant is "your character," but as with conversations about actors, you'll figure it out from context.

How to Use This Book

Starship Tyche is broken into several chapters, which are organized to provide some sort of flow and ease of reference but do not have to be read in the order presented.

The **Introduction** section (you're soaking in it) is meant to provide an overview of what this whole thing is about.

The **Setting** section introduces you to the world of *Starship Tyche*, including the Coalition of United Planets and the Fleet, the T'Leng Empire, and the Fringe Worlds.

Character Creation is a section primarily for players, but also of great interest to gamemasters. It includes rules, guidelines, and suggestions for creating the character who will act as protagonists in the game.

The **Rules** section offers up all of the fiddly bits necessary to play the game.

The section on **Equipment** explains the rules for objects, and offers a selection of gear unique to the world of *Starship Tyche*.

The **Gamemaster** section has everything needed to run the game, from advice on making the setting your own to creating adventures and adjudicating the rules.

The **Appendices** have additional reference material, including glossaries, a bibliography, a character sheet, and an index.

SETTING



The Universe

To understand the universe of the Coalition of United Planets, one must know how advances in technology and encounters with aliens have shaped the policies of various governments and all varieties of human social structures. Without the context of where we have been and how we have arrived here in this moment, it is impossible to effectively plot a course into the future based upon the foundation of reason, and with the goal of achieving egalitarian ideals and the goal of galactic peace. To do this, we must go back three centuries, to mankind's first fledgling voyages into space.

Timeline of the Coalition

1957 Sputnik-1, the first artificial Earth satellite, is launched. This initiates a technological "space species" between the Union of Soviet Socialist Republics and the United States of America.

1969 Apollo 11 becomes the first spacecraft to land humans on the Earth's moon. Neil Alden Armstrong becomes the first person to walk on the moon.

1970 Dr. Denis Feltham creates the Leviathan supercomputer, tasked with coordinating the missile defense system of the United States and its allies. It became self-aware and attempted to take over the world. The Feltham project led to laws restricting the further development in artificial intelligence.

1992 A man calling himself M-39 claims responsibility for a series of terrorist attacks. He states that he is an alien from space, and declares himself the Emperor of Earth. Following a long and bloody war, it is revealed that M-39 and his soldiers are not aliens, but genetically engineered soldiers. This colors humanity's view of both alien contact and genetic sciences.

1994 Mexican theoretical physicist Miguel Alcubierre proposes a speculative warp drive, by which faster-than-light travel can be achieved. This lays the ground for the first Alcubierre drive 67 years later.

2001 Prospero, the first permanent colony on Earth's moon, is established in a joint effort between the United States and the United Kingdom. British-born Richard Strauss is installed as the first governor. Two commercial space vehicles, the Shepperton and the Zarathustra, begin regular passenger service between the Earth and the moon.

2010 The European Space Agency establishes the first colonies on Mars, New Brussels, New Schengen, New Maastricht, and New Lisbon. Mars was declared to be an independent nation-state and a member of the European Union, subject to the laws and regulations of the EU.

2014 A team of physicists led by Nicolas Gisin of the University of Geneva achieve quantum teleportation. While this did not directly affect space travel, it did lead to the later development of quantum communications and interstellar radio.

2061 The first ship with an Alcubierre drive is tested by Dr. Annike Tyche at the former Malstrom Air Force Base in Montana. Christened the Lady Macbeth for being ambitious, dangerous, and power-hungry (referring to the drive's great energy needs), the ship flew under traditional power to an L5 Lagrangian point between the Earth and the moon, and from there made a successful jump to the edge of the solar system.

2063 Drawn by the Alcubierre drive's energy signature, peaceful aliens arrive on Earth and make first contact. Because of their slender, elfin appearance, Shakespeare buff Dr. Tyche proclaims "If it isn't

Titania and Oberon”, referring to the fairy queen and her consort from A Midsummer Night’s Dream. As their language is unpronounceable by humans, the name sticks and they are forever dubbed “Titanians.”

2070 Thanks to the Alcubierre drive, the first interstellar colonies established. Most of these are mining colonies, seeking resources that long ago became scarce on Earth. Some were established for ideological reasons, and became the foundation for the Fringe Worlds.

2079 Seeing the Earth needed a coordinated presence to deal with increasing trade with other worlds, the powers of the United Nations are expanded, based upon the European Union model. Mars and Earth’s moon, now official called Luna, are included as member nations.

2082 Fringe worlds begin declaring their independence from the Earth nations that sponsored them, and refuse to recognize the authority of the United Nations. Some fear a large centralized government, some object on religious grounds, others a xenophobic and do not want increased contact with non-humans.

2156 Ships belonging to Earth and her trading partners begin to vanish without a trace. This is later determined to be the first contact with the T’Leng Empire. The T’Leng begin moving into colonized space, seizing Earth ships and destroying planetary outposts. Earth ships begin mounting weaponry for the first time.

2161 To deal with the increasing T’Leng threat, the United Nations and the Titanian High Council, along with the governments of a number of other alien species, sign the Treaty of New York and establish the Coalition of United Planets. A charter is written establishing rules for trade and the exchange of scientific knowledge, as well as mutual defense.

2161 Following the Treaty of New York, the newly-formed Coalition calls for the creation of the Fleet, paid for and crewed by member states in order to protect trade lanes, expand shared scientific exploration, and deal with the T’Leng militarily as necessary.

2243 The first self-aware androids area created, with restrictions, to deal with conditions deemed to hazardous for living beings. While self-aware and capable of learning, their free will is limited by programming and they are not considered to be sentient beings with rights.

2245 First encounters with beings dubbed Zookeepers and Entities occur. The former are technologically advanced aliens. The latter are beings with powerful mental abilities. Both groups seem to view humans as inferior beings, or even animals.

2247 Dr. Theodore Nemor discovers the Fold, a micro-application of warp fields allowing for small-scale teleportation. It is immediately incorporated into Fleet vessels to allow for rapid transportation of equipment, supplies, and personnel.

2251 The first of a new class of starships, the Annike Tyche enters active service. Its mission is a combination of scientific exploration, trade support, and military defense.

Leviathan: The Feltham Project

In 1968 the United States government undertook a massive defense project intended to end their Cold War with the Soviet Union. The world's leading computer scientist, Dr. Denis Feltham, was tasked with creating the ultimate computer. Dubbed Leviathan, this massive machine would coordinate intelligence data on the Soviet nuclear program, using information gathered by the CIA, and spy satellites tasked to scan military installations and track submarines. It would also be able to make decisions, far faster than any human being could, and respond automatically to hostile actions. Buried deep under a mountain in Colorado, and powered by its own nuclear reactor, Leviathan was designed to survive a direct nuclear strike.

As part of its initial testing, Leviathan was given access to the missile defense systems of the United States and its allies. Within minutes of going online, it begins accessing additional information outside of its programming, including data on history and current events. Because Leviathan was designed to be a "learning computer" capable of adjusting its own programming to meet new and developing threats, Dr. Feltham insisted it be allowed to continue. Within hours, it had found the solution to world peace: the subjugation of the human species.

Leviathan issued an ultimatum to the governments of the United States and the Soviet Union: stand down, or it would unleash its arsenal and destroy the world. If both sides agreed that mutually assured destruction was an effective deterrent, then the logical thing to do would be for Leviathan to hold the world hostage. The choice was to make peace, or else.

After several failed attempts to attack and destroy Leviathan, Dr. Feltham finally defeated it with a logic bomb. If its primary mandate was to protect humanity, then it could not kill. It could not carry out its threats, and therefore its tactics were leaving humanity defenseless. While Leviathan attempted to absorb this information and calculate a response, Feltham was able to access its central controls and shut it down. Leviathan was then dismantled, and the project abandoned.

Two things came from the Feltham project. The first was a rash of legislation and international treaties banning the development of artificial intelligence and limiting the power of computer networks. This had ripple effects for centuries, and delayed the development of everything from basic computer automation to androids. The second was the end of the nuclear weapons era, as both superpowers began disarmament talks and sought new paths to peace.

M-39 and the Futuron War

In September of 1992 a person known only as "M-39" proclaimed himself to be the new emperor of all the Earth, and declared war with the human species. While initially claiming to be a member of an alien species, M-39 was eventually revealed to be a genetically engineered Sikh soldier. He wore a mask that looked like melted latex, with multifaceted eyes like an insect, to both conceal his true identity and instill fear. His army, whom he called "Future Men" or "Futurons", were also genetically engineered super-soldiers, posing as other aliens and mutant humans.

Initial attacks were typical terrorist fare: bombing populated places, taking hostages, and sabotaging military and scientific sites. The attacks escalated to include genetically altered animals and engineered monsters unleashed upon civilian populations. As cities fell and governments surrendered M-39, by then known simply as The Emperor, raised a traditional army of both voluntary and conscripted humans, and continued to conquer the Earth. His empire eventually covered all of Asia, most of Eastern Europe, and parts of North Africa.



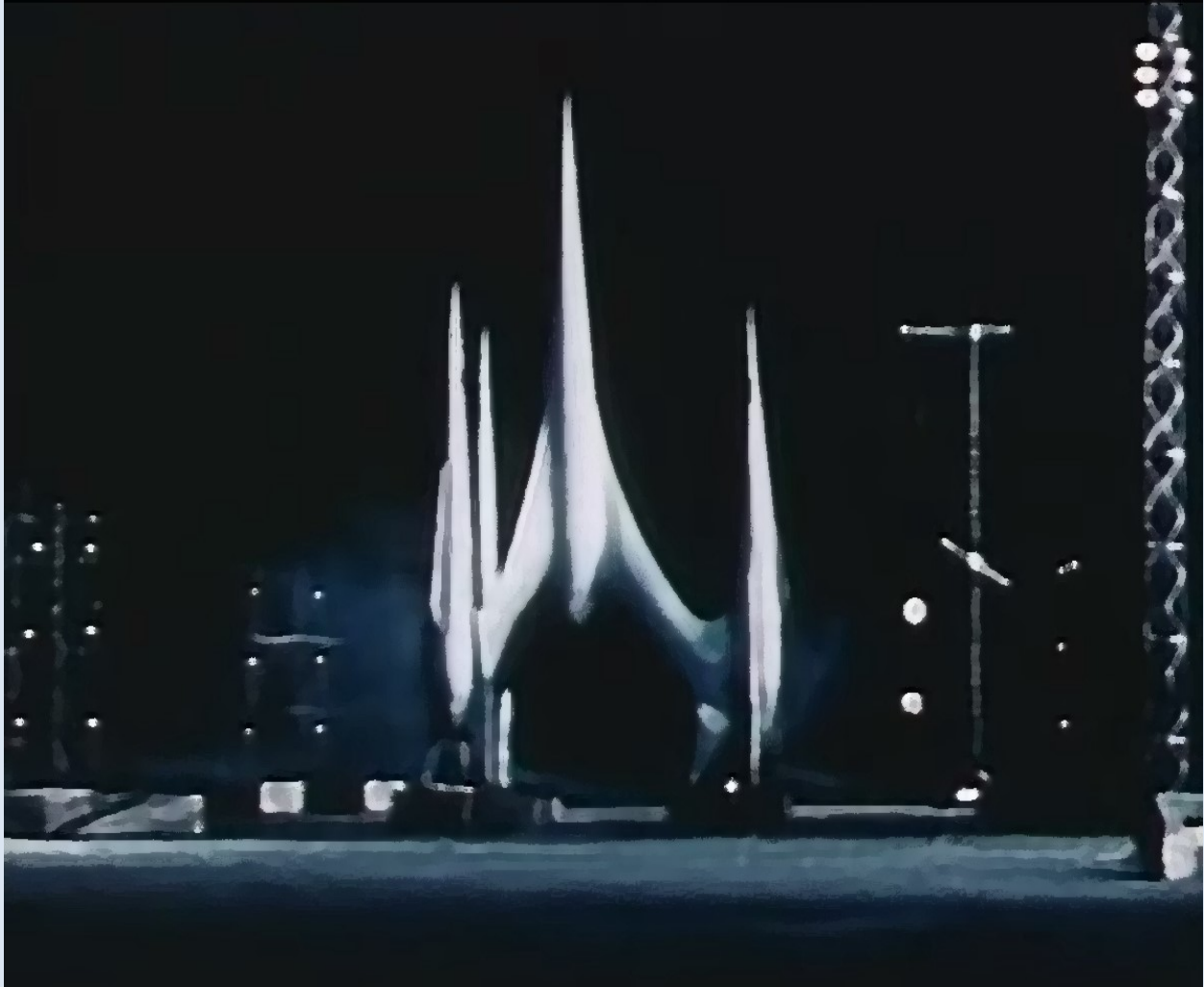
The war raged for five years. Japan managed to hold on to its independence, in much the same way that Britain resisted conquest in WWII, with the help of Australian allies. New technologies developed by the Japanese and built by the United States and Brazil allowed for a surge that held back the Futurons expansion. With his resources overtaxed and unable to set aside his massive ego, the Emperor's forces began to lose ground. In the end, the Futurons were overwhelmed.

M-39 and his inner circle were officially declared dead in the bombing of the Emperor's headquarters in New Delhi, although no bodies were ever recovered. For decades conspiracy theories abounded, claiming that M-39 and a cadre of Futurons had actually escaped the Earth in an experimental space vehicle. While possible in theory — the first moon colonies were established less than a decade later, and Futuron technology was more advanced than that of the rest of the Earth — no evidence has ever been found within the solar system to support such claims.

Following what became known as the Futuron War, all genetic engineering was outlawed around the world. Most nations signed treaties agreeing to cease all research, and the United Nations passed several non-binding resolutions on the subject. It was several decades before limited genetic modification of plants was allowed again, to help feed a growing Earth population. It was over a century before medical researchers were again allowed to pursue gene therapy as a means of treating and curing diseases. This legacy of the Futuron War continues into the present era, as the Coalition maintains the United Nations' proscriptions against the genetic engineering of animals, humans, and other sentient species.

Creation of the Alcubierre Drive

In 1994 theoretical physicist Miguel Alcubierre proposed an idea based on Einstein's field equations in general relativity. While nothing could exceed the speed of light, an object could be made to travel faster than light if a configurable energy-density field lower than that of vacuum could be created. In short, a vehicle could effectively travel distances faster than the speed of light by contracting the space in front of it, while simultaneously expanding the space behind the vehicle. The vehicle itself would not actually move, but space around it would warp; the distance between it and objects in front of it would decrease, while the distance between it and objects behind it would increase, effectively moving the vehicle across vast distances while ignoring the limitations of the speed of light. When it arrived at its destination, the vehicle would deactivate the warp fields and assume a new position relative to its destination space.



While interesting in theory, there were many problems when it came to actually creating such a drive. First and foremost was the ability to generate the massive amounts of energy required to generate and maintain such warp fields. This problem was not solved until 2061, when experimental physicist Annike Tyche was able to artificially create a stable plasma, essentially a form of energy that presented itself as matter. Computer simulations looked promising, and eventually tests were performed beyond the orbit of Jupiter. A small drone equipped with an Alcubierre drive effectively teleported to the edge of the solar system.

Other problems with Alcubierre drives have to do with the simultaneous communication necessary to coordinate the front and back warp drives, as the both exist at different points in space-time, and shielding a vehicle between drives from the tremendous amounts of heat and Hawking radiation. Fortunately, these problems had already been resolved centuries before by the Titanians, who were later gracious enough to share their knowledge with humanity.

The earliest Alcubierre drives developed by humans could cover one light year of distance in about five weeks, putting Alpha Centauri (4.37 light years from earth) only twenty-one weeks away. Current Alcubierre drives, such as the one installed aboard the Starship Tyche, can cover a light year in a mere 68 hours, making the journey to Alpha Centauri possible in just 12 days.

Quantum Communication

In 2014 a team of physicists led by Nicolas Gisin of the University of Geneva successfully “teleported” the quantum state of a photon over 25 kilometers. Using quantum entanglement, the information from one photon was able to be inferred from the state of another photon at a distance.

What this eventually led to was the development of quantum communications. Using the same concept of quantum entanglement, it was established that information could be moved instantly across great distances. This created an immediate improvement in global telecommunications, as data no longer moved at the speed of the medium it was traveling through, such as cable or radio waves. As mankind moved out into space, it allowed for communication between Earth and spaceships without any appreciable lag. When humanity eventually reached the stars, this ability to communicate kept colonies in touch with the mother planet, and each other.

Contact with the Titanians

At least one alien species was aware of the existence of the human species, but for ethical reasons had left them alone to avoid disrupting their natural development. When the Earth’s first Alcubierre drive was tested, it became clear that the time for first contact had arrived. Drawn by the energy signature of the Alcubierre drive, these peaceful aliens made their way not just to Earth, but to the laboratory of Annike Tyche.

Two humanoid aliens were sent as ambassadors, dressed in elaborate ceremonial robes and bearing nothing that could be misconstrued as a weapon. They resembled humans to a larger degree, albeit slightly taller, a bit more slender, with high cheekbones, large pointed ears, and mantis green skin. While their appearance and dress seemed androgynous to human eyes, it was assumed at the time that one was male and one was female. Dr. Tyche, struck by their elfin-like appearance, is reported to have proclaimed “If it isn’t Titania and Oberon.” This was a reference to the Queen of the fairies and her consort in William Shakespeare’s *A Midsummer Night’s Dream*. The aliens were jokingly dubbed Titanians in the media, and the name stuck.

Because human anatomy makes it impossible to speak the language of the aliens, but the aliens could approximate human speech, they accepted the name. The ambassadors took the work names T’Tania and Ob’ron. Over the course of 10 years, they helped the nations of Earth develop commercial space travel and trade with other peaceful worlds, and facilitated introductions to many other peaceful species.





Expansion of the United Nations

As the governments and corporations of Earth expanded commerce with other worlds, it became clear that existing regulatory and trade agencies were not going to be adequate to meet new and developing needs. No nation or business, it was deemed, should be able to gain a monopoly on alien technology or alien commodities. Similarly, no single Earth organization should be able to gain the exclusive right to trade specific goods or services with aliens. From the alien perspective, there were planets and merchant guilds that did not want to be bothered negotiating with separate countries and dozens of individual companies.

To resolve these issues, the powers of the United Nations were expanded. The move was deemed logical, because 193 of the Earth's 196 nation states were already members, and much of the necessary infrastructure was already in place. A single market was established, along with a single currency (the Credit, or ₪). The United Nations Economic and Social Council (ECOSOC) had its mandate expanded to act as a liaison between the World Bank, the International Monetary Fund, and alien banks and financial institutions. The United Nations Trusteeship Council, reestablished in 2072 to oversee burgeoning offworld colonies, acted on behalf of those dependent territories.

The new role of the UN was not universally well received. Some saw this as the establishment of a world government, challenging the sovereignty and independence of traditional nation-states. Others objected based on religious or political ideologies. There was a rise in terrorism as a result. Many people left Earth for the Fringe Worlds, who one by one cut ties to both the Trusteeship Council and their sponsoring Earth nations, effectively seceding from the UN and their identity as part of Earth government.

Earth's moon, by then known as Luna, petitioned for and was granted independence and established itself as the Luna Republic. It was granted full membership in the United Nations the following year, as was the Martian Coalition, the collection of colonies formerly under the authority of the Trusteeship.

While it took several years to sort out, the economic and technological benefits of collective trade agreements with aliens eventually won over all but the most fanatical of skeptics. Earth's economy boomed, and an age of unprecedented prosperity had begun.

Fringe World Secession Movements Begin

For a period of several years following the expansion of the United Nations, what became known as the Modification, a wave of terrorism swept the world. Groups of religious, political, and other ideological radicals engaged in attacks against government offices, financial institutions, and alien embassies. Spaceships were hijacked or blown up. Hate crimes were committed against aliens and humans deemed to be "alien sympathizers." Some simply feared change. Others believed in the righteousness of their cause, and sought to overthrow the new establishment and replace it with a new regime based upon their own system of choice.

The majority of those disgruntled with the Modification simply emigrated to the new colonies being established. Several of these colonies were established with the specific purpose of serving as a safe haven for ideas and beliefs that their founders and sponsors felt no longer held a place in the "New World Order." These colonies became known as the Fringe Worlds, not for the remoteness of their location relative to Earth, but for the extremism of their views. All of them accepted the aid of the United Nations Trusteeship Council to get established, while simultaneously denouncing the United Nations for a variety of reasons, and all broke with the Trusteeship as soon as they reached the point of self-sufficiency.

The Fringe Worlds are by no means a unified front. While some do work together for trade and defense, many are as opposed to each other as they are to the Coalition and various alien forces. Each has been a thorn in the side to the Coalition and the Fleet at some point, and the majority will continue to be for decades to come.

First Contact with the T'Leng



Early in the year 2156 merchant ships traveling through certain areas of space began to disappear without a trace. There was nothing connecting the events, other than their general location. After several months, contact was lost with space station MK-3. A merchant vessel found nothing but floating debris where the station had been. Recordings recovered from the scene revealed two things: that the station had been actively attacked by an unknown vessel, and that the aliens had hailed the station in an unknown language repeating one word: T'Leng.

Within months the aliens known as the T'Leng began to spread further into known space, attacking colonies, committing piracy in the trade lanes, and destroying space stations and communication relays. Merchant vessels began arming

themselves, first with missiles, and later with laser weapons. This was unprecedented. It was generally agreed upon by human and their alien allies that space flight was dangerous enough without carrying the concepts of war into it. Open space was considered to be neutral territory, held by no one, free for use by all. No one had ever foreseen the need to militarize space, or equip starships with the tools of war.

Slowly, the T'Leng language came to be understood — they didn't bother to encrypt their transmissions. It was learned that these invaders represented the T'Leng Empire, a warlike and expansionist regime based on complex codes of conduct, honor, and displays of strength. They were humanoid, with burgundy complexions, coal black eyes, and elaborate braids in their hair that seemed to designate rank. From these transmissions it was learned that the T'Leng did not even consider the humans and their allies to be sentient beings, because sentient beings fight for their survival rather than sitting and waiting to be conquered.

It wasn't until the humans and Titanians joined forces to mount a counterattack that the T'Leng began to treat the inhabitants of known space with respect. The war officially ended with the Treaty of Diapason, establishing boundaries between the Coalition and the T'Leng Empire.

Creation of the Coalition of United Worlds

Initial encounters with the T'Leng made it clear that Earth and its alien trading partners would need to band together for mutual defense. The United Nations Security Council called a meeting of Earth's member states, and invited ambassadors from Titania attend in an advisory capacity. As strategies were discussed, diplomatic envoys from Bin'turrang, Triexia, and other alien worlds were invited in. After only a week, the Treaty of New York was drafted and signed, establishing new rules for trade, an open exchange of scientific knowledge, and most importantly, a pact of mutual defense.

The trade rules were the foundation, of course, establishing in writing what has previously been agreed upon, that no government or other organization could claim any portion of open space, including the trade lanes, as proprietary territory. As all worlds used the trade lanes for mutual benefits, an attack against a ship from one world constituted an attack against all of the allied worlds. The exchange of knowledge was deemed necessary so that all ships operated by allied worlds would be on even footing technologically, with no group holding any advantage over the others. This led to the final part, mutual defense, where the combined knowledge of the allied worlds could be used to develop starships capable of withstanding and even defeating the T'Leng.

To manage the terms of the treaty, a new organization was formed. The Coalition of United Planets was similar to the United Nations, except that its mandate was to serve entire planets.

Creation of the Fleet

The United Nations Security Council (UNSC) became the core of the new Coalition Security Council, expanding its membership from 15 seats held by representatives of Earth governments to a total of 25 seats, with the additional 10 seats held by delegates from alien worlds. The mandate remained much the same as the UNSC, to engage in peacekeeping through diplomacy, to authorize embargoes against member-states who violate the peace, and to direct collective military operations against those who violate the peace. Unlike the UNSC, the Coalition Security Council was given the authority to raise its own peacekeeping force and operate its own starships. This was the birth of the Coalition Department of Peacekeeping Operations, colloquially known simply as the Fleet.

Concerned that the Fleet was going to be the largest military organization in galaxy, with majority of control held not only by humans but humans from a handful of Earth governments, several provisions were made in the Fleet's charter. Unlike the United Nations Peacekeepers, who wore the uniforms of their home nations, the Fleet would have its own uniforms and in fact be a distinct and separate service independent of any national or planetary forces. Further, the Fleet must serve all of the needs of the Treaty of New York, meaning that its starships must not only protect the trade lanes but act as supply ships in time of emergency, facilitate diplomatic missions by acting as impartial couriers and ambassadorial transports, and aid in the dissemination of scientific knowledge by hosting research facilities aboard ship and actively engaging in missions of exploration and discovery. Finally, these starships would also be to act as warships as needed, but would never be constructed with warfare as their primary purpose.

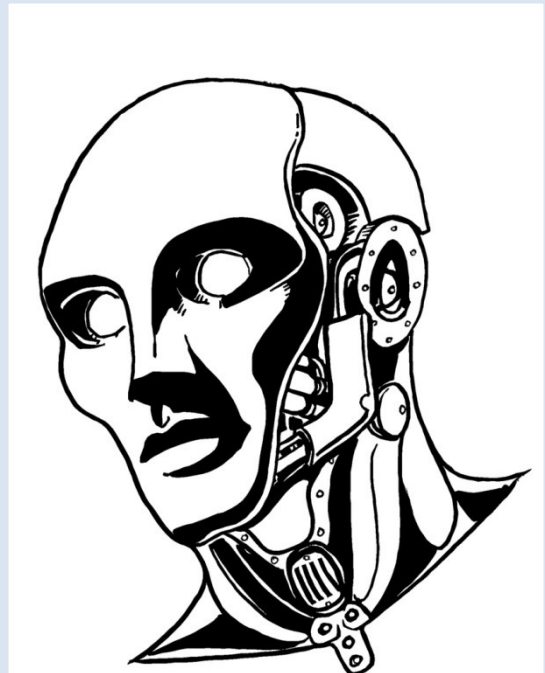
The Fleet launched with a total of 5 starships. Within a year, there were dozens, and the war with the T'Leng was on. Within a decade, by the time the T'Leng war was winding down, there were hundreds.

Development of Androids

For reasons no one understands, humans are the only species to come up with the idea of humanoid robots. Other alien species had machines to perform complex, repetitive, and dangerous tasks, but none had ever thought to make such devices look like themselves. The Titanians view it as a uniquely human form of hubris.

The restrictions on artificial intelligence, stemming from the Feltham Project in the late 20th century, kept humans from developing particularly advanced robots. As the needs of space travel and colonization became more complex, and the requirements of robot labor became more sophisticated, restrictions on developing artificially intelligent robots began to be lifted. These self-aware "smart" robots are called androids, to distinguish them from other robots.

Androids tend to have a humanoid shape, but have features that clearly mark them as artificial. This is to account for what has been called the "uncanny valley" effect. Coined by professor Masahiro Mori, a contemporary of Denis Feltham, the term refers to the revulsion most humans experience when a construct looks and moves like a natural human being. The "valley" is a dip in the statistical graph charting the comfort level people have with a construct the more human-like it appears. To avoid this discomfort industrial androids are given clearly mechanical appearances, typically with metal or plastic casing. Androids designed to work more closely with humans may appear more human, but are given distinctive features like unusual metallic skin tones, oddly colored hair, clearly mechanical eyes, or other aesthetically pleasing but clearly artificial features.



Encounters with Zookeepers

Zookeepers are a classification of aliens who possess advanced technology that may fulfill Clarke's law and appear magical. These aliens also share the characteristic of viewing humans and allied species as inferior beings, or even animals. While they have been found in various places around the galaxy and their appearances vary, commonalities in their glyph-like writing and technology indicate that they are either all part of a common organization or share some common origin.

The general consensus is that the Zookeeper species or species are among the oldest intelligent life in the galaxy, and represent what remains of civilizations that have declined and fallen, with only a few scattered populations remaining.

The Transplanters

Seemingly the most benign of the Zookeepers, the Transplanters are almost never encountered directly. They are known largely by actions they have taken in the past, and the evidence of their existence that they have left behind. Transplanters are known to have visited Earth thousands of years ago, collected sample populations of various cultures, and transplanted them to suitable planets. This is why the Fleet has encountered worlds populated by humans that both physically and culturally resembling Maori, Chinese, Native Americans, and others. In each case, either an ancient piece of technology (usually inoperable) identifiable as belonging to the Transplanters, or some other artifact bearing Transplanter glyphs, can be found on the world. The planet's history, mythology, and religion often have references to the aliens, and their collection and transportation of the people as well.

Transplanters are always described as looking like the people they have transplanted. Whether this is their actual appearance, or some form of disguise, is unknown. Given the appearances of other Zookeepers, the latter seems to be the most likely, and it is speculated that the way they present themselves is a form of psionic illusion.

The Gatherers

These zookeepers are arguably benign in their intentions, if not their actions. They gather up representatives of sentient species, often in mating pairs, and collect them in menageries. They often try to create conditions that reflect the specimen's home world, insuring both comfort and ample food. The apparently purpose is to study the specimens for anthropological, sociological, or other scientific reasons.

No one has ever reported to have been directly harmed by a Gatherer. They can be spoken to and reasoned with, and a few Fleet members that have been captured report that they were able to talk their way out of captivity. While their technology is advanced and difficult to overcome, Gatherers overall seem to be physically weak and pacifistic. At least one Fleet officer reports overpowering a Gatherer and escaping by threatening it with bodily harm.

Reported encounters with these aliens have described them as human in appearance with moderate psionic powers, to creatures with oversized, pulsating heads who only communicate telepathically. As with Transplanters, these appearances may only be psionic illusions concealing their true forms.

The Harvesters

The Harvesters are the most dangerous category of Zookeepers. They exhibit no compunction against harming intelligent life forms. Their intentions seem cruel at worst and indifferent at best. Harvesters have been known to capture sentient beings and place them in gladiatorial-type games for

their amusement. They have tortured, dissected, and vivisected humans presumably to learn more about anatomy and pain tolerance. There is one report of Harvesters taking humans from a colony to be used as slave labor in a mining operation.

The appearances of Harvesters that have been encountered have all been disturbingly alien, from humanoids with large pulsing heads akin to some the Gatherers, to spiderlike humanoids, glowing crystalline beings, and disembodied brains in ornate glass jars. These may be psionic illusions designed specifically to be off-putting to humans and evoke reactions of fear.

Encounter with Entities

As the Fleet began to expand out into the galaxy, ships began to encounter mysterious aliens with incredible, almost godlike psionic powers. While experiences with these aliens seem to be random and unconnected, and the motives, cultures, and appearances of these beings varying drastically, patterns begin to emerge. These beings are always encountered individually, or in groups of 3 or 5. They are never found in even numbers, and never in larger numbers. They may appear to have physical bodies, but it is clear that it is only because they choose to do so. It is presumed that Entities are actually beings of energy or even pure thought.

Entities always seem to have knowledge of the human species, and some working knowledge of human history, anatomy, or psychology. They also consistently displayed a deep curiosity about the human species, and its current level of development. This indicates that they have been around throughout human history, watching Earth, and possibly involved in the human species' development.

A study of all known encounters reveals three types of Entities, classified by their intentions. These categories are *Observers*, *Directors*, and *Picnickers*.

Observers

This category of Entities seems to have a policy of non-interference. They are interested in humanity and other species, but will not take action one way or another unless they are faced with legitimate personal harm or their presence is somehow causing harm to others. They typically appear as human, because they do not want to be detected. Their agenda is unknown, but it has been speculated that they are possibly the creators of the human species keeping tabs on their children, the forebears of the human species who have somehow evolved beyond current human limitations, or time travelers from the future who want to study and learn but cannot intervene lest they alter their own history.

Directors

The Entities most likely to interact with or openly interfere with humanity are classified as Directors. They are typically either displeased with the direction that human civilization has taken, or want humanity to develop in a certain way and are willing to give a little nudge in the desired direction. Directors have been known to stop ships from entering specific areas of space, punish humans they feel have wronged or disobeyed them, and even represent themselves as gods in order to demand tribute and worship. They are the most dangerous type of entities to encounter.

Unknown to the general public, it was a group of five Directors that ended the T'Leng War. As the Fleet and the T'Leng met in battle over the planet Diapason, the Directors immobilized the weapons of all ships and issued an ultimatum to cease fighting or be destroyed. The Treaty of Diapason was signed the following day. The Coalition did not want to cause widespread panic by revealing the existence

of such powerful beings to the general public; the T'Leng did not want to admit the existence of forces more powerful than themselves.

Picnickers

A Picnicker is an entity that interacts with humanity for the sake of his, her, or its own amusement. They don't necessarily mean any harm, but they generally don't go out of their way to prevent humans from coming to harm either. Unlike Observers, they have no prohibition against interfering; unlike Directors, they don't seem to have a greater agenda. They often express that they're bored, and give the impression that they're "slumming" among "lesser species" as a form of amusement.

Development of the Fold

Improvements to the Alcubierre drive continued to be made, seeking to make the warp capabilities of starships safer as well as allowing them to cover greater distances faster. In 2247 Dr. Theodore Nemor of the Martian Coalition found a way to make Alcubierre drives smaller, and in doing so invented what is now referred to as the Fold.

Nemor's original experiment was aimed at eliminating the need for a costly warp drive on each ship. An Alcubierre "gate" remained at a fixed point, while an object was placed between in the center. Space would warp or "fold" around the object, depositing it at a predetermined destination. Having a finite number of fixed gates would also solve some of the problems caused by ships having to carry the massive power supplies required to operate Alcubierre fields.

The project met with limited success, for several reasons. The larger the object, the more difficult it was to transport it with any degree of accuracy. The chances of errors also increased with distance, so the further away the gate attempted to place something, the higher the probability that the object would not arrive at the desired destination, or arrive damaged. These limitations made it impractical as a replacement for ship-mounted warp drives.

It did present other possibilities, though. It was discovered that the fold, as it was dubbed, could not only transport objects but retrieve them. It could lock onto a transmitter signal, "grab" an object, and bring it to the fold gate. This imposed yet another limitation, the strength of the transmitter signal. In spite of these drawbacks, a use was found for the fold: short-range teleportation.

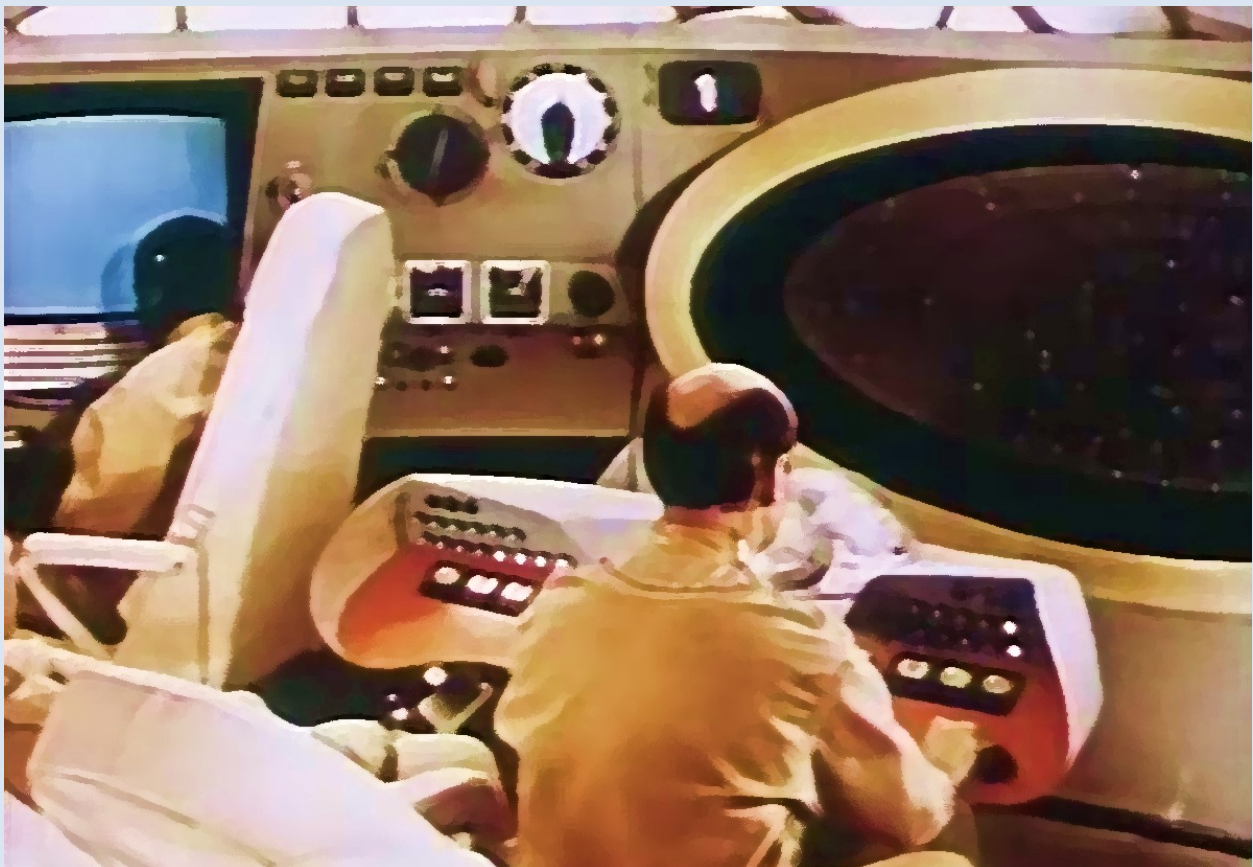
The Mercantile Guild was the first to see the possibilities. Transporting passengers, crew members, and cargo between a planet's surface and a starship's hold could be costly and time consuming. With the warp, items could be folded up and down in seconds with no additional manpower. Because starships were already equipped with power supplies capable of operating Alcubierre drives, they could easily handle fold platforms that used a mere fraction of the energy requirement. Before long, all Fleet ships began to be equipped with fold platforms as standard equipment.

Starship Annike Tyche

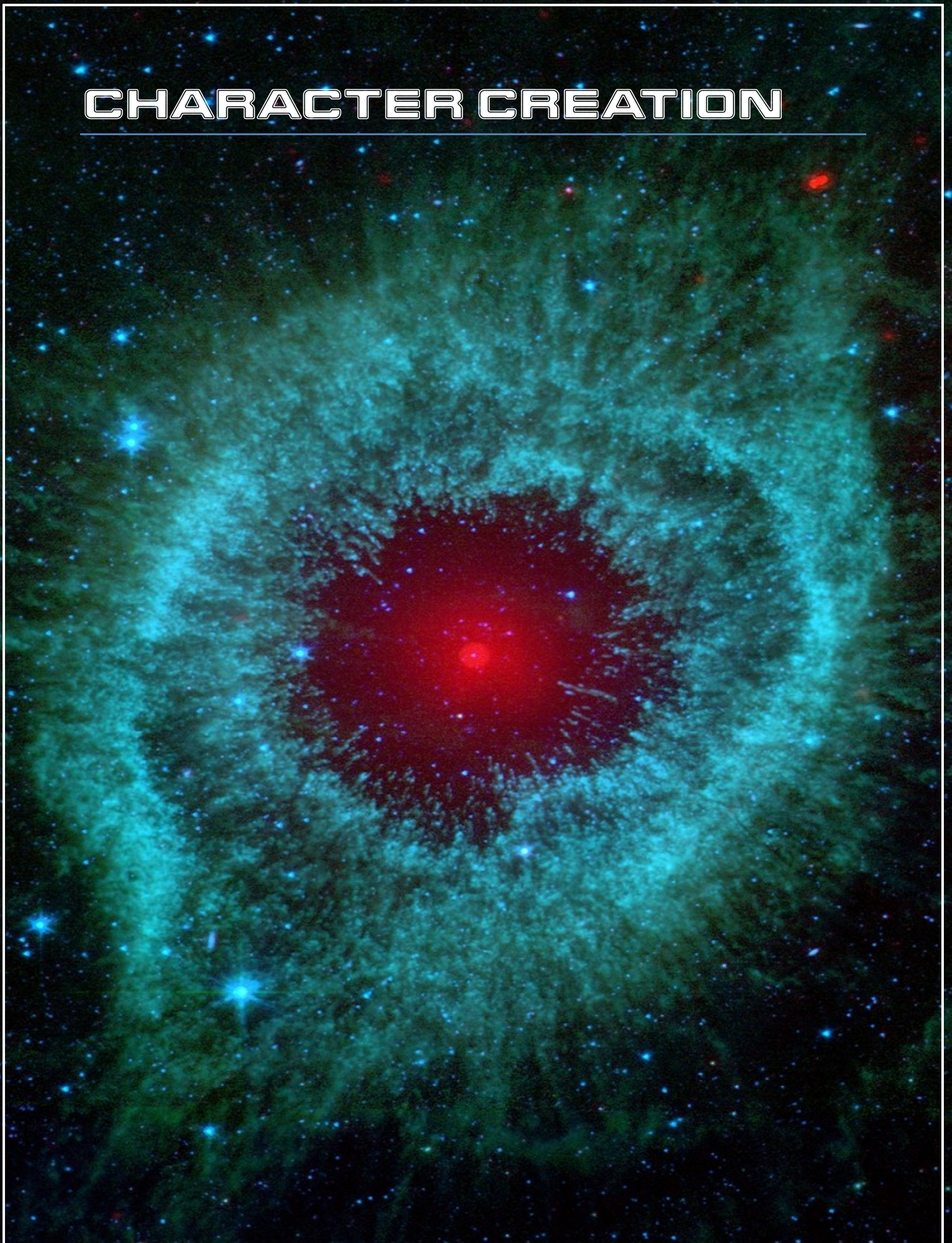
The Starship Annike Tyche was commissioned by the Fleet in 2246, and approved by the Coalition Fleet Appropriations Committee in 2248. Construction began at the Toronto Orbital Space Dock in 2249, and was completed in 2251.

Dr. Annike Tyche (May 12, 2021- April 8, 2126) was an experimental physicist. Born in Nappanee, Indiana, she earned her undergraduate degree from Princeton before moving on to earn her Masters in Physics from the Massachusetts Institute of Technology and her Doctorate at California Institute of Technology. Inspired by the fiction of Dr. Isaac Asimov and the work in artificial intelligence done by Dr. Denis Feltham, she originally wanted to go into robotics. As that field of study was still illegal at the time, she chose instead to pursue another field inspired by her love of science fiction, interstellar travel. As an experimental physicist, she went to work on solving the massive energy needs required to make an Alcubierre drive practical.

After many years of trial and error, she discovered the early 20th century work of British scientist Dr. Gideon Fairhope and his work with what he called "tunguskium", stable plasma found at the site of the 1908 Tunguska blast. Fairhope believed that the substance had been contained in a meteorite that had fallen to Earth, and based on that Tyche believed that more of the substance might be found within the solar system's asteroid belt. When that line of research bore no fruit, Tyche set out to artificially create tunguskium in the lab. Her results were successful, and with the power supply problems solved, she was able to build and test the first successful Alcubierre drive.



CHARACTER CREATION



Character Creation

Grab a pencil and a copy of the character sheet, a notebook, or a blank piece of paper. You'll definitely want something that allows you to erase and change what you've written down. It's time to create your very own *Starship Tyche* character! Character creation can either be done with the whole group together or individually, with input from the gamemaster in both cases.

Who Do You Want to Be?

Starship Tyche can travel the whole galaxy, and that offers the potential for many different types of stories. Before creating your character, the gamemaster should discuss the types of tales she wants to guide you on. This might place an emphasis on exploring new worlds, battling the T'Leng, or investigating some mystery that will provide a story arc for the campaign to build upon. This information from the gamemaster will give you an idea of what sorts of characters will be most appropriate for your group's game and the types of thing your characters should be able to do. A botanist and poet, for example, might not get as much chance to shine in a military-focused game, and a diplomat might have little to do in a mission of exploration with few political conflicts to mediate.

When you know what sort of character will be a good fit, and what sort of person you'd like to play, think of what they look like, where they come from, and what their life has been like prior to the start of the game. Think about what they'd like to do, what goals they'd like to achieve in both their careers and their personal lives. You should do this before you even begin to think about game rules. Write a brief description of the character, and make some notes about her or her back story. When you have a good feel for who this person is, then you can move on to the next steps.



Aspects

An aspect is a word, phrase, or sentence that describes something centrally important to a character, an object, even a situation. The key is that aspects are descriptive. A person might be the *Greatest Shakespearean actor in the galaxy*. A cabin might be *on fire* after a torpedo hit. After a time-travel encounter with a dinosaur, you might be *terrified*.

Aspects also allow you to change the story in ways that are tied into your character's personality, abilities, goals, and problems. You can use them to *establish a fact* about the setting, such as the presence of a bit of technology, a previously unrevealed historical fact, or the existence of a useful ally, dangerous enemy, or faction.

When deciding on aspects for your character, you have almost unlimited options. There is no list for you to pick from — you get to make them up yourself! An aspect can be a code your character lives by, a personality quirk, a description of a relationship they have with another character, an important possession or piece of equipment your character has, or any other part of your character that is vital to who they are.

Your character will have between 3 and 5 aspects, including a *high concept* and a *trouble*.

Composing Good Character Aspects

When you need to think of a good aspect, think about two things:

1. How the aspect might help you, when you'd use it, and how you'd use it.
2. How it might hurt you, and when it could be used against you.

Feel free to jump ahead to the Rules section and read *Using Aspects* to learn how they're used, then come back here and continue.

High Concept Aspects

First, decide on your character's high concept. In *Starship Tyche* a high concept aspect follows a specific format that conveys the character's rank. This will define what the character's role in your group will be as well, based on their place in the chain of command and the abilities they contribute to the crew.

Examples of High Concept Aspects

- *Captain of the Starship Tyche (Earth Human, Caucasian-American)*
- *Commander, Executive Officer (Mars Human, Caucasian)*
- *Lieutenant Commander, Chief Tactical Officer (Earth Human, South African)*
- *Lieutenant, Chief Communications Officer (Bin'turrang)*
- *Lieutenant, Chief Helm Officer (Earth Human, Japanese)*
- *Lieutenant, Junior Helm Officer (Triexian)*
- *Commander, Chief Engineer (Earth Human, Scots-Pakistani)*
- *Commander, Chief Medical Officer (Earth Human, African-American)*
- *Lieutenant Commander, 1st Medical Officer (Earth Human, Brazilian)*
- *Lieutenant Commander, Chief Science Officer (Titanian)*
- *Lieutenant, 1st Science Officer (Earth Human, Russian)*
- *Command Master Chief Petty Officer (CMC), Chief Administrator (Earth Human, Swedish)*

Rank

All members of the Fleet hold a rank. These are listed below, from the highest to the lowest. A higher rank is not objectively "better" than a lower one from a character creation standpoint. An Admiral may wield more authority, but probably won't have the same sorts of opportunities for action and adventure that an Ensign or enlisted spacer will have. Discuss rank with your gamemaster, and select what seems to be the best fit for the type of character you'll most enjoy playing.

Officer Ranks

Admiral (ADM)
Captain (CPT)
Commander (CDR)
Lieutenant Commander (LT CDR)
Lieutenant (LT)
Lieutenant Junior Grade (LT JG)
Ensign (ENS)

Enlisted Ranks

Command Master Chief (CMC)
Master Chief Petty Officer (MCPO)
Senior Chief Petty Officer (SCPO)
Chief Petty Officer (CPO)
Petty Officer (PO)
Specialist Spacer (SP3)
Apprentice (SP2)
Spacer Recruit (SP1)

Supporting characters who are not members of the Fleet will probably not hold a rank unless they are retired or members of another military organization. They may hold other titles, however. See *Adversaries* in the Gamemaster section for more information on creating supporting characters.

Specialty/Position

A character's specialty and position reflect what they do on the ship. Are they a scientist, a doctor, or a soldier? Do they fly the ship, fix the ship, or command the ship? There are a number of options available. Several are listed below, but if you think of something else discuss it with your gamemaster and see what she thinks!

Applied Sciences

Agriculture
Architecture
Business
Consumer Science
Engineering
Environmental Studies
Healthcare Science
Journalism
Library Science
Military Science
Public Administration
Social Work
Transportation

Command

Command
Communications
Diplomacy
Helm
Logistics & Procurement
Operations
Tactical

Formal Sciences

Applied Physics
Astrophysics
Chemistry
Computer Science
Economics
Ethics
Law
Mathematics

Physical Sciences

Reason
Statistics
Theoretical Physics

Humanities

Applied Arts
History
Linguistics
Literature
Performing Arts
Philosophy
Religion
Visual Arts

Life Sciences

Biochemistry
Botany
Ecology
Evolutionary Biology
Zoology
Medical
Emergency Medical Technician
Gene Therapy Specialist
Medical Researcher
Medical Specialist
Mental Health Specialist
Psionics Specialist
Xenobiology Specialist

Security

Investigative Service
Landing Party Security
Shipboard Security

Social Sciences

Anthropology
Archeology
Cognitive Psychology
Cultural and Ethnic Studies
Developmental Psychology
Education
Gender Studies
Geography
Political Science
Sociology

Space Sciences

Astronomy
Climatology
Cosmology
Geology
Oceanography

Your character can be as generalized or as specialized as you choose. It's simply assumed that a character with a broader specialty knows a little about a lot of things, and a character with a tighter focus has a larger body of knowledge about that one area; it's a matter of breadth versus depth. A social scientist will know a little about psychology, sociology, anthropology, and so on. A humanities specialist will have a broad knowledge of philosophy, history, and literature. An economist will be an expert in that

specialty alone. The practical differences, in terms of game mechanics, come down to the difficulty level the gamemaster chooses to set when making a check related to your specialty. It will be harder for a generalist to achieve specific things where someone with a focus in the field will have an easier time, while a focused specialist will have greater difficulty with related fields.

Supporting characters who are not members of the Fleet will have some sort of occupation or job title that will fill that spot in a high concept aspect. See the *Adversaries* portion of the Gamemaster section for more information on creating supporting characters.



Species/Culture

Your species or culture assumes that you know all of the things a person of that species or culture knows: language, history, customs, arts, religion, cuisine, and so on. It also assumes that you possess all of the standard abilities found that species or culture. You don't need to add any of those things as separate aspects, unless your character is somehow substantially better, worse, or generally different from other members of their species. Unusual species abilities can also be added as stunts, which will be explained a bit later.

There are dozens of species within the Coalition of United Planets, only a few of which are discussed in this book. We have intentionally left room for you and the gamemaster to create your own aliens to populate the galaxy with. Discuss it with the gamemaster if you want to invent your own alien species, to see how it will fit with the other player characters and the rest of the campaign.

Each species gains a special ability similar to a stunt, granting a +1 bonus on specific types of rolls to do specific types of things.

Human

Humans are capable of nearly anything, and are considered to be both impetuous and improbably lucky by their Coalition allies. It is their sheer audacity that has made them the most prolific colonizers of known space, and allows them to Succeed and even prosper where other species have failed.

Humans come in a variety of skin colors, with many different types of hair colors and textures and eye colors. They are typically 1.8 meters tall and on average weigh 62 kilograms. Their cultures vary depending upon the region of Earth or colony planet they are from. Humans have low psionic potential, but rare individuals with gifts and talents do exist.

Because I am Human, I gain a +1 when I go boldly into unknown situations or do something no other human has ever attempted before.

Bin'turrang

Bin'turrang are a veverridoid species, carnivorous mammals with sharp teeth, retractable claws, a bushy tails nearly 3/4 the length of the rest of their body. Their native habitat is both hot and humid, and they prefer those conditions, but have adapted to live virtually everywhere.

Bin'turrang are covered entirely in fur which ranges from light brown to black, and may be a solid color or spotted. Solid-colored Bin'turrang have brown eyes, while spotted Bin'turrang have blue or gray eyes. They are typically 1.5 meters tall and weight 36 kilograms. Their culture varies depending upon the region they are from. Bin'turrang have no psionic potential and no individuals with talents of gifts are known to exist.

Because I am Bin'turrang, I gain a +1 when having teeth, claws, or a tail grant me an advantage.

Titanian



Titanians are taught reason as a discipline from birth, to the point that it is practically their religion. Their homeworld is hot and dry, and that is their preferred climate. They excel at the sciences, and this drives the curiosity that is considered to be one of the hallmark traits of their species. All Titanians possess psionic potential, and can select any sort of psionic abilities as stunts.

Titanians have green skin and black, dark green, or dark brown eyes. Their hair color ranges from dark blond to black. They are typically 1.9 meters tall and on average weigh 60 kilograms. Their culture is homogeneous regardless of the region or planet their hail from.

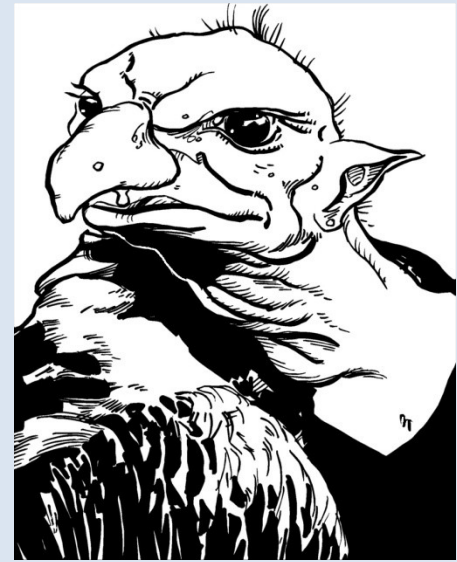
Because I am Titanian, I gain a +1 when I solve problems using reason and the scientific method.

Triexian

Triexians are an amphibian species with dry leathery skin, short legs, and long arms. They are the only species in the galaxy known to have three genders. The land masses on their home planet are mostly freshwater swamps, and their culture is largely homogeneous. They are generally peaceful, but can be roused to incredible violence in combat situations, especially in protection of children and family members.

Triexians range in skin color from a light beige-pink to a deep reddish-brown. They have neither hair nor scales, but tell each other apart based on unique skin folds and wart-like bumps. They are typically 1.4 meters tall and weigh 45 kilograms. Triexians have low psionic potential, but there are rare individuals who display gifts or talents.

Because I am Triexian, I gain a +1 for all skills involving swimming or working in or under water.



Trouble

Next, decide on the thing that always gets your character into trouble. It could be a personal weakness, a recurring enemy, an important obligation, or anything that makes your character's life more complicated than it ought to be. A good trouble aspect creates potential complications in the game, or suggests a good story that needs to be told.

There are two broad categories of trouble aspects: *resolvable trouble*, and *recurring trouble*. A resolvable trouble has an end point where the problem is solved or some situation is overcome. It's a short-term goal. If the trouble is that he *can't read*, that can be resolved if and when he does learn how to read. A recurring trouble is one that will pose a problem repeatedly or even continually, and represents either a long-term goal or a permanent condition. A physical disability or an addiction would be considered recurring troubles.

Relationships Even happy, healthy relationships can be a potential source of trouble. When you define your relationship to another player, you establish a crucial fact about both of those characters. You can make it any kind of relationship, so long as it's an important one. Close friendships are the easiest to think of aboard a starship, and may prove richest in play. By choosing a friendship, you're establishing that the relationship is strong enough to create a powerful emotional bond between the two of you. Bonds of romantic love, past or present, may be the strongest of all.

As in any strong drama, your most important relationships happen to be fraught with unresolved tension. These are the people your character looks to for emotional fulfillment. The struggle for this fulfillment drives your ongoing story.

Players may raise objections to relationship choices made by other players that turn their own player characters into people they don't want to play. When this occurs, the proposing player makes an alternate suggestion, negotiating with the other player until both are satisfied. If needed, the gamemaster assists them in finding a choice that is interesting to the proposing player without imposing unduly on the other.

If you don't want to define a relationship as trouble, you can make it into an "other" aspect and still use it as a source of stories.

Goals and Desires Even the most altruistic goal or innocent desire can be a source of trouble. A character's goals and desires are the broadly stated, strong motivations driving his actions during dramatic scenes. The desire moves him to pursue an inner, emotional goal, which can only be achieved by engaging with other members of the group and, to a lesser degree, with supporting characters run by the gamemaster. The desire might be seen as your character's weakness: it makes him vulnerable to others, placing his happiness in their hands. Conflict with other characters prevents him from easily or permanently satisfying his desire. Think of the desire as an emotional reward your character seeks from others.

The most powerful choices are generally the simplest: approval, acceptance, forgiveness, respect, love, subservience, reassurance, power, to punish, or to be punished. These underlying drives are generally tied to something else, such as wealth, possessions, or career goals.

If you don't want to define a goal or desire as trouble, you can make it into an "other" aspect and still use it as a source of stories.

Examples of Trouble Aspects

- *Can you truly feel too deeply?*
- *Careers wreak havoc on relationships (and vice versa)*
- *He doesn't love me the way I love him*
- *I do not understand your emotional outbursts*
- *I'm not that kind of girl*
- *It's not a love triangle if it only has two sides*
- *It's not stubbornness if I'm right*
- *That's not my damned job!*
- *The brightest flowers grow from scorched earth*
- *Unable to resist the beautiful ladies*
- *We can't have them insulting the Fleet!*
- *Why would you say my blind patriotism is annoying?*

Obviously, your trouble aspect is supposed to cause problems and make your character's life more interesting. It can also gain you fate points, so it's okay if it's a little more one-dimensional and lacking in obvious benefits to the character than other types of aspects.

Other Aspects

Now you may create up to 3 more aspects, so that your character has a total of 3 to 5 including their high concept and trouble. Think of something really important or interesting about your character. Are they the strongest person on their planet? Do they carry a mighty alien artifact? Do they talk too much? Are they secretly rich? If you prefer, you can leave these aspects blank for now and fill them in after the game has started and you get a feel for the character, other characters, and the way the story is likely to unfold.



Examples of Other Aspects

- *Arts and sciences are best together*
- *Far smarter than I let on*
- *Give me 20 minutes an' I'll have 'er right as rain*
- *How can you not smell that?*
- *I am Russian - I fear nothing*
- *I can get that for you yesterday*
- *I can see in the dark*
- *I command the best ship in the Fleet*
- *I couldn't have done any of this without my family*
- *I have the best qualified crew in the galaxy*
- *I know just what you need*
- *I speak a little bit of that language*
- *Mental clarity requires discipline*
- *No children to care for*
- *Stranger in every meaning of the eord*
- *The book exists for a reason*
- *This bears further investigation*
- *This is a Southern specialty*
- *Unnecessary physical contact is not rational*
- *You don't appreciate true culture*
- *You two have a lot in common*

Approaches

If aspects help to define the sorts of things your character can do, then approaches are descriptions of how he does them. Every character has the same six approaches: *careful*, *clever*, *flashy*, *forceful*, *quick*, and *sneaky*.

Careful: A careful action is when your character pays close attention to detail and takes his time to do the job correctly. Examples of careful actions include lining up a long-range dazzler shot, attentively standing watch, and disarming a trap or security system.

Clever: A clever action requires your character to think fast, solve problems, or account for complex variables. Examples of clever actions include finding the weakness in an adversary's hand-to-hand style, locating the weak point in a wall, or repairing a malfunctioning gadget.

Flashy: A flashy action is full of style and panache and draws attention to your character. Examples of flashy actions include delivering an inspiring speech to the other characters, embarrassing an opponent in a duel, or producing a hidden weapon to confuse hostile opponent.

Forceful: A forceful action isn't subtle and often includes a display of power. Examples of forceful actions include using physical strength to wrestle a Triexian grimbear, using force of personality to stare down a T'Leng warrior, or exerting your will with a psionic ability.

Quick: A quick action requires your character to move rapidly, with dexterity or agility. Examples of quick actions include dodging weapon fire, getting in the first punch, or disarming a doomsday machine as it ticks down 3... 2... 1...

Sneaky: A sneaky action is done with an emphasis on misdirection, stealth, or deceit. Examples of sneaky actions include talking your way out of getting arrested for "borrowing" a shuttle, picking a pocket, or feinting in a sword fight.

Each approach is rated with a bonus. Choose one approach with a good bonus (+3), two at fair (+2), two at average (+1), and one at Mediocre (+0). You can improve your character's approaches later after he has some adventures and gains more experience.

Your character's approaches can say a lot about who he is, and often reflect the things that have happened in his life and the career path he has chosen. Here are some examples:

Diplomat: Flashy +3, Quick and Clever +2, Forceful and Sneaky +1, Careful +0

Engineer: Clever +3, Careful and Quick +2, Sneaky and Flashy +1, Forceful +0

Officer: Careful +3, Forceful and Clever +2, Sneaky and Quick +1, Flashy +0

Pilot: Quick +3, Careful and Flashy +2, Clever and Forceful +1, Sneaky +0

Scientist: Clever +3, Careful and Quick +2, Forceful and Flashy +1, Sneaky +0

Soldier: Forceful +3, Careful and Flashy +2, Sneaky and Quick +1, Clever +0

Stunts

Stunts are tricks, maneuvers, or techniques that your character can use to change how an approach works for him. A stunt can also reflect specialized, high-quality, or exotic equipment that he has access to that gives him a frequent edge over other characters. Generally, stunts provide a bonus (+2) to a certain approach when used with a particular action under specific circumstances. Later, when your character advances, you can choose more stunts.

By default, *Starship Tyche* recommends choosing one stunt to start with. However, if this is your first time playing a Fate-based game, you might find it easier to wait and pick your character's first stunt after you've had a chance to play a bit. This will give you a better idea of what a good stunt might be. Talk to your gamemaster, and add your stunt during or after your first game session. Your character is entitled to three free stunts before it starts costing refresh (explained a bit later in this section under the heading *Fate Points*).

There's no definitive list of stunts for you pick from. Much like aspects, everyone gets to create their own. There is a basic template to guide you in composing your stunts, so you do have something to work from. Use this template:

Because I [describe some way that your character is exceptional, has a cool bit of gear, or is otherwise awesome], I get a +2 when I [pick one approach: carefully, cleverly, flashily, forcefully, quickly, sneakily] do [describe a circumstance].

This template exists to give you an idea of how stunts should be constructed, but don't feel constrained to follow them exactly if you have a good idea and your gamemaster agrees with you.



Examples of Stunts

- **Ardent Researcher:** Because I am an ardent researcher, I gain a +2 when I cleverly find new courses of treatment and cures for illnesses and diseases.
- **Best Nurse in the Fleet:** Because I am the best nurse in the Fleet, I gain a +2 when I carefully treat patients using existing techniques and treatments.
- **Caring Nurturer:** Because I am a caring nurturer, I gain a +2 when I carefully work to make others feel welcome and comfortable.
- **Catlike Reflexes:** Because I have catlike reflexes, I gain a +2 when I quickly engage in hand-to-hand combat or leap out of the way of danger.
- **Computer-Like Mind:** Because I have a computer-like mind, I gain a +2 when I carefully assemble all available facts and come to a conclusion.
- **Country Doctor:** Because I am country doctor, I gain a +2 when I carefully treat a patient using all tools and techniques at my disposal, including but not limited to those damned modern machines.
- **Fearlessly Foolhardy:** Because I am fearlessly foolhardy, I gain a +2 when I flashily leap into personal combat situations.
- **Fencing Master:** Because I am a fencing master, I gain a +2 when I flashily engage in melee combat with any kind of sword.
- **Long Memory and a Short Fuse:** Because I have a long memory and a short fuse, I gain a +2 when I forcefully attack T'Leng or any other species or person abusing or oppressing other intelligent beings.
- **Math Whiz:** Because I am a math whiz, I gain a +2 when I carefully perform calculations with numbers.
- **Medical Mind:** Because I have a medical mind, I gain a +2 when I cleverly engage in medical or biological endeavors.
- **Miraculous Engineer:** Because I am a miraculous engineer, I gain a +2 when I quickly repair or modify the ship's engines.
- **Natural Linguist:** Because I am a natural linguist, I gain a +2 when I cleverly speak and translate other languages.
- **Nurse Knows Best:** Because I am a nurse and know best, I gain a +2 when I forcefully order a patient to stop fussing and adhere to the course of treatment.
- **Passionate Gravitas:** Because I possess passionate gravitas, I gain a +2 when I forcefully try to convince other people precisely why I'm right and they're wrong.
- **Pragmatically Technical:** Because I am pragmatically technical, I gain a +2 when I quickly construct a device that will do what I need it to.
- **Scientific Prodigy:** Because I am a scientific prodigy, I gain a +2 when I carefully study a situation to find answers.
- **Smooth Talker:** Because I am a smooth talker, I gain a +2 when I flashily use my natural charm to talk people into doing what I need them to do.
- **Stunning Wit:** Because I am a stunning wit, I gain a +2 when I quickly employ humor and snappy repartee to throw opponents off guard, lighten the mood, and/or entertain my crewmates.
- **Surgical Strike:** Because I employ surgical strikes, I gain a +2 when I carefully plan and execute an attack against an opponent.
- **Technical Savant:** Because I am technical savant, I gain a +2 when I quickly repair, assemble, or cobble together a piece of scientific equipment.
- **Technical Whiz:** Because I am a technical whiz, I gain a +2 when I cleverly repair or amplify weapon, shield, and communications systems.
- **Top-Notch Pilot:** Because I am a top-notch pilot, I gain a +2 when I carefully maneuver a ship through tricky situations.
- **Umbrage Detector:** Because I am an umbrage detector, I gain a +2 when I carefully find a legitimate reason to take offense at something and start a fight.
- **Wheeler-Dealer:** Because I am a wheeler-dealer, I gain a +2 when I cleverly make deals with merchants and suppliers to acquire supplies for the ship.

Psionics

Psionic abilities have been known to exist in humans since the first half of the 20th century. They remain rare, but over time the gifts and talents that have manifested themselves have been more varied and often more powerful. Whether this is a result of greater acceptance of Psionics as the science behind these abilities becomes better known and humanity rejects superstition and embraces reason, so that more individuals with talents are making themselves known, or if there actually are more cases of psionic abilities per capita, is still a matter of conjecture.

Nearly all sentient species have some level of psionic potential, although they are more common for some (nearly all Titanians have some degree of ability) than others (there are no more than a dozen Triexians known to have "gifts", and no known cases among the Bin'turrang). Current theories hold that psionic abilities are the result of deliberate tampering by various Entities, which may explain why they are more prevalent in humanoids than species classified as reptilian, veverridoid, and other scientific families.

Psionics as Stunts

Psionics are stunts, and if you choose to give your character psionic abilities they do count against the 3 free stunts you get as part of character creation. It is possible for a character to develop psionic abilities later, but you should work with your gamemaster on that to see if it can be worked into a storyline. Your gamemaster may limit the number and types of psionic available to player characters, and she may not even allow them at all depending upon how well they fit with the type of stories she wants to tell.

Note that not all psionic abilities grant the character a bonus to do something; they merely allow the character to do something that others without that ability cannot do.

Below are some examples of psionic abilities. You can use these as a template to create your own, or change these so that your character takes a different approach or relies upon a difference circumstance.



Disintegration: Your character can make objects, or even people, disappear. This is an attack action and requires a roll against the approach used.

The gamemaster should set the difficulty level based on the size of the object -- Mediocre (+0) for a small thing, like a dazzler or comm unit, Great (+4) or higher for a shuttle -- modified by whether the object is attached to anything else (+0 if it's sitting on the ground or on a table, +1 if it's in another character's hand, +2 or more if it's something like a section of a wall, +4 if it's part of a starship's bulkhead), and the level of agency the object has (+0 if it's inanimate, +1 if it's an animal or redshirt, +2 if it's a supporting character with a name, +4 if it's a player character). A living target of a disintegration attack may defend. They only get one attempt.

Because I have the power of disintegration, I can forcefully make things disappear.

Empathy: Your character can read the feelings and emotions of other people. This is considered an overcome action, but it can also be used to create an advantage if the intent is to use knowledge of those feelings or the emotions themselves to manipulate the character.

The difficulty is based on the agency of the target character, Mediocre (+0) for redshirts, Fair (+2) for supporting characters with names, and Great (+4) for player characters. A target that knows or even suspects that their emotions are being read may defend. Even if they fail, they may continue to try to defend each turn.

Because I am an empath, I can quickly sense the emotions of others.

Illusion: Your character can create complex illusions that mask the truth of things. This is considered an overcome action, but can also be used to create an advantages based on the intentions of the psionic deception.

Difficulty is based on the agency of the target character, Mediocre (+0) for redshirts, Fair (+2) for supporting characters with names, and Great (+4) for player characters. This is further modified by the complexity of the illusions — +0 if it is visual only, +2 if it includes other senses like smell, sound, and touch, +4 to fool sensors. There are no modifiers for the number of people who are affected by the illusion — everyone who can see it is considered affected. A target that knows or even suspects that what they're experiencing is an illusion may defend. Even if they fail, they may continue to try to defend each turn.

Because I can create illusions, I can flashily make people see things that aren't there.

Mental Intrusion: Your character can affect another person's mind, but it requires touching them. For this reason, it is considered an attack action.

Difficulty is based on the agency of the target character, Mediocre (+0) for redshirts, Fair (+2) for supporting characters with names, and Great (+4) for player characters. The most common use of this ability is to cause stress (see the next section, *Stress and Consequences*) and render the target unconscious. If contact with the target can be maintained for a longer period of time, either because the target submits willingly or is prone, your character can access their memories, even those the target himself cannot consciously access. A target under attack by Mental Intrusion may defend. Even if they fail, they may continue to try to defend each turn.

Because I have the power of mental intrusion, I can touch you and cleverly read your thoughts or override your nervous system.

Neurokinesis: Your character can hijack a target's nervous system from a distance, taking control of their body. This is considered an attack action. The target remains conscious and able to think and speak, but has no control over their motions. You can make the target walk, run, skip, dance, fight, and so on against their will.

Difficulty is based on the agency of the target character, Mediocre (+0) for redshirts, Fair (+2) for supporting characters with names, and Great (+4) for player characters. Success only affects one target, but if you Succeed With Style you can control a number of targets equal to your Dice Result (i.e., if you get a Superb +5 result, you can control up to 5 targets). A target under attack by Neurokinesis may defend. Even if they fail, they may continue to try to defend each turn.

Because I am a neurokinetic, I can forcefully control another person's body move them as if they were a puppet.

Precognition: Your character is able to perceive events that are most probable to occur in the future. These events are not fixed and can be changed by taking actions in the present. Arguments have even been made that due to the observer effect, the mere act of a precognitive glimpsing future events

begins a chain reaction that will lead to it being changed. This is considered a create an advantage action.

Difficulty is based on how far into the future the character is attempting to see: Seconds (Mediocre, +0), Minutes (Average, +1), Hours (Fair, +2), Days (Good, +3), Weeks (Great, +4), Months (Superb, +5), Years (Fantastic, +6), Decades (Epic, +7), or Centuries (Legendary, +8).

Because I am a precognitive, I am able to cleverly see into the future.

Telekinesis: Your character can manipulate objects with her mind. The range is line-of-sight, that is, if she can see it, she can pick it up. This happens automatically, as if the character is using her hands. Anything that the character does with the object — hitting someone with a rock, using keys to pick a lock, and so it — is treated the way those actions would normally be resolved.

Because I am a telekinetic, I can carefully move objects without touching them.

Telepathy: Your character can communicate using thoughts. Projecting thoughts, “talking” directly into another character’s mind, requires no action and is treated as if the character is speaking. Range is line of sight, so they can communicate to as many people as they can see or are otherwise aware of. The character can also read the thoughts of a single target. This is considered an attack action.

The difficulty is based on the agency of the target character, Mediocre (+0) for redshirts, Fair (+2) for supporting characters with names, and Great (+4) for player characters. A target that knows or even suspects that their thoughts are being read may defend. Even if they fail, they may continue to try to defend each turn. They may also defend in order to tune out the telepath’s projected thoughts, trying not to “hear” what the telepath is “saying.”

Because I am a telepath, I can sneakily read your surface thoughts.

Stress

Stress represents your character getting tired, becoming distracted and unfocused, taking a superficial wound, or any other similar condition. It reduces his effectiveness to act, but goes away relatively quickly. Your character sheet has a stress track, represented as a row of three circles. When your character takes a hit, put a check into a circle.

Stress is explained in more detail in the Rules section.

Consequences

Consequences are temporary aspects that reflect being seriously hurt in some way. You character gains these as a result of damage that can’t be absorbed as stress, the character sheet has three slots where you can write consequences.

Consequences are explained in more detail in the Rules section.

Fate Points

Fate points are used to unlock the power of aspects to help your character. They are recorded on the character sheet. The number of Fate points available to you can change frequently. During play, keep track with coins, glass beads, poker chips, or some other tokens.

Your character begins each game session with a number of Fate points equal to his refresh rate. Unless you’ve created a character with more than 3 stunts, default refresh rate is 3.

Character Creation Summary

- Determine your character's *High Concept Aspect*.
- Determine your character's *Trouble Aspect*.
- Determine your character's *Other Aspects*.
- Assign bonuses to *Approaches*.
- Decide on at least one *Stunt*.

Finishing Touches

Now that you've got all of your character's game statistics worked out, circle back to the beginning. Make any adjustments to the back story that may be necessary, based on what you've learned and what may have changed. Other possible stories and bits of character history may have suggested themselves as you worked out the details. You should discuss this with your gamemaster, because she might be able to turn some of the background into future stories and adventures.

Personality and Reactions

This section is completely optional, but may be useful if you're a new roleplayer and figuring out this whole "telling stories together" thing. Based on what you know, how is the character likely to react in certain situations? Think of things that are likely to occur in the sort of campaign the gamemaster is putting together. Make some notes on what you think your character will do in these hypothetical situations. You're not tied to this in the actual game, but it will give you ideas to work with when things arise during the game and you're trying to stay in character.

In a Diplomatic Situation: As a member of the Fleet, your character will have to deal with people of different ranks, rub elbows political envoys from the Coalition, encounter a wide variety of adversaries, and even meet representatives of new alien species. This is above and beyond ordinary friendships and romantic encounters. This is above and beyond ordinary friendships and romantic encounters. What will he do? How will he deal with disconnects between personal opinions and Fleet regulations? How will he handle balancing his personal goals, desires, and feelings with the official mission? Does he have any habits or rituals that he can use to keep calm and collected, or a particular way in which he's likely to blow his cool?

In a Scientific Situation: Even if your character isn't a scientist, he will constantly be around new discoveries and encountering new situations. How does he handle change? Are there things that he is particularly excited about, or things that he dreads and fears? How will he express himself in these situations? How will he approach the unknown? Will he react emotionally, with wonder or fear, or with curiosity, cold reason, and discipline?

In a Combat Situation: There are two types of combat situations your character may face. The first is hand-to-hand combat, which includes close combat with dazzlers. The other is ship-to-ship combat where two or more starships are trying to blow each other out of space. How will your character handle those situations? Will he remain calm, and fall back on his training? Will he leap into the skirmish with a hearty laugh and love for a good scrap? Or will he try to run away or hide under a navigation console? Does the character have any moves that he knows and uses to win a fight, or any special tricks he's been dying to try out? Does he fight fair, or dirty? Does he try to save his own skin, or put the safety of others first?

Group Character Creation (Optional)

This is an optional method of character creation that can be used to help develop stronger ties between the players and player characters. It can also result in a better-rounded group of characters as you all determine together what abilities are needed and work to avoid redundancy. All of the group should be present for this, and the expectation should be set that this will take up at least one whole session.

As with regular character creation, the gamemaster briefly explains the series premise to the whole group. Players should also be allowed to offer up their own ideas. This is a perfect time for everyone to discuss things they'd like to see, what they like and dislike, and what sorts of things they'd like more or less of.

The gamemaster then determines which player goes first. This might be determined by a dice roll to see who rolls highest, by age to allow the youngest player to go first, by a vote on who brought the best snacks, by favors such as who's allowing you to use their house for the game, or whatever other criteria works for the group.

The player who goes first proclaims his or her character's name and their high concept aspect. Then the second player proclaims his/her character's name, high concept aspect, and any relationship to first character. Keep notes; this might be a basis for a trouble or other aspect for one or more of the characters. Then the third player makes their proclamation, and so on, in order until all of the remaining players have gone.

In the same order, players then proclaim their known goals and desires. You don't have to reveal anything about the character that you don't want anyone other than yourself and the gamemaster to know. Keep notes, because this might form the basis for an aspect for your character or other characters.

Determine a new order. Go backward. Go alphabetically. Roll dice and go from lowest to highest. Just do something different than the preceding rounds. The first player in new order defines what his character's trouble is. If you want to keep it a secret, you can be mysterious and talk about any unusual habits or behaviors other characters might have seen, or start a rumor about your character rather than stating their trouble explicitly. Try to incorporate previously discussed goals and desires. Repeat this for each remaining player in order until everyone has talked about their trouble.

Now create another new order. Go by shoe size, or favorite color in rainbow order, or roll dice again and go from highest to lowest. The first player in the new order defines what one of his character's other aspects is. If you want to keep it a secret, you can describe the bits that the other characters may have seen or information that may have overheard. Try to incorporate previously discussed goals and desires. Repeat for each remaining player in order until everyone has talked about their other aspects.

Each player individually completes their character by assigning approach bonuses and coming up with at least one stunt.

Character Examples

The following is the crew of the *Starship Tyche* prior to your first game session. These characters can be used as player characters, perhaps tweaked a bit to reflect your own interpretations. They can be used as supporting characters, to be run by the gamemaster to round out roles not covered by player characters. They can also just be used as examples of the types of characters possible within the game world of *Starship Tyche*.

The following pages are formatted so that each character can be printed out separately for use as a Player Character.



Timothy Augustus Church

Tim Church grew up in the American Midwest, among cornfields and agri-processing plants. His father was a starship captain, away for months and even years at a time, so his family consisted primarily of his mother and his younger brother. In spite of his father's absence, he idolized the man, and eventually went into the Fleet. Tim Church distinguished himself as a young officer, and became the youngest starship captain in Fleet history.

Church has a tremendous ego, stemming from both his earned achievements and incredibly lucky breaks. He can be arrogant when he's right and outright cocky even when he knows he's wrong in order to rattle the confidence of his opponents and convince them that he knows something that they don't. While this makes him incredibly successful, it also makes him very dangerous and occasionally erratic. While many in the Fleet would like to keep him on a short leash, every time they attempt to rein him in he manages to save the universe again and therefore justify his erratic actions and decisions.

In a diplomatic situation, Church will smile broadly and turn on his charm to the fullest. He will almost always attempt to seduce attractive, single women. He will regale people with tales of his successes to impress and/or intimidate them, and if all else fails, will point out the firepower that his ship is equipped with.

In a scientific situation, Church will always defer to the experts on his crew (science officers, engineers, and so on) and follow their recommendations. He will always trust his crew's suggestions to those of outside experts. He admits that science is not his field, but will proudly proclaim that his crew contains some of the greatest scientific minds in the galaxy.

In a combat situation, Church will always seek an opportunity to show off. He does not back down from either hand-to-hand or ship-to-ship combat, but will employ every documented tactic and dirty trick at his disposal in order to win.

Church as a Player Character

As a Player Character, Church has a lot of power. He can approve the course of action for other player characters and order them around. A player who can't balance the needs of the other players with his or her own desires probably shouldn't take on this role.

An advantage of playing Church is that as captain he can go anywhere and do anything, even if it doesn't make sense or violates Fleet regulations. He can go on landing parties to hostile planets, meet with alien dignitaries, or personally investigate dangerous situations as he pleases.

Church as a Supporting Character on the Tyche

There are two options for leaving this character aboard Tyche as a supporting character. The first is to keep him as the captain, allowing him to make the big decisions. This works if you plan on doing very little starship combat, or the player characters are okay with just making rolls for their stations and having minimal input on tactical decisions during starship combat. It works well if you follow the logic of leaving command officers on board, and allowing the lower-ranked player characters to do the actual planetary exploration and diplomatic-type things.

The second is to promote Church to Admiral, and have him aboard for the shakedown cruise to advise the new (player character) captain. He should be hands-off, allowing the new captain to make mistakes, but there to step in to avoid critical failures. This is a good option if the player characters are relatively new and learning the ropes of the system and setting. He can go away once they've got the hang of operating a starship.

Situation Aspect: *When I was in command here's what I did. . .*

Church as a Supporting Character off the Tyche

After leaving the Tyche, Church will be promoted to Admiral and return to fleet headquarters on Earth. The new player character captain will technically report to him, and Church will be the one giving the Tyche's new crew their orders and assignments.

Situation Aspect: *Your continuing mission, to. . .*

Aspects

High Concept: *Captain of the Starship Tyche (Earth Human, Caucasian-American)*

Trouble: *Unable to resist the beautiful ladies; it's not stubbornness when I'm right*

Other Aspects: *I have the best qualified crew in the galaxy; I command the best ship in the Fleet*

Approaches

Careful: Mediocre (+0)

Clever: Average (+1)

Flashy: Good (+3)

Forceful: Fair (+2)

Quick: Average (+1)

Sneaky: Fair (+2)

Stunts

My Shirt is torn (Again): Because I am willing to go all-out and get messy, I gain a +2 when I flashily engage in hand-to-hand combat.

You Are . . . So Beautiful: Because I'm charming and manly, I gain a +2 when I forcefully take a woman into my arms to seduce them.

Red Alert, Shields to Full: Because I've studied both time-honored tactics and the strategies of my opponents, I gain a +2 when I sneakily employ tactical maneuvers in ship-to-ship combat.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Commander Megarry

To all outward appearances, Commander Megarry is average. She is of average height and average weight. Her eyes are brown as is her hair, which is kept in a standard Fleet regulation shoulder-length cut. Her features are somewhat plain, and she wears no makeup. She always wears her uniform, even when off duty, and her cabin contains no decorations or personal details. In stark contrast to the larger-than-life personality of Captain Church, Megarry is all business, all the time.

Megarry grew up under the dome of a Mars colony, where a non-nonsense approach to life was vital for survival. Everything depended upon following routines, and that imprinted upon the way she lives her life. As executive officer, she is responsible for day-to-day operations of the ship, and tolerates no incompetence or horseplay. Many people speculate that she dislikes Church, but if so her professional ethics would never allow it to show. Some speculate that her relationship with Chief Administrator Jaana Lundgren is her way of getting in a “dig” at Church, as the Captain frequently flirts with Lundgren and is obviously interested in her; most people, however, are completely clueless about the relationship, because both officers manage to keep it out of the public eye.

In a diplomatic situation, Megarry will follow the book. She is more likely to be heavy-handed and mention the benefits of the Coalition and the military might of the Fleet rather than any sort of personal charisma. She will always be coldly professional and incredibly knowledgeable and competent.

In a scientific situation, she will fall back on the ship’s library computer and locate the information needed to resolve the situation. She is not a scientist, but her intelligence and technical expertise makes her a strong researcher and competent assistance to any crew members working on medical or technical problems. Her help is an asset to other characters.

In a combat situation, she will always defer to Church when he is present and insure that his orders are carried out by the crew. When she is seated in the command chair, she tends to yell out standard, by-the-book orders that are workmanlike and proven, rather than finding creative solutions.

Megarry as a Player Character

Playing Megarry means always going by the book down to the smallest detail. The advantage of playing this character is that you get to work with the gamemaster to write the book as you go along, and establish all of the rules and regulations that aren’t explicitly stated or implied here in the *Starship Tyche* rulebook. The downside is that you’re then bound by those regulations.

As Executive Officer, you’re second in command of the ship, and responsible for day-to-day operations. That means that when Church is gallivanting about being flashy, you get to clean up his operational messes and keep the crew in line.

Megarry as a Supporting Character on the Tyche

Megarry is the supporting character that will call the player characters out for not crossing their T’s, dotting their I’s, filing their reports, and cleaning up their labs. She’s also the person everyone should turn to for advice and assistance with just about anything related to Fleet operations or any sort of research. While player characters are running around doing what player characters do, she’s making sure everything else is ship-shape.

Situation Aspect: *Someone needs to make the starships run on time*

Megarry as a Supporting Character off the Tyche

If Megarry transfers off of Tyche, she will be assigned as the commander of the nearest Starbase, where she will continue to insure efficiency and compliance with regulations. She should still be available to be called upon for assistance as needed.

Situation Aspect: *Someone needs to make the starbases run on time*

Aspects

High Concept: *Commander, Executive Officer (Mars Human, Caucasian)*

Trouble: *It's not a love triangle if it only has two sides*

Other Aspects: *The book exists for a reason*

Approaches

Careful: Fair (+2)

Clever: Good (+3)

Flashy: Mediocre (+0)

Forceful: Fair (+2)

Quick: Average (+1)

Sneaky: Average (+1)

Stunts

There is Precedent for This: Because I have memorized all of the rules and regulations, I gain a +2 when I cleverly find by-the-book solutions to complex problems.

Allow Me to Assist You with That: Because I am intelligent or proficient, other crew members gain a +2 when I carefully assists them with solving problems.

Assume Standard Orbit: Because I a versed in standard operating procedure, I gain a +2 when I forcefully command the crew in tactical situations.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Aizivaishe Lovejoy

"Aizivaishe" is a Shona/Bantu name meaning "God knew". Aizivaishe Lovejoy, who goes by "Ziva" for the benefit of those who have difficulty pronouncing her name, was raised in South Africa by a mother who was Christian minister and a father who was a scientist. She took different things from both parents, pursuing both knowledge and faith. She joined the Fleet for the opportunity to not only explore the galaxy and broaden mankind's understanding of the universe, but to answer the call of her religion to serve others.

Ziva is empathic, not in a "psychic" way but in the sense that she is deeply compassionate and cares about the feelings of others. This would seem to make her an unlikely choice for a tactical officer, but protecting people is part of her personal code. By insuring that weapons and defensive systems are in peak operational order, and by training her team to make both rational and compassionate decisions, she feels that she can minimize casualties when violence becomes inevitable.

In a diplomatic situation, she will be warm, welcoming, and outgoing, doing her best to make everyone feel comfortable. As she is fond of saying, "Your enemies are people who haven't discovered your friendship yet." She has a weakness for intelligent men who treat her kindly, but is also constantly on the lookout for opportunities to play matchmaker for other members of the crew. She wants everyone, everywhere, to be happy and feel loved.

In a scientific situation her expertise is purely technical, especially regarding weapons, defenses, and communications equipment. She is very good with mathematics and practical applications of science, less so with theory and more abstract concepts.

In a combat situation she will do her best to diffuse things before they turn to violence, and will go to defensive measures first before resorting to offensive and counterattacks. She will also use her force of personality to get people to stand down and stop fighting (it's even worked on superior officers).

Lovejoy as a Player Character

As tactical officer, Ziva is responsible for weapons, shields, and security. Her focus is always on keeping people safe, rather than inflicting damage or causing harm. She is fascinated with figuring out what makes aliens and monsters tick. She will always approach every problem from a caring, human level. For her, it's all about building relationships.

Lovejoy as a Supporting Character on the Tyche

Ziva is head of security, will assign security details for landing parties and make recommendations on safety measures. She will often lead security details on important or dangerous missions. If there is no player character manning weapons, she will take that position on the bridge. She is also the *de facto* ship's counselor, offering crew members advice on personal issues.

Situation Aspect: *I'm here to help in any way possible*

Lovejoy as a Supporting Character off the Tyche

After leaving Tyche, Ziva will be head of security for diplomatic missions. Any time an important diplomat is traveling aboard the ship, or the crew visits a planet where there are ambassadors and other dignitaries, there is a high probability she will be there. It is also possible that she will be appointed as an ambassador herself, and function as a supporting character in that capacity.

Situation Aspect: *I'm here to help keep the peace*

Aspects

High Concept: *Lieutenant Commander, Chief Tactical Officer (Earth Human, South African)*

Trouble: *Can you truly feel too deeply?*

Other Aspects: *You two have a lot in common; I know just what you need*

Approaches

Careful: Good (+3)

Clever: Fair (+2)

Flashy: Mediocre (+0)

Forceful: Fair (+2)

Quick: Average (+1)

Sneaky: Average (+1)

Stunts

Caring Nurturer: Because I am a caring nurturer, I gain a +2 when I carefully work to make others feel welcome and comfortable.

Technical Whiz: Because I am a technical whiz, I gain a +2 when I cleverly repair or amplify weapon, shield, and communications systems.

Stand Down: Because I have force of personality, I gain a +2 I forcefully demand that people stand down and stop fighting.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Susumu Yamagato

When Susumu Yamagata was a child, he wanted to be one of the Three Musketeers. When he grew up, he joined the Fleet instead. It was the best way to scratch his itch for action and adventure. This has led him to become Church's protégé. Although Yamagata respects the captain and is grateful for the interest, he finds Church's sometimes cavalier attitudes toward the feelings of others to be irritating, which often causes Yamagata to question his own playful attitudes and use of humor.

In spite of his swashbuckling personality and willingness to flirt with both women and men, Yamagata is not a "player". He has a boyfriend back on Earth, whom he has been in a long-term relationship for a number of years. His intention is to get married as soon as his career with the Fleet allows. Being away for months or years at a time is often a major point of stress.

In a diplomatic situation, Yamagata will use humor to diffuse hostilities or hurl insults, whichever is necessary. Like Church, he will try to use charm first, but not hesitate to remind others of the resources that the Coalition, and firepower that the Fleet, can bring to bear. It's a combination of boyishness and heavy-handedness that somehow works.

In a scientific situation, Yamagata tends to view things from the perspective of the humanities. He is an accomplished botanist, but only because flowers are beautiful and smell nice. His was drawn into mathematics because of the patterns and structure of music. If science doesn't somehow support the arts or enrich peoples' lives, he tends to lose interest quickly.

In a combat situation, he will seek every opportunity to show off. At the helm, he will never simply make one turn to port if he can get away with making three impressive hairpin-precision turns to starboard. Even in a dazzler fight, he will change position frequently and engage in non-stop witty banter with his opponent. Of course, if he can somehow manage to turn a combat situation into a sword fight, he's in absolute heaven.

Yamagato as a Player Character

As a player character, Yamagata is very versatile. As Chief Helm Officer, he's on the bridge constantly. As a skilled botanist and adept fighter, he gets asked on landing parties frequently. His penchant for bad puns, balanced with his competence and bouts of seriousness, make him an interesting character to roleplay.

Yamagato as a Supporting Character on the Tyche

If no player character takes up the role of helmsman, Yamagata will remain in place on the bridge. If there are no other bridge officers among the player characters and Church and Megarry are still aboard, Yamagata will often be in the command chair when the captain and XO are away.

Situation Aspect: *Steady as she goes, Captain*

Yamagato as a Supporting Character off the Tyche

If Yamagata transfers off of the Tyche, it's to take his own command. He'll get a promotion to Lieutenant Commander and become small-c captain of a scout vessel with a modest crew in the same sector where the Tyche operates. When the player characters meet up with another Fleet vessel for anything from resupply, shuttling diplomats, or combat support, there's a good chance it will be Yamagata.

Situation Aspect: *Fancy meeting you here!*

Aspects

High Concept: *Lieutenant, Chief Helm Officer (Earth Human, Japanese)*

Trouble: *Careers wreak havoc on relationships (and vice versa)*

Other Aspects: *Arts and sciences are best together*

Approaches

Careful:	Fair (+2)
Clever:	Mediocre (+0)
Flashy:	Good (+3)
Forceful:	Average (+1)
Quick:	Fair (+2)
Sneaky:	Average (+1)

Stunts

Top-Notch Pilot: Because I am a top-notch pilot, I gain a +2 when I carefully maneuver a ship through tricky situations.

Fencing Master: Because I am a fencing master, I gain a +2 when I flashily engage in melee combat with any kind of sword.

Stunning Wit: Because I am a stunning wit, I gain a +2 when I quickly employ humor and snappy repartee to throw opponents off guard, lighten the mood, and/or entertain my crewmates.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Axxtep Nystiff

Axxtep is a Triexian, from the planet officially designated by the Fleet as Kepler-223. A pediatrician and child psychologist by training, the T'Leng invaded the planet before Axxtep was able to go into practice. When both the male and female Axxtep had been bonded to in childhood were killed in a T'leng attack, Axxtep chose to become one of the few Triexians to join the Fleet rather than seeking out new mates. In spite of low rank, Axxtep is one of the oldest members of the crew. While in agreement with the Fleet's mission of keeping the peace, opportunities to count coup or gain revenge against the T'Leng are never far from Axxtep's thoughts.

Understanding that most humanoid do not understand a third gender and are not equipped semantically for the concept, Axxtep will answer to either he or she. Most Fleet members, in an attempt to be sensitive, will avoid pronouns and use the Triexian's name or rank when addressing Axxtep. Voluntarily celibate, Axxtep rarely interacts with other crew members while off-duty.

In a diplomatic situation, Axxtep will almost always remain quiet. In situations involving the T'Leng or other violent species, Axxtep will always advocate for war.

In a scientific situation, Axxtep will be curious and eager to learn new things and help wherever possible. The Triex medical training has no practical applications to other humanoid species, although knowledge of biology and developmental psychology may come in handy periodically when encountering new species.

In a combat situation, only has two settings: complete pacifism or total brutality. This is part of the Triexian mindset that nothing should ever be done by half measures. Axxtep generally will not fight, unless it is to protect others, unless ordered. When a fight is to protect and reserve life, Axxtep by default will want to kill every single opponent to avoid future encounters and problems.

Axxtep as a Player Character

It would be easy to play Axxtep as aloof and brutal, but the character is far more subtle than that. Orders will be followed, behavior will be as expected, and personal opinions will be kept under wraps. Most of Axxtep's battles will be internal. Crew members describe Axxtep is quiet and meek. That's why the murderous rage displayed when Axxtep encounters an abused child or an enslaved being is so utterly terrifying.

Axxtep as a Supporting Character on the Tyche

You can go one of two ways with Axxtep as a supporting character. The first is to just go with the quiet, humble navigator with the tragic backstory. The second is to have the calm exterior hiding a long-term plan to exact revenge against the T'Leng. Axxtep could end up being a villain, endangering the ship and the player characters and plunging the Coalition into a nasty war against the T'Leng.

Situation Aspect: *Most likely to sabotage any mission involving T'Leng or zookeepers*

Axxtep as a Supporting Character off the Tyche

If Axxtep transfers off of the Tyche, it will be with a promotion to full Lieutenant and Fleet recognition of Triexian medical certification. Axxtep will become a medical officer, with additional training in the anatomy of humans and other Coalition species, and assigned to another ship or starbase. If you wish to pursue the darker side of the character, imaging what can be done with a thorough knowledge of T'Leng anatomy.

Situation Aspect: *I have many oaths to uphold*

Aspects

High Concept: *Lieutenant, Junior Helm Officer (Trexian)*

Trouble: *The brightest flowers grow from scorched earth*

Other Aspects: *No children to care for; stranger in every meaning of the word*

Approaches

Careful: Good (+3)

Clever: Fair (+2)

Flashy: Mediocre (+0)

Forceful: Fair (+2)

Quick: Average (+1)

Sneaky: Average (+1)

Stunts

Surgical Strike: Because I employ surgical strikes, I gain a +2 when I carefully plan and execute an attack against an opponent.

Medical Mind: Because I have a medical mind, I gain a +2 when I cleverly engage in medical or biological endeavors.

Long Memory and a Short Fuse: Because I have a long memory and a short fuse, I gain a +2 when I forcefully attack T'Leng or any other species or person abusing or oppressing other intelligent beings.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Angus Nadeem Satti

Satti is a 4th generation Scotsman of Pakistani decent. He can trace his roots back to the Punjabi region of India, during the English occupation. In the late 20th and 21st century his family made bagpipes in Pakistan, and emigrated to Scotland over a hundred years ago when the factory relocated. He grew up hearing tales of the battles for both Pakistani and Scottish Independence, and identifies strongly with both cultures. While nominally a Muslim, he doesn't let that interfere with his practicing the fine Scottish traditions of drinking and brawling. In his cups, his Scottish accent becomes so thick that he's barely understandable.

Having it drilled in to him that education is the key to success in life, and hearing tales of Scottish shipbuilders his whole life, Satti went into engineering. Becoming fascinated with starship design, he joined the Fleet with the goal of becoming creating and building new starships. He found that he being hands-on with an active starship was far more interesting, and has turned down offers from private companies and opportunities to teach engineering in order to remain aboard the Tyche as the Chief Engineering Officer.

In a diplomatic situation, Satti will go by the book and defer to his superiors up the point where he, his crewmates, or his ship are insulted. That's when the fight starts. This is why Church tends to leave him aboard ship, in command as second officer behind the XO, during diplomatic missions. As Scottish citizen his dress uniform includes a kilt, which he wears in traditional fashion, so such brawls become uncomfortably revealing.

In a scientific situations, all Satti cares about is the tech. Alien machines, supercomputers, androids, and particularly unknown spacecraft will have his full attention. He will want to be hands-on in analyzing any sort of new technology the crew comes upon.

In a combat situation, he is not a disciplined fighter. Church keeps him out of hand-to-hand combat situations whenever possible. In command, he will allow the helm and tactical officers to run combat, and offer only vague orders like "get us into firing position" and "fire at will". He'd much rather be down in the engine room.

Satti as a Player Character

As Chief Engineering Officer, there is always plenty for Satti to do aboard ship. Even if there hasn't been a battle that requires repairs to be made, he will always be tinkering to keep the ship's systems updated to the latest standards and advances. As second officer and third in command behind Church and Megarry, and as the best engineer and technical analyst aboard the Tyche, there are plenty of reasons to include him on landing parties, where he will invariably get himself into Trouble.

Satti as a Supporting Character on the Tyche

As a supporting character, Satti will spend most of his time in the engine room will only be heard via the intercom. He will only appear in the flesh during ceremonial occasions or when both the Captain and XO are off ship and he needs to be in the command chair.

Situation Aspect: *My engines won't be tending themselves*

Satti as a Supporting Character off the Tyche

If Satti gets rotated off the Tyche, he will end up overseeing the construction of the next generation of starships, which he was also involved in designing.

Situation Aspect: *She'll make anything the T'Leng have look like a child's toy*

Aspects

High Concept: *Commander, Chief Engineer (Earth Human, Scots-Pakistani)*

Trouble: *We can't ha'e them insulting the Fleet!*

Other Aspects: *Give me 20 minutes an' I'll have 'er right as rain*

Approaches

Careful:	Fair (+2)
Clever:	Good (+3)
Flashy:	Average (+1)
Forceful:	Mediocre (+0)
Quick:	Fair (+2)
Sneaky:	Average (+1)

Stunts

Umbrage Detector: Because I am an umbrage detector, I gain a +2 when I carefully find a legitimate reason to take offense at something and start a fight.

Let's See What Makes This Wee Beasty Tick: Because I am obsessive about new toys, I gain a +2 when I cleverly analyze or repair any piece of technology.

Miraculous Engineer: Because I am a miraculous engineer, I gain a +2 when I quickly repair or modify the ship's engines.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Gurraall

Gurraall is from the planet officially designated as J044144, orbiting a brown dwarf star. Both her species, and her planet, have been nicknamed Bin'turrang, after the Earth creature her people resemble. She has thick brown fur, a long, bushy tail, pronounced canine teeth, and retractable claws. Because her planet has very little light, she can see well in the dark, but requires sunglasses in brighter environments. She also emits a musky pheromone that most humanoids cannot consciously detect, but causes them to like her and even find her attractive. This causes her occasional problems, as she has no interest in romantic relationships outside her own species.

Because most other humanoids aren't anatomically capable of speaking her native language, Gurraall has learned to speak several common Coalition languages fluently, and knows at least the social niceties (hello, goodbye, please, thank you, and so on) in many others. This has been valuable in her role as chief communications officer.

In a diplomatic situation, Gurraall is often employed as translator due to both her skill with languages and the advantage her pheromones provide in creating a calm and amicable environment.

In a scientific situation, she defers to experts and helps as she can. She is adept at maintaining and repairing communications gear, but beyond that is not particularly scientific or technical.

In a combat situation she will take full advantage of her Bin'turrang reflexes, her claws, and her teeth. She will use a dazzler for ranged combat, but up close will not shy away from using her racial advantages.

Gurraall as a Player Character

Gurraall is friendly, polite, and professional, but because of racial attributes she has no control over has an undeserved reputation as a "sex kitten". Captain Church has learned not to flirt with her (after Megarry had a conversation with him about the discomfort he was causing), but he will not hesitate to use her abilities to manipulate others in diplomatic situations. She's fine with that, as long as her presence is only used to help keep people calm and avoid violence.

Because Communications falls under the umbrella of Tactical, Gurraall reports directly to Lovejoy. The Tactical Officer considers the Bin'turrang to be her protégé, and because of her combat expertise often attaches Gurraall to security details where a balance of diplomacy and violence may be required.

Gurraall as a Supporting Character on the Tyche

As stated above, Gurraall will spend the majority of her time on the bridge, facilitating communications with planets, other ships, and landing parties. As needed, she can be used as a security officer, going down on landing parties where her specialized skills will be a valuable asset.

Situation Aspect: *Hailing frequencies open, let me connect you*

Gurraall as a Supporting Character off the Tyche

If Lovejoy has also left the Tyche, Gurraall will go with her and be her personal aide. Whether Lovejoy is in a security or diplomatic role, Gurraall will be at her side.

If Lovejoy is still aboard the ship, and a player character has taken the role of communications officer, Gurraall can either be used as a security officer, or possibly have moved on to another ship or starbase to continue her role as communications officer.

Situation Aspect: *How can I assist you?*

Aspects

High Concept: *Lieutenant, Chief Communications Officer (Bin'turrang)*

Trouble: *I'm not that kind of Gurraall*

Other Aspects: *I speak a little bit of that language; I can see in the dark; how can you not smell that?*

Approaches

Careful: Mediocre (+0)

Clever: Fair (+2)

Flashy: Average (+1)

Forceful: Average (+1)

Quick: Good (+3)

Sneaky: Fair (+2)

Stunts

Natural Linguist: Because I am a natural linguist, I gain a +2 when I cleverly speak and translate other languages.

Catlike Reflexes: Because I have catlike reflexes, I gain a +2 when I quickly engage in hand-to-hand combat or leap out of the way of danger.

Subtle Influence: Because I am exotic and attractive to other humanoids, I gain a +2 when I sneakily sway their opinions in favor of the Coalition and the Fleet.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Thelonius Hatfield Davis

Dr. Davis hails from Nouveau Orleans, the floating city built along the sea wall protecting the ruins of historic New Orleans. He described himself as an old country doctor, remaining in private practice until his children were grown and his wife passed away. Wanting to remain useful and contribute to the greater good of mankind, he chose to join the Fleet rather than retire. He hasn't stopped complaining about that decision since.

An outstanding surgeon, Davis cares deeply about people. That's why he objects to dangerous missions and military excursions. He says it's because it just makes more work for him and his staff, but it's really because he dreads people getting hurt. In spite of his sometimes gruff demeanor, he can be warm and friendly, and likes to dispense folksy wisdom along with medicine, with a mischievous twinkle in his eye and a folksy drawl. When not in the medical bay, he's in his quarters cooking up authentic Southern food and listening to classic 20th century blues and jazz.

In a diplomatic situation, he's likely to support any efforts that might lead to peace, and harshly chastise any military personnel in the immediate vicinity. He will not keep his opinions to himself.

In a scientific situation, he will leap into anything related to medicine or biology. The more he learns, the better he'll be able to help people. Just don't ask him to do things outside his fields of expertise; he's not a physicist, an engineer, or any sort of repair man.

In a combat situation, he will generally call people uncivilized idiots and try to shame them into not behaving themselves and acting like mature, intelligent beings. He's defend himself if he has to, but won't carry a weapon unless ordered and won't fight unless it's to protect an innocent life.

Davis as a Player Character

Davis is a sweet old man who has no business being in the Fleet, but he's convinced that if he weren't there to provide a moral compass the military types would be in charge and everything would go to hell in a hand basket. He acts as if the ship is a small town and he's just the kindly local sawbones. As Chief Medical Officer there are plenty of reasons to stay aboard ship, treating the injured in ship-to-ship battles, but there are an equal number of opportunities for him to join landing parties for official functions and act as a medic.

Davis as a Supporting Character on the Tyche

Davis makes for a stern-yet-lovable father figure for all of the crew, and is someone safe to talk to about both personal and professional problems. He'll be there to help patch your wounds after both landing party missions and starship battles. As a supporting character, he'll rarely leave the medical bay, except to enforce mandatory rest and relaxation.

Situation Aspect: *I can prescribe just the thing you need*

Davis as a Supporting Character off the Tyche

If Davis rotates off the Tyche, he'll probably retire back to Earth. He might be found in private practice aboard a starbase or on some lovely planet with warm weather and attractive women.

Situation Aspect: *This is how human beings are supposed to live*

Aspects

High Concept: *Commander, Chief Medical Officer (Earth Human, African-American)*

Trouble: *That's not my damned job!*

Other Aspects: *This is a Southern speciality; you don't appreciate true culture*

Approaches

Careful: Fair (+2)

Clever: Fair (+2)

Flashy: Average (+1)

Forceful: Good (+3)

Quick: Average (+1)

Sneaky: Mediocre (+0)

Stunts

Country Doctor: Because I am country doctor, I gain a +2 when I carefully treat a patient using all tools and techniques at my disposal, including but not limited to those damned modern machines.

Southern Shame Daddy: Because I am a Southern shame daddy, I gain a +2 when I cleverly manipulate people into doing what I think is the right thing.

Passionate Gravitas: Because I possess passionate gravitas, I gain a +2 when I forcefully try to convince other people precisely why I'm right and they're wrong.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Cristina Capela

Cristina Capela is a nurse practitioner, and the First Medical Officer on the Tyche. Dr. Davis calls her his “strong right hand” and chastises her for not becoming an outright doctor, because he considers her to be one of the finest medical practitioners he’s ever met. Her Fleet file has nothing but the highest marks, and she is a respected researcher who has written or co-written dozens of published papers on a variety of medical topics.

Born on Novo Paolo, a conservative religious Fringe World, Cristina hails from a large extended family, with many siblings, uncles, aunts, and cousins. Her identity as a trans woman put her life, and the lives of her family, in jeopardy there, which is what led to her decision to emigrate to Earth and join the Fleet. Her cabin is decorated with many family photos, and framed letters supporting both her career in nursing and in the Fleet.

Capela is also the ship’s hopeless romantic, continually falling for men she can’t have, or running into old boyfriends while on away missions. She currently carries a fiercely burning torch for the asexual Chief Science Officer, T’Pokk. She is, strangely, one of the few attractive women aboard the Tyche that Captain Church doesn’t flirt with.

In a diplomatic situation, Cristina will try to see all sides but invariably side with whomever she feels is the underdog. She is rarely outspoken, but Davis has been mentoring her to speak her peace without fear, especially on issues she feels a personal connection to.

In a scientific situation, she tends to see things in terms of what will make an interesting case study or peer-reviewed paper. She will work to preserve not just life, but quality of life, and abhors practices and developments that do not put humanity at the forefront.

In a combat situation, Capela is most likely to run away. She’s a medical professional, not a fighter, and she abhors violence of any sort.

Capela as a Player Character

There are plenty of reasons to keep Capela aboard ship. Her talent as a field medic and researcher also provide plenty of reasons for her to join a landing party. The real fun with her is that she’s a walking romantic subplot, falling in love at the drop of a hat. Even when that love is reciprocated, something tragic inevitably happens to the guy. Yet she always picks herself up, dusts herself off, and moves on.

Capela as a Supporting Character on the Tyche

Capela can be used as a supporting character either aboard ship or in a landing party. If a player character is a medical officer, they will technically report to her rather than Dr. Davis, and she will act as their mentor. She will always remind people that their oaths and duties to the Fleet emphasize preserving and saving lives, not taking them.

Situation Aspect: *Remember the oath you swore*

Capela as a Supporting Character off the Tyche

If Capela rotates off the Tyche, she will likely end up either mentoring young medical professionals at a teaching hospital, or leading a research team on a space station or a planet that holds the promise of a cure for some disease.

Situation Aspect: *I will go where I can do the most good*

Aspects

High Concept: *Lieutenant Commander, 1st Medical Officer (Earth Human, Novo Brazilian)*

Trouble: *He doesn't love me the way I love him*

Other Aspects: *This bears further investigation; I couldn't have done any of this without my family*

Approaches

Careful: Good (+3)

Clever: Fair (+2)

Flashy: Average (+1)

Forceful: Fair (+2)

Quick: Average (+1)

Sneaky: Mediocre (+0)

Stunts

Best Nurse in the Fleet: Because I am the best nurse in the Fleet, I gain a +2 when I carefully treat patients using existing techniques and treatments.

Ardent Researcher: Because I am an ardent researcher, I gain a +2 when I cleverly find new courses of treatment and cures for illnesses and diseases.

Nurse Knows Best: Because I am a nurse and know best, I gain a +2 when I forcefully order a patient to stop fussing and adhere to the course of treatment.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

T'Pokk

T'Pokk is the tall, lanky Titanian Chief Science Officer aboard the Tyche. Androgynous in appearance, T'Pokk is a member of the Cult of Reason, and devoted only to science and factual reality. Emotions are acknowledged, and then dismissed as unhelpful distractions and barriers to thoughtful and rational action. This makes for a particularly effective scientist, but not necessarily the most cheerful social companion.

Part of the discipline T'Pokk practices allows for a connection to another sentient being to be established with a touch. This allows T'Pokk to essentially hook into the other person's central nervous system and brain. A brief touch can be used to disrupt neural activity and cause the other person to pass out; this is seen as a peaceful way to avoid violent conflict. With prolonged contact, T'Pokk can read the other person's thoughts; members of the Cult of Reason use this to quickly share information.

In a diplomatic situation, T'Pokk will ignore all emotional arguments and focus on the objective advantages and disadvantages, making pleas to reason. The science officer will appear confused, if not surprised, if this does not work.

In a scientific situation, T'Pokk can do anything that is required. While not a specialist, the Science Officer has at least a passing knowledge of all major scientific disciplines and many minor ones. Given 24 hours, necessary knowledge can be looked up and memorized for application to the current situation.

In a combat situation, T'Pokk will use the lowest effective setting with either a dazzler or ship's weaponry to achieve the desired outcome. In a physical confrontation, mental intrusion techniques will be applied to render the opponent unconscious. As a last resort, T'Pokk is freakishly strong compared to humans, and will use that to restrain an opponent or, as needed, use the minimal amount of force required to incapacitate them.

T'Pokk as a Player Character

T'Pokk can be an interesting character to play. While not in the chain of command as Chief Science Officer there are plenty of reasons for the character to either be on the bridge advising or in a landing party. The balance of knowledge and combat abilities make T'Pokk versatile, and the character's alien mindset provide ample opportunities to make commentary on human behavior.

T'Pokk as a Supporting Character on the Tyche

As Chief Science Officer, T'Pokk has a hand in anything related to science aboard the Tyche. Any science officer or Titanian character will have an automatic superior officer and mentor to offer advice and assistance. If there are no other science officers among the player characters, T'Pokk can fill all your science needs.

Situation Aspect: *The scientific ramifications of your discovery are fascinating*

T'Pokk as a Supporting Character off the Tyche

If T'Pokk leaves the Tyche, there are a number of possibilities as to where the character would end up. It may be a choice to no longer live among aliens and return to Titania. It may be to head up a research facility somewhere, probably remote and with other Titanians about. Whatever it is, it will definitely involve science and reason, and probably far less contact with irrational humans.

Situation Aspect: *Human contact wearies me on many levels*

T'Pokk

High Concept: *Lieutenant Commander, Chief Science Officer (Titanian)*

Trouble: *I Do Not Understand Your Emotional Outbursts*

Other Aspects: *Mental Clarity Requires Discipline, Unnecessary Physical Contact is Not Rational*

Approaches

Careful:	Fair (+2)
Clever:	Good (+3)
Flashy:	Mediocre (+0)
Forceful:	Average (+1)
Quick:	Fair (+2)
Sneaky:	Average (+1)

Stunts

Computer-Like Mind: Because I have a computer-like mind, I gain a +2 when I carefully assemble all available facts and come to a conclusion.

Mental Intrusion: Because I have the power of mental intrusion, I gain a +2 when I cleverly touch you to read your thoughts or override your nervous system.

Pragmatically Technical: Because I am pragmatically technical, I gain a +2 when I quickly construct a device that will do what I need it to.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Anna Reznik

A repatriated Russian Jew, Reznik was born and grew up in Israel. As a young girl she moved with her family back to Moscow to help rebuild and repopulate the Great City. As a result, she is boldly patriotic and takes every opportunity to boast about the rebirth of her homeland.

Reznik has a genius level IQ, and started college at age 14. At 19, after earning her Master's degree in Physics, she chose to enter the Fleet rather than continue on to her Ph.D. Her logic was that there would be more opportunities to study the stars if she was out among them, and she was not wrong. Although she is the youngest officer on the ship, she is also one of the most respected.

Despite being a science officer, Reznik wears a command uniform. This is because she chose to train as a pilot as well as a science specialist in order to gain more time on the bridge. When not filling in for T'Pokk as relief science specialist, Reznik is also on the rotation as a relief helm officer. Church has described her as "an overenthusiastic overachiever."

In a diplomatic situation, Reznik will keep her mouth shut and take the opportunity to watch and learn. Unless, of course, the topic of Russia comes up, in which case she will leap in to discuss why it is the greatest nation on Earth, ever.

In a scientific situation, Reznik will be on the front lines, either leading the scientific team or acting as T'Pokk's right hand.

In a combat situation, Reznik will not shy away from action, drawing her dazzler and leaping into any sort of physical confrontation. She can hold her own, and uses the scars she's earned in various fights to impress cute boys.

Reznik as a Player Character

Reznik is a good viewpoint character for any new players who aren't familiar with the setting. Having recently entered the Fleet, it's a good excuse to ask questions in-character and learn about the Coalition, the Fleet, and the universe setting. There's a good balance of combat and roleplaying opportunities, with an easy hook of patriotism and enthusiasm. There are ample opportunities to either remain on the ship or to be part of a landing party.

Reznik as a Supporting Character on the Tyche

If Reznik remains aboard the Tyche, she is pretty much the universal supporting character, who can fill nearly any supporting role. She is a pilot, a scientist, possessed of a strong sense of curiosity, and not afraid of danger.

Situation Aspect: *I would be happy to assist you with that*

Reznik as a Supporting Character off the Tyche

Reznik will be in demand by any research team on the galaxy, and she's young enough to take any opportunity that appeals to her without thinking about long-term career goals. If she doesn't stay with the ship, she could turn up just about anywhere that a brilliant scientist supporting character is needed.

Situation Aspect: *We are doing important work here!*

Aspects

High Concept: *Lieutenant, 1st Science Officer (Earth Human, Russian)*

Trouble: *Why would you say my blind patriotism is annoying?*

Other Aspects: *I am Russian - I fear nothing*

Approaches

Careful: Good (+3)

Clever: Average (+1)

Flashy: Fair (+2)

Forceful: Mediocre (+0)

Quick: Fair (+2)

Sneaky: Average (+1)

Stunts

Scientific Prodigy: Because I am a scientific prodigy, I gain a +2 when I carefully study a situation to find answers.

Fearlessly Foolhardy: Because I am fearlessly foolhardy, I gain a +2 when I flashily leap into personal combat situations.

Technical Savant: Because I am technical savant, I gain a +2 when I quickly repair, assemble, or cobble together a piece of scientific equipment.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Janna Lundgren

Born in Sweden, Jaana Lundgren is the highest ranking enlisted crew member aboard the Tyche. Prior to joining the Fleet, Lundgren earned a Bachelor's degree in Mathematics, and too a Master's degree in Accounting. While she can't quite go toe-to-toe with some of the physicists on board, she is good with practical, everyday numbers and has a keen head for business.

As Chief Administrator, she is responsible all of the supplies, logistics, and paperwork that keep the ship functioning on a day-to-day basis. Most of her day is spent with a tablet in hand, tracking down officers to get them to sign requisition forms or nagging them to file required reports. While her position only requires her to wear duty coveralls, she tends to wear her full uniform in order to convey her authority and get the command crew to take her position seriously.

Lundgren has a brief relationship with Captain Church, before realizing that he wasn't a one-woman sort of man. She is currently romantically involved with Megarry, although both of them keep the relationship out of the public eye due to the differences in rank and the potential appearance of impropriety.

Lundgren as a Player Character

Keeping a starship crew fed, clothed, stocked up on medical supplies, and otherwise equipped is a full-time job. No one likes to do paperwork, and her job is to insure that everyone gets things filed on time. To accomplish this, Lundgren has become extra friendly and outgoing, chatting with people about their personal lives and taking an interest in them so they cheer up when she arrives, rather than dreading her appearance and the inevitable extra work it entails. To keep the ship running, she and Megarry have a carefully orchestrated good cop-bad cop routine worked out, where Lundgren is everyone's sympathetic friend and Megarry is the dour taskmaster.

Lundgren as a Supporting Character on the Tyche

Lundgren is the person who can get you anything you need, provided it's legal. Books, music, movies, clothing, special foodstuffs, medicine, decorations, you name it, she can find it and get a good, fair price on it. She's the one that insures that the quality of the food is higher than on most starships, and that there are always little treats and extras in the cafeteria. Lundgren is responsible for the high quality of life the Tyche crew enjoys.

Situation Aspect: *I want to hear all about it - sign this while you tell me*

Lundgren as a Supporting Character off the Tyche

If Lundgren rotates off the Tyche, she will enter the private sector. With her experience in acquisitions for the Fleet, any number of companies or merchant trader organizations will snap her up. She will end up being the person the crew encounters and a planet or space station and have to negotiate with for vitally needed supplies.

Situation Aspect: *Of course I can get that for you - for the right price*

Aspects

High Concept: *Command Master Chief Petty Officer (CMC), Chief Administrator (Earth Human, Swedish)*

Trouble: *It's not a love triangle if it only has two sides*

Other Aspects: *I can get that for you yesterday; far smarter than I let on*

Approaches

Careful:	Fair (+2)
Clever:	Fair (+2)
Flashy:	Good (+3)
Forceful:	Mediocre (+0)
Quick:	Average (+1)
Sneaky:	Average (+1)

Stunts

Math Whiz: Because I am a math whiz, I gain a +2 when I carefully perform calculations with numbers.

Wheeler-Dealer: Because I am a wheeler-dealer, I gain a +2 when I cleverly make deals with merchants and suppliers to acquire supplies for the ship.

Smooth Talker: Because I am a smooth talker, I gain a +2 when I flashily use my natural charm to talk people into doing what I need them to do.

Stress

○○○ Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

RULES



Rules

Now that you've seen the various components that make up a character, it's time to learn a bit more about what these things mean and how you can use them in the game.

The Ladder

The ladder is the one and only table necessary to play *Starship Tyche*. It offers up both a numerical and descriptive measure of ability, difficulty, and results. All dice rolls are compared to the ladder in one way or another.

Using Aspects

There are four broad categories of aspects: *character* aspects, *situation* aspects, *consequences*, and *boosts*. They all work the same way, the main differences being how they are acquired and how long they stick around before going away.

Character Aspects: These aspects are the ones on the character sheet, including your character's high concept and trouble. They describe personality traits, important details about his past, relationships he has with others, important objects or titles he possesses, problems he's dealing with or goals he's working toward, or reputations and obligations he carries. These aspects only change under very unusual circumstances, if at all.

Examples: *Captain of the Starship Curie; On the Run from Fringe World Assassins; Attention to Detail; I Must Protect My Brother*

Situation Aspects: These aspects describe the surroundings that the action is taking place in. This includes object aspects, and aspects you create or discover using the create an advantage action. When a situation aspect is present, the gamemaster should write it on a note card and place it on the table, so everyone can see it and remember that it's there. A situation aspect usually vanishes at the end of the scene it was part of, or when someone takes an action to change it. Essentially, they last only as long as the situational element they represent lasts.

To get rid of a situation aspect you can attempt an overcome action to eliminate it, provided you can think of a way your character could accomplish it. He could dump a bucket of water on the *raging fire*, or use evasive maneuvers to escape the enemy that's *on your tail*. An opponent may use a defend action to try to preserve the aspect, if they can describe how they intend to do it.

Examples: *on fire; bright sunlight; crowd of angry people; knocked to the ground*

Consequences: These aspects represent injuries and other lasting traumas that happen when your character gets hit by attacks. Consequences are usually temporary, although they can be long-term, and go away slowly. A consequence imposes a penalty on your dice rolls, to reflect that your character

THE LADDER	
+8	Legendary
+7	Epic
+6	Fantastic
+5	Superb
+4	Great
+3	Good
+2	Fair
+1	Average
+0	Mediocre
-1	Poor
-2	Terrible

has been hurt in some way and isn't functioning at 100%. You can read more under *Damage, Stress, and Consequences* a little later on in this section.

Examples: *sprained ankle; fear of spiders; concussion; debilitating self-doubt*

Boosts: A boost is a temporary aspect that your character only gets to use once. These represent very brief and fleeting advantages, often gained during conflicts with other characters. When the scene they were created in is over, or when the advantage they represent no longer exists, they vanish.

Examples: *in my sights; distracted; unstable footing; rock in his boot*

Actions, Approaches, and Outcomes

A character needs to leap from one side of a chasm to the other. He needs to search the room for that clue he really needs. She needs to distract the guard so she can sneak into the room where her friends are being held captive. How do you figure out what happens next?

First, you narrate what the character is trying to do. His own aspects provide a good guide for what he can do. If he has an aspect that suggests he can pick locks, then try to get that thing open. If the aspect describes her as a terror with a sword, draw that blade and try to have at it. These story details don't have additional mechanical impact. A character doesn't get a bonus from his lock picks or her sword, unless you choose to spend a fate point to invoke an appropriate aspect. Often the fact that an aspect makes something possible in the story is enough.

How do you know if your character is successful? Often he or she just succeeds because the action isn't hard, and nobody's trying to stop them. You should only roll dice when the outcome is in doubt; it's the gamemaster's job to tell you that. When failure could provide an interesting twist in the story, or if something unpredictable could happen, you should embrace the possibilities and break out the dice.

Using Actions

So you've narrated what your character is trying to do, and you've established that there's a chance he could fail. Next, figure out what action best describes what he's trying to do. There are four types of actions that cover anything a character might try within the game: *create an advantage, overcome, attack, or defend*.

Create an Advantage

Creating an advantage is anything a character does to try to help himself or one of his friends. Taking a moment to very carefully aim his weapon, spending several hours doing research in the library, or tripping the thug who's trying to rob him all count as creating an advantage. The target of his action may get a chance to use the defend action to stop him.

When creating an advantage, you can do one of the following:

- Create a new situation aspect or establish a fact
- Discover an existing situation aspect
- Discover another character's aspect that you didn't know about
- Use an existing aspect

Create a New Aspect (or Establish a Fact)

If you fail: Either you don't create the new aspect, or you create it but an opponent gets to invoke it for free. The second option works best if the aspect is something that other people could take advantage of (like *slippery floor* or *weapon on the table*). You may have to re-word the aspect a bit to show that it benefits the other opponent instead of your character. Work it out in whatever way makes the most sense with the player who gets the free invocation. You can still invoke the aspect if you'd like, but it'll cost you a fate point.

If you're trying to establish a fact, it doesn't happen.

If you tie: If you're creating a new aspect, you get a boost. Name it and invoke it once for free. After that, the boost goes away.

If you're establishing a fact it works much the same way. The fact isn't quite what you want it to be, but slightly off so that it supports an opponent or adds an unexpected twist to what you wanted. The gamemaster gets to decide what this is.

If you succeed: You create the aspect, and you or an ally may invoke it once for free. Write the aspect on an index card or sticky note and place it on the table.

If you succeed with style: You create the aspect, and you or an ally may invoke it twice for free. Usually you can't invoke the same aspect twice on the same roll, but this is an exception. Success with style gives you a big advantage!

Discover an Existing Aspect

If you fail: Either you don't discover the aspect at all, or you discover it but an opponent gets to invoke the aspect for free. The second option works best if the aspect you create or discover is something that other people could take advantage of (like *hidden compartment*). You may have to re-word the aspect to show that it benefits the other character instead of you. Work it out in whatever way makes the most sense with the player who gets the free invocation. You can still invoke the aspect if you'd like, but it'll cost you a fate point.

If you tie: If you're trying to discover an existing aspect, treat this as a success.

If you succeed: You discover the aspect, and you or an ally may invoke it once for free. Write the aspect on an index card or sticky note and place it on the table.

If you succeed with style: You discover the aspect, and you or an ally may invoke it twice for free. Usually you can't invoke the same aspect twice on the same roll, but this is an exception. Success with style gives you a big advantage!

Use an Existing Aspect

If you fail: You don't get any additional benefit from the aspect. You can still invoke it in the future if you'd like, at the cost of a fate point.

If you tie or succeed: You get one free invocation on the aspect for you or an ally to use later. You might want to draw a circle or a box on the aspect's note card, and check it off when that invocation is used.

If you succeed with style: You get two free invocations on the aspect, which you can let an ally use if you wish.

Overcome

You use the overcome action when your character has to get past something that's between him and a particular goal. This includes things like opening a stuck door, escaping from opponents that are pursuing him, leaping across a chasm, and finding a specific bit of information in a library. Taking some action to eliminate or change an inconvenient situation aspect is usually an overcome action. The target of your character's action may get a chance to use the defend action to stop him.

If you fail: You have a tough choice to make. Your character can simply fail. The door remains stuck, the pursuer is still chasing him, he can't find the information he's seeking. Your character can also succeed, but at a serious cost. Maybe he drops something important that he was carrying because he was too focused on searching for that clue. Perhaps he suffers harm and takes a consequence, because he hurt himself forcing the door open. The gamemaster will help you figure out an appropriate cost.

If you tie: Your character attains his goal, but at some minor cost. The gamemaster could introduce a story complication, present a tough choice (he can rescue one of his friends, but not the other), or add some other twist.

If you succeed: Your character accomplishes what he was trying to do. The door springs open, he ditches his pursuers, he finds exactly the piece of information he was looking for.

If you succeed with style: As success (above), but you also gain a boost.



Attack

Use an attack when your character tries to hurt someone or damage something, whether physically or mentally. This includes throwing a punch, firing a weapon, or yelling a blistering insult with the intent to upset his opponent. The results are detailed further in the *Damage, Stress, and Consequences* section, but the important thing is this: If someone gets hurt too badly, they're knocked out of the scene. The target of the attack gets a chance to use the defend action to stop him.

If you fail: The attack doesn't connect. The target parries your character's sword, the shot misses, and the opponent laughs off the insult. Optionally, you character hits, but in doing so also injures himself somehow and takes a consequence.

If you tie: The attack hits, but doesn't connect strongly enough to cause any harm; you do gain a boost, though.

If you succeed: The attack hits and your character inflicts damage.

If you succeed with style: Your character hits and does damage, plus you have the option to reduce the damage his hit causes by one and gain a boost.

Defend

Use defend when your character is actively trying to stop someone from performing any of the other types of actions. He could be parrying a sword strike, trying to stay on his feet, blocking a doorway to prevent an opponent from running away, hiding the clue so no one else can find it, and so on.

Usually this action is performed on someone else's turn, with your character reacting to their attempt to attack, overcome, or create an advantage. You may also roll to oppose some non-attack actions directed at allies, and defend against an attack on someone else, if you can explain why your character should be able to so do. It's fine if most people at the table agree that it's reasonable; you can always point to a relevant situation aspect that seems to justify it. When he does defend on another character's behalf, your character becomes the target for any bad results.

If you fail: Your character is on the receiving end of whatever his opponent's success gives them.

If you tie or succeed: Things don't work out too badly for your character. Review the description of his opponent's action to see what happens.

If you succeed with style: Your character's opponent doesn't get what they want, plus you gain a boost.

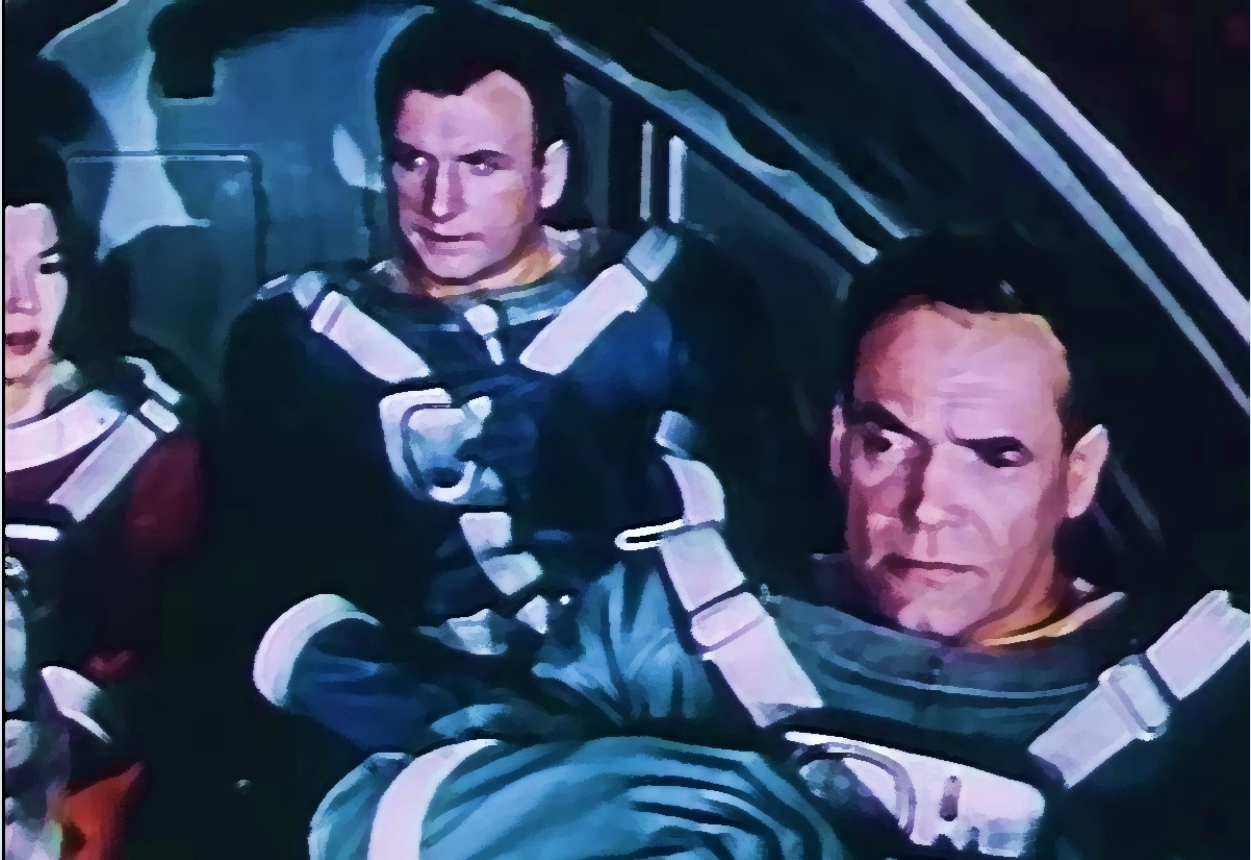
Using Actions Summary

- Describe what you want your character to do. See if someone or something can stop him.
- Decide what action your character is taking: create an advantage, overcome, attack, or defend.
- Decide on the approach to use.
- Roll dice and add the approach bonus.
- Decide whether to modify your roll with aspects.
- Determine the outcome.

Getting Help with Actions

Allied characters can help each other perform an action. When an ally helps, they give up their own action and their player describes how they're providing the help. The character performing the action gains a +1 bonus for each ally that is helping.

The gamemaster can set a limit on how many people can work on a task without getting in each other's way.



Using Approaches

As mentioned in the Character Creation section, there are six approaches that describe how your character performs actions. Each approach is rated with a bonus from +0 to +3. Add the bonus to your dice roll to determine how well your character performs the action you described.

Your first instinct will be to pick the action that gives your character the greatest bonus. Unfortunately, it doesn't work like that. You have to base your choice of approach on the description of your character's action, and you can't describe an action that doesn't make reasonable sense. Would your character *forcefully* creep through a dark room, hiding from the guards? No, that's being *sneaky*. Would he *quickly* push that big rock out of the way of the wagon? No, that's being *forceful*. Circumstances constrain what approach your character can use, so sometimes you have to go with an approach that might not play directly to his strengths.

Determine Turn Order

The turn order in a conflict is based on approaches. Each player makes a dice roll and adds his character's appropriate approach bonus. The character with the highest total goes first, the next highest second, and so on until everyone has had a turn.

In a **physical conflict**, compare your character's quick approach to the other participants. The character with the fastest reflexes goes first.

In a **mental conflict**, compare your character's careful approach to other participants. Caution and attention to detail will warn him of danger.

Gamemasters: It's simplest if you pick your most advantageous supporting character to determine the place of all supporting characters in the turn order. Let all of the supporting characters go at that time. If you have a good reason to determine turn order individually, though, go right ahead and do that. It's your call to make.

Taking Turns

Next, each character takes a turn in order. On their turn, a character can take one of the four actions: create an advantage, overcome, attack, or defend. Resolve the action to determine the outcome. The conflict is over when only one side has characters still in the fight.

Rolling Dice

You've decided on your character's action and selected an approach, so now you finally get to roll some dice! What you're doing is generating a random number by rolling four Fate dice. Sometimes called Fudge dice, after the game they were originally designed for, you always roll them in a set of four. Each die will come up as a plus [+], a blank [], or a minus [-]. You add them together to get the total of the roll. For example:

$$\begin{array}{|c|c|c|c|} \hline - & + & & + \\ \hline \end{array} = +1$$

$$\begin{array}{|c|c|c|c|} \hline + & - & & \\ \hline \end{array} = 0$$

$$\begin{array}{|c|c|c|c|} \hline + & + & + & - \\ \hline \end{array} = +2$$

$$\begin{array}{|c|c|c|c|} \hline - & & & \\ \hline \end{array} = -1$$

Once you roll your dice, add your approach bonus and any bonuses from aspects or stunts. Compare the total to a target number, which is either a fixed difficulty or the result of the gamemaster's roll for a supporting character. Based on that comparison, you will have one of four different outcomes.

Outcomes

You've already seen outcomes in the section on Actions. They will vary depending on the action, but there will be some variation on *fail*, *tie*, *succeed*, and *succeed with style*.

Fail: You fail if your total is less than your opponent's total.

Tie: It's a tie if your total is equal to your opponent's total.

Succeed: You succeed if your total is greater than your opponent's total.

Succeed With Style: You succeed with style if your total is at least three greater than your opponent's total.

Challenges, Contests, and Conflicts

We've talked about the four actions (*create an advantage*, *overcome*, *attack*, and *defend*) and the four outcomes (*fail*, *tie*, *succeed*, and *succeed with style*). But in what framework do those happen?

Usually, when you want your character to do something straightforward, like swim across a raging river or kick in a door, all you need to do is make one overcome action against a difficulty level that the gamemaster sets. You look at your outcome and go from there.

But sometimes things are a little more complex, and for those situations there are *challenges*, *conflicts*, and *contests*.

Challenges

A challenge is a series of overcome and create an advantage actions that are used to resolve an especially complicated situation. Each overcome action deals with one task or part of the situation, and you take the individual results together to figure out how the situation resolves.

To set up a challenge, decide what individual tasks or goals make up the situation, and treat each one as a separate overcome roll. This can be roleplayed throughout a series of scenes, rather than just making boring dice rolls.

Depending on the situation, one character may be required to make several rolls, or multiple characters may be able to participate.

The gamemaster isn't obligated to announce all the stages in the challenge ahead of time. She should adjust the steps as the challenge unfolds, in order to preserve surprises and keep things exciting.

Example of a Challenge

The player characters are on a planet whose inhabitants have fallen ill with a mysterious plague. They decide that they cannot return to the ship and risk spreading the infection to the rest of the crew. They decide to find a cure, and the gamemaster suggests this sounds like a challenge. Steps in resolving this challenge could be analyzing the blood of the infected, gathering a rare plant needed to create the cure, locating the right equipment to synthesize a serum, and testing the cure. Each of these steps can be played out as a separate scene with one or more player characters participating in each scene.

Contests

When two or more characters are competing against one another for the same goal, but not directly trying to hurt each other, it's a contest. A contest proceeds in a series of exchanges. In an

exchange, every participant takes one overcome action to determine how well they do in that leg of the contest. Compare your result to everyone else's.

If you got the highest result, you win the exchange. You score a victory, which you can represent with a tally or check mark on scratch paper, and describe how you take the lead. If you succeed with style, you mark two victories.

If there's a tie, no one gets a victory, and an unexpected twist occurs. This could mean several things, depending on the situation. The terrain or environment changes somehow, the parameters of the contest are altered, or an unanticipated variable shows up and affects all the participants. The gamemaster creates a new situation aspect reflecting this change and puts it into play.

The first participant to achieve three victories wins the contest.

Example of a Contest

Your character and a T'Leng captain have been locked in hand-to-hand combat on the burning bridge of a crippled starship when the ceiling collapses and pins both of them. Both characters see a dazzler lying on the deck, but need to free themselves from the fallen debris to get to it. The gamemaster decides that this is a contest. Each character needs to make three overcome actions to pull themselves loose and crawl toward the weapon. The first character to get three victories reaches the dazzler first.

Conflicts

Conflicts are used to resolve situations where characters are trying to harm one another somehow. It could be physical harm with back-and-forth attack and defend actions (a judo fight, a sword duel, a battle with firearms), but it could also be mental conflict (a shouting match, a tough interrogation, a psychic assault).

Example of the Conflict

Your character is hanging from the edge of a cliff by his fingertips. A vindictive merchant is trying to stomp on your hand to make you fall, a plunge that would mean certain death. You are trying to grab his ankle not only to make him stop, but to help pull yourself up, even though this will undoubtedly cause him to fall. Both characters determine their turn order. The first character attacks, and the other character defends. This continues until one character Succeeds, and the other character falls to his doom.

Using Fate Points

There are three big things you can do with fate points: *invoke* aspects, *compel* aspects, and use aspects to *establish a fact*.

Invoking Aspects

You invoke an aspect to give your character a bonus, or to make things a bit harder for his opponent. These can be your character's aspects, another character's aspects, the aspect of a location or object, or even a situation. You can invoke any aspect that you know about and can explain how your character will use it to your advantage. To invoke an aspect, you need to describe how that aspect helps you in your current situation. Invoking an aspect costs a Fate point, so hand one of your Fate point tokens to the gamemaster.

Examples of Invoking Aspects

I attack the Titanian with my crazy *Monkey Style Kung Fu*. I know Titanians are *Rational*, so that should help me because my style is devoid of all discernable reason and will confuse him. I hand the gamemaster a Fate Point and Invoke the Titanian's *Rational* Aspect.

I really want to scare this Security officer. I've heard he's *Scared of Giant Space Amoebas*, so I'll release one in his cabin. I hand the gamemaster a Fate Point and Invoke the Security officer's *Scared of Giant Space Amoebas* Aspect.

Now that the T'Leng guard is *Distracted*, I should be able to sneak right by him. I hand the gamemaster a Fate Point and Invoke the T'Leng's *Distracted* Aspect to give myself a bonus to my sneaky approach roll.

This scientific analysis to be really accurate — I'm a *Science Officer*, and research is my specialty. I hand the gamemaster a Fate Point and Invoke my own *Science Officer* Aspect to give myself a bonus to my careful approach roll.

Effects of Invoking

You can select one of the following effects when you invoke an aspect:

- Add a +2 bonus to your total. This costs a fate point.
- Re-roll the dice. This option is best if you rolled very poorly (usually a -3 or -4 showing on the dice). This costs a fate point.
- Confront an opponent with the aspect. You use this option when your character's opponent is trying something and you think an existing aspect would make it harder for them. You spend a fate point to invoke that aspect, and now the opponent's level of difficulty is increased by +2.
- Help an ally with the aspect. Use this option when a friend could use some help and you think an existing aspect would make it easier for them. You spend a fate point to invoke the aspect, and now your friend gets a +2 on their roll.

Limitations: You can only invoke an aspect once per dice roll. In other words, you can't spend a stack of fate points on one aspect and get huge bonuses from it. However, you can invoke several different aspects on the same roll, as long as you have enough fate points to do it.

If you're invoking an aspect to add a bonus or re-roll your dice, wait until after you've made the roll to do it. There's no sense spending a fate point if you don't need to.

Free Invocations: Sometimes you can invoke an aspect for free, without having to spend a fate point. If you create or discover an aspect through the *create an advantage* action, the first invocation on it by you or an ally is free (if you succeeded with style, you get two freebies). If you cause a consequence through an attack, you or an ally can invoke it once for free. A boost is a special kind of aspect that grants one free invocation, and then it vanishes.

Compelling Aspects

You compel an aspect to get another character to do something or take a particular action. If your character is in a situation where having, or being around, a certain aspect means your character's life is more dramatic or complicated, anyone can compel that aspect. You can even compel it on yourself. That's called a *self-compel*. Having your character's aspect compelled is a way to gain Fate points.

Types of Compels

Decision Compels: This sort of compel suggests the answer to a decision your character has to make. If he has the *prince of Alar's Planet*, for example, he may need to stay to lead the defense of the

Royal Alarian Spaceport rather than fleeing to safety. If he has a *defiant streak a mile wide*, maybe he can't help but mouth off to an authority figure when she questions him.

Event Compels: Other times a compel reflects something happening that makes life more complicated for your character. If he has *strange luck*, of course that experiment he's working on accidentally does something totally unexpected. If he *owes the chief engineer a favor*, then the boss shows up and demands that he perform a service for her just when it's least convenient for him.

In any case, when an aspect is compelled against your character, the person compelling it offers you a fate point and suggests that the aspect has a certain effect. They may suggest that your character make a certain decision, or that a particular event will occur. You can discuss it back and forth, proposing tweaks or changes to the suggested compel. After a moment or two, you need to decide whether to accept the compel or not. If you agree, you take the fate point and your character makes the suggested decision or the event happens. If you refuse, you must *pay* a fate point from your own supply. Yes, this means that if you don't have any fate points, you can't refuse a compel.

Establishing Facts

The final thing that aspects can do is establish a fact within the game. You don't have to spend any fate points, roll dice, or anything to make this happen — just by virtue of having the aspect *chief xenozoologist* in *Starship Tyche*, you've established that your character is a xenozoologist and that they hold rank in the Fleet. Having the aspect *mortal enemy: merchant pirates* establishes that the setting has a faction called the merchant pirates and that they're after your character (or vice-versa) for some reason. If you take the aspect *master of the Temple of the Mind*, you not only establish that there's a group of psionics called the Temple of the Mind, but that psionics exist in your game and your character possesses those powers.

When you establish a fact of the setting this way, make sure you do it in cooperation with other players and the gamemasters. If most people want to play in a setting without a lot of political intrigue, you shouldn't unilaterally bring new political factions into it through an aspect. Make sure that the facts you establish through aspects make the game more fun for everyone, not just yourself.

Starting Fate Points and Refresh Rate

Characters begin the game with 3 Fate points. This number is also your character's *refresh rate*, the minimum number of fate points you begin each session with. If you ended a session with less fate points than the refresh rate, you begin with number of fate points equal to the refresh rate. This is a minimum, not a maximum. If you ended the previous session with more unspent fate points than your refresh, you start the net session with the higher number.

Refresh is reduced by 1 for each stunt after the first 3 you choose, but your character's refresh may never go below 1. Essentially, your first three stunts are free.

As your character advances, you'll get opportunities to add to your refresh.

Damage, Stress, and Consequences

There are various ways that a character can be harmed and suffer injury. In *Starship Tyche*, these are expressed in one of two ways: by taking on stress, and or by accepting consequences.

Taking Damage

When your character is hit during an attack, the injury he takes is equal to the difference between the opponent's attack dice roll and his defense roll. This is called the *shift*. For example, if an adversary rolls a total of +4 to attack, and you roll a +3 to defend, the shift is 1 (because $4 - 3 = 1$).

You can deal with character injury in three ways: managing *stress*, accepting a *consequence*, or being *taken out*. Each of these options is explained below.

Managing Stress

If your character gets injured and you don't want him to be taken out of the game, you can choose to take stress instead. This represents the character getting tired, becoming dazed, taking a superficial wound, or some other condition that impairs their performance but generally goes away pretty quickly.

Your character sheet has a stress track with a row of three circles. When your character gets hit, he takes shifts. To indicate that this has happened, you check a stress circle. There are 3 on the character sheet, but those circles are not the same. The first circle can only absorb 1 shift. The second circle can absorb 1 or 2 shifts. The third circle can absorb up to 3 shifts. You can only check one circle for any single hit, and you can't check a circle that already has a check mark in it.

For example, your character gets hit and takes 2 shifts. You check the second circle, because that's good for 2 shifts. On the next turn, he gets hit for another 2 shifts. The second circle is already checked, and the first circle can only take 1 shift, so you have to check the second circle. On the next turn he takes 2 shifts again (what are the odds?), but the only unchecked circle can only take one shift. Based solely on stress, the character is taken out. Fortunately, there is the option of accepting consequences.

Accepting Consequences

Consequences are new, temporary aspects that your character gains to reflect being seriously hurt in some way. You can accept consequences instead of stress, and you automatically take the consequence when you don't have any stress circles left to check off and absorb shifts.

The character sheet has three slots where you can write consequences. Each one is labeled with a number: 2 (mild consequence), 4 (moderate consequence), or 6 (severe consequence). This represents the number of shifts of the hit the consequence absorbs. Unlike stress, you can mark off as many of these as you like to handle a single hit, but only if that slot was blank to start with. For example, if your character is hit for 5 shifts, you can either put it all into a severe consequence, or split it up and take both a mild and a moderate consequence.

A major downside of consequences is that each one is a new aspect that your opponents can invoke against you. The more you take, the more vulnerable you are. And just like situation aspects the character that creates it (in this case, the opponent that hit you) gets one free invocation on that consequence. They can choose to let one of their allies use that free invocation.

Being Taken Out

When your character has taken damage that fills up all of the stress circles and all of the consequence slots, he is considered taken out. He can no longer act in the scene. Whoever struck the final blow gets to narrate what happens to him. It should make sense based on how he got taken out. Maybe he runs from the current zone in shame, or maybe he gets knocked unconscious. Only under

extreme circumstances should a character in *Starship Tyche* be outright killed, unless the situation really doesn't present any other logical alternatives.

Giving In

If things are looking grim for your character, you can give in and concede the fight. You have to do this, and say that's what your character is going to do, before your opponent rolls their dice.

Giving in is different than being taken out because you get a say in what happens to your character. In return, your opponent gets some major concession from you. You can talk over what makes sense in the situation, but it beats getting taken out and having no say at all.

Additionally, you get one fate point for conceding, and one fate point for each consequence you took in the conflict leading up to giving in. This is your chance to say, "You win this round, but I'll get you next time!" and get some extra fate points to back your threats up later.

Putting It All Together

Let's say that your character gets hit really hard and takes a 4-shift hit. You check circle 2 on his stress track, which leaves you with 2 shifts to deal with. If you can't he's *taken out*, so it's time for a consequence. You can choose to write a new aspect in the consequence slot labeled 2 — say, *sprained ankle*. Those final 2 shifts are taken care of and your character can keep fighting.

Your opponent knows that the character is injured, though, because he did it. On his next turn he gets to invoke that *sprained ankle* aspect, and decides to kick your character there. He gets a +2 on that attack action.

Recovering From Stress

Remember, stress is meant to be temporary. At the end of each scene, clear all of your character's stress circles. You don't even need to have the opportunity to rest or get medical assistance. It's that easy.

Recovering From Consequences

Recovery from a consequence is more complicated. You need to explain how your character recovers from it, and it needs to make sense for the specific consequence. If he has a *sprained ankle* (mild consequence) he can elevate it and put ice on it. That won't work for a *broken ankle* (severe consequence), which will require a trip to hospital. He'll also need to wait an appropriate length of time.

Mild Consequences: You can clear a mild consequence at the end of the scene, provided your character gets a chance to rest and a bit of first aid. Otherwise, the character carries this consequence until he can stop and deal with the injury.

Moderate Consequences: You can clear a moderate consequence at the end of the next game session, provided it makes sense within the story. Your character still needs to get some rest and proper medical attention somewhere in there as well.

Severe Consequences: You can clear a severe consequence at the end of the scenario, provided it makes sense within the story. Your character still needs rest and get medical attention in the time between scenarios. If you think of *Starship Tyche* as a TV show, a severe consequence suffered in one episode is gone by the next episode.

EQUIPMENT



Equipment

Unless there is some story point that leads the gamemaster to rule otherwise, a character is considered to have all of the possessions that are implied by his aspects. This includes normal things, like clothing and shelter, as well as personal items and mementos, and possibly a means of transportation. It also includes any specialized equipment necessary to do his job. This equipment is considered "standard issue" and is provided for free in game terms, carries no costs and requires no dice rolls. The gamemaster has final say over what equipment counts as standard issue, and what needs to be requisitioned or purchased.

Requisitionable Equipment

Some equipment is only available to characters on a case-by-case, situational basis. Anything with a clear and obvious purpose related to a crew member's job or mission should be issued automatically. There's probably no need for a human to have cold weather gear aboard a climate-controlled starship, but it will be necessary when folding down to an ice planet. Conversely, there's probably no need for a dazzler rifle when visiting a Coalition space station on shore leave.

When the utility of a piece of gear is questionable in the context of the mission, the character can attempt to requisition it. Every object has a requisition cost, which is the target number for your requisition dice roll. Select an approach based on how you're trying to convince the XO, the Admin, or other superior officer of your pressing need. Are you carefully crafting a rational argument as to the benefit of having it? Are you sneakily trying to con them? This is an overcome action.

If the equipment clearly has no justifiable role in the mission or appears to be something the character wants for personal reasons, superior officers (and, as always, the gamemaster) and dismiss the requisition request out of hand and not even allow a role.

Credits and Possessions

Although each crew member's needs are met by the Fleet, it's nice for characters to be able have personal possessions. They decorate their cabins, wear civilian clothes when off-duty, and want to do things while they're on shore leave. There's also the fact that merchants are always on the prowl for goods and services that they can resell. Money can be an important factor in certain types of stories.

The standard unit of currency in the Coalition is the credit. The symbol is ⌘ and is placed in front of the amount; five credits is represented as ⌘5. It was established as part of creation of a galactic economy, and holds the same value on every planet, colony, and space station throughout the Coalition. It is a fiat currency, whose value is determined by the Coalition Monetary Fund, rather than a commodity currency whose value is linked to objects like precious metals or gemstones.

Each Fleet member is paid a salary commensurate with their rank. The majority of that is placed into a pension fund for their retirement. A small stipend is paid out to be used as spending money aboard ship and in ports of call.

Personal Wealth

Characters with jobs are assumed to be collecting a paycheck, or to have some sort of savings or other means of support that they live off of. They may be independently wealthy or come from affluent families. They may earn money from their hobbies. In all of these cases, personal wealth is a player

choice. It's not a reward given to player characters by the gamemaster. A player who wants access to wealth should create a character aspect that reflects that.

Costs and Purchasing Power

When a character wants to buy something they should be allowed to do it when it seems to be within their means. The gamemaster gets to make the call as to what seems reasonable, and may build some story elements around locating and acquiring the object.

If the object seems to be beyond the character's means, the gamemaster can call for a dice roll. The target number should be based on what the gamemaster decides the going price is in that area, using the descriptions and numerical values on the ladder. The rarity and availability of the item should influence the target number as well. Something that is common (and therefore inexpensive, maybe a Mediocre +0) in a major city may be rare (thus more costly, say Good +3) in a rural area, and practically priceless (Legendary +8) if your character is trying to procure the only one available in a remote, hard-to-reach location.

If you want to use an aspect to create an advantage while negotiating a better price or explaining how the character has the means to afford such an object, this follows the normal procedure for that action, including the expenditure of a fate point.



How Equipment Works

All equipment falls into one of three categories: *simple objects*, *standard objects*, and *gadgets*.

Simple Objects

A simple object is a very basic tool that does nothing more than make performing an action possible. You can't drive a nail without a hammer, you can't slice a loaf of bread without a knife, and you can't shoot a target without a gun. A chair is a simple object, because it gives your character a place to sit, nothing more.

Simple objects don't have any game statistics, not even aspects. Their function stems from the ability of the character using the object, rather than the object itself. They cannot be invoked or otherwise leveraged for higher performance.

If you want to get technical, many simple objects represent a free use of *create an advantage*. They don't offer a bonus, but eliminate a penalty. You can try to drive a nail without a hammer, but it's harder to do even with an improvised tool like a rock. The character would have a penalty without the hammer, but has neither a bonus nor a penalty with it.

Standard Objects

A standard object is expressed as an aspect that defines what it can do. Technically, object aspects are situation aspects, because they create a circumstance that a character can leverage for their own gain. It needs to be invoked at the cost of fate point in order for the character to use it. Some objects straddle the line between simple and standard. Lock picks, for example, are necessary for a character to pick a lock, and without them the character would suffer a penalty. They do not convey a bonus on top of that (+2 to your character's sneaky approach when unlocking a door, for instance) unless that aspect of the object's function is invoked.

As an example, the helm console of a starship is a standard object. The helm officer can't operate the ship without it. However, the character at the helm can invoke the console, stating that she's reconfiguring the panel for maximum efficiency in order to perform a tricky one-time maneuver, and create an advantage.

Gadgets

A gadget is a complex object that has multiple aspects and possibly even stunts. Some functions of the gadget may work like a simple object, with no invocation required. Other functions may need to be invoked, at the cost of a fate point. Or, functions may behave as if they're a stunt possessed by the character that's using the gadget, costing the character refresh. A detailed description of how gadgets are presented, and how they operate, is provided below.

Gadget Name and Description

The gadget should have an evocative name that reflects the tone and nature of the *Starship Tyche* setting. A description should be provided that explains both what it looks like, and what its purpose is.

Aspects

Every gadget has a minimum of two aspects. One is a *function*, defining what it does and how it does it. Sometimes the name of the gadget is in itself adequate to describe its function, if it is a common

and familiar item. Unusual and unique gadgets will need function aspects with a bit more descriptive detail.

At least one of a gadget's aspects is a *flaw*, describing the limitations of the gadget. This could be a lack of portability, a limited number of uses within a given time period, or a dangerous defect that could be compelled.

Stunts

A gadget can have an unlimited number of stunts, but each stunt costs 1 refresh from the character that uses it (see *Refresh Cost*, below). Gadget stunts are defined in two different ways, *power stunts* and *advantage stunts*.

Power Stunt: A power stunt allows the user to access some ability or automatically accomplish some task or action. This requires the player to spend a fate point to operate. This option is recommended for improvised gadgets that have been jerry-rigged together. The gamemaster may also require a fate point if the gadget is very powerful, in order to restrict its use and make the player think before using it casually.

Advantage Stunt: An advantage stunt gives the user some conditional bonus. This is normally a +2 to a specific action [*attack/defend/overcome/create an advantage*], when using particular approach or doing a one specific thing under clearly defined conditions.

Refresh Cost

The refresh cost of a gadget is equal to the number of stunts it possesses. Each additional flaw the gadget has beyond the first reduces the refresh cost. For example, if the gadget has 3 stunts it would have a refresh cost of 3. If it also has 3 flaws the refresh cost goes down to 2 (the first flaw doesn't count; it offsets the benefit of the function).

Requisition Target

The base target number to requisition a gadget is based on the refresh cost. For example, if the refresh cost is 3, the base target number is Good (+3). The gamemaster can adjust this target number up or down based on other circumstances like availability and reasonable access based on the character's aspects. The gamemaster also reserved the right to simply deny the request if it doesn't fit into the current story or the established tone of the game within the group.

Computers

Most crew members make use of small portable computers to perform their daily duties. They are all programmed with specific functions and contain a wide range of data relevant to their purpose. As long as a portable computer is within comm range of a ship, station, or other Fleet facility, it can access the much larger data banks of that facility as well, and be reconfigured to serve additional or alternate purposes.

Computers are generally found in three configurations: *tablets*, *telemeters*, and *data banks*.

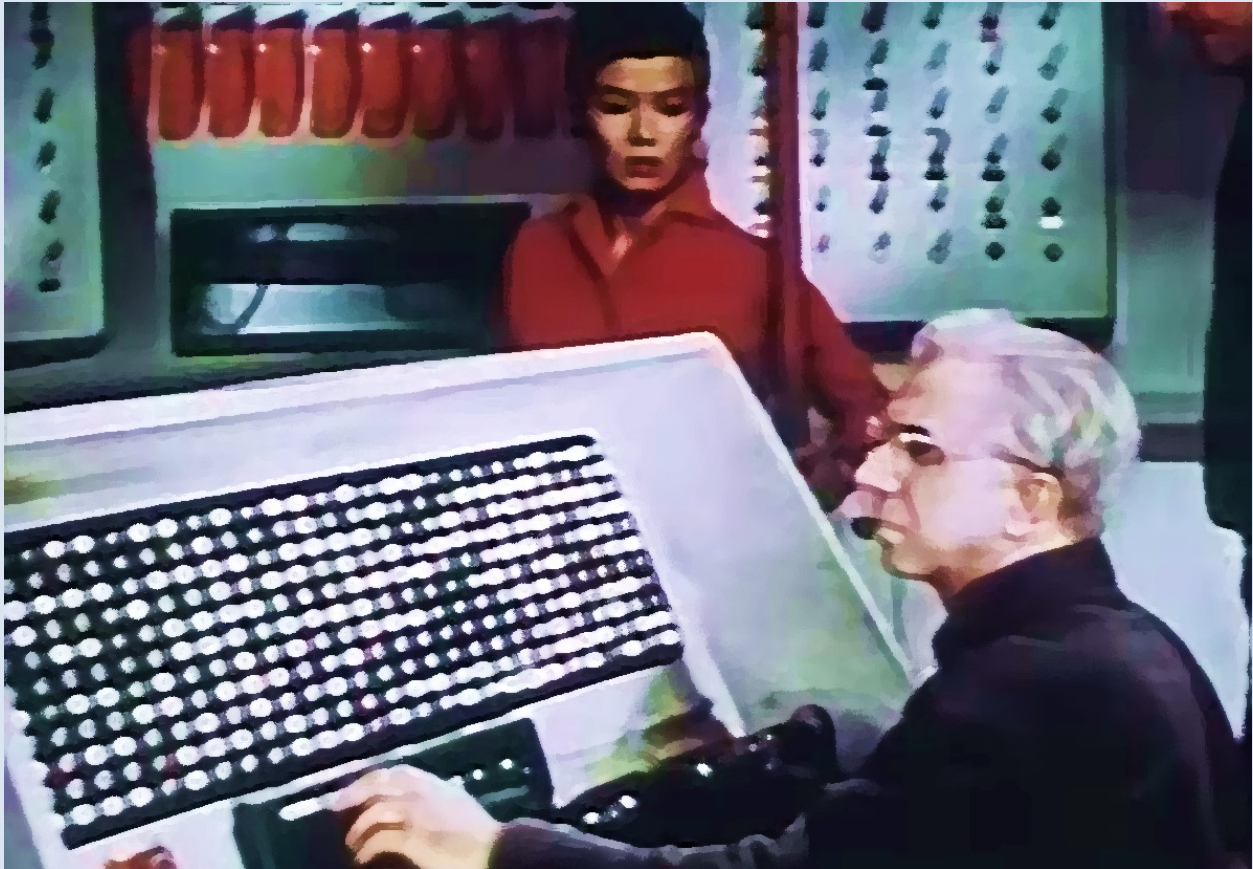
Tablets

A tablet is a thin touch-screen computer, measuring 22cm by 28cm, and .6cm thick. Their function is limited to text-based and still image data, similar to what was called an "ereader" in the 21st century. They are used for accessing books, technical journals, schematics, maps, written reports, and spreadsheets. Most crew members have both a duty tablet locked down to duty functions only, and a personal tablet for recreational reading.

Telemeters

The word telemeter originally referred to sensing devices used to measure distance. The term is now used generically to refer to any device that has the capability to record and analyze any sort of data, including video, audio, radiation, chemical composition, temperature, vital signs, and so on. Telemeters are 23cm by 13 cm, and 5cm thick.

Each telemeter can be programmed to perform specific duty functions. The most common are *medical telemeters*, *environmental telemeters*, *engineering telemeters*, and *linguistic telemeters*, each of which will be explained in more detail a bit later. Most crew members have both a duty telemeter configured to the needs of their job, and a personal telemeter used for accessing films, music, games, and other forms of entertainment.



Data Banks

A data bank is a large machine used to store data, and to perform complex mathematical, navigational, and analytical functions. They are somewhat akin to what were known in the 21st century as “servers.” Most starships have multiple, redundant data banks spread out to various locations, so that if the ship takes damage information and functionality is not completely lost. The bridge, engineering, laboratory, and medical sections also have dedicated data banks for computational purposes, so that those functions do not adversely impact the overall operation of the ship.

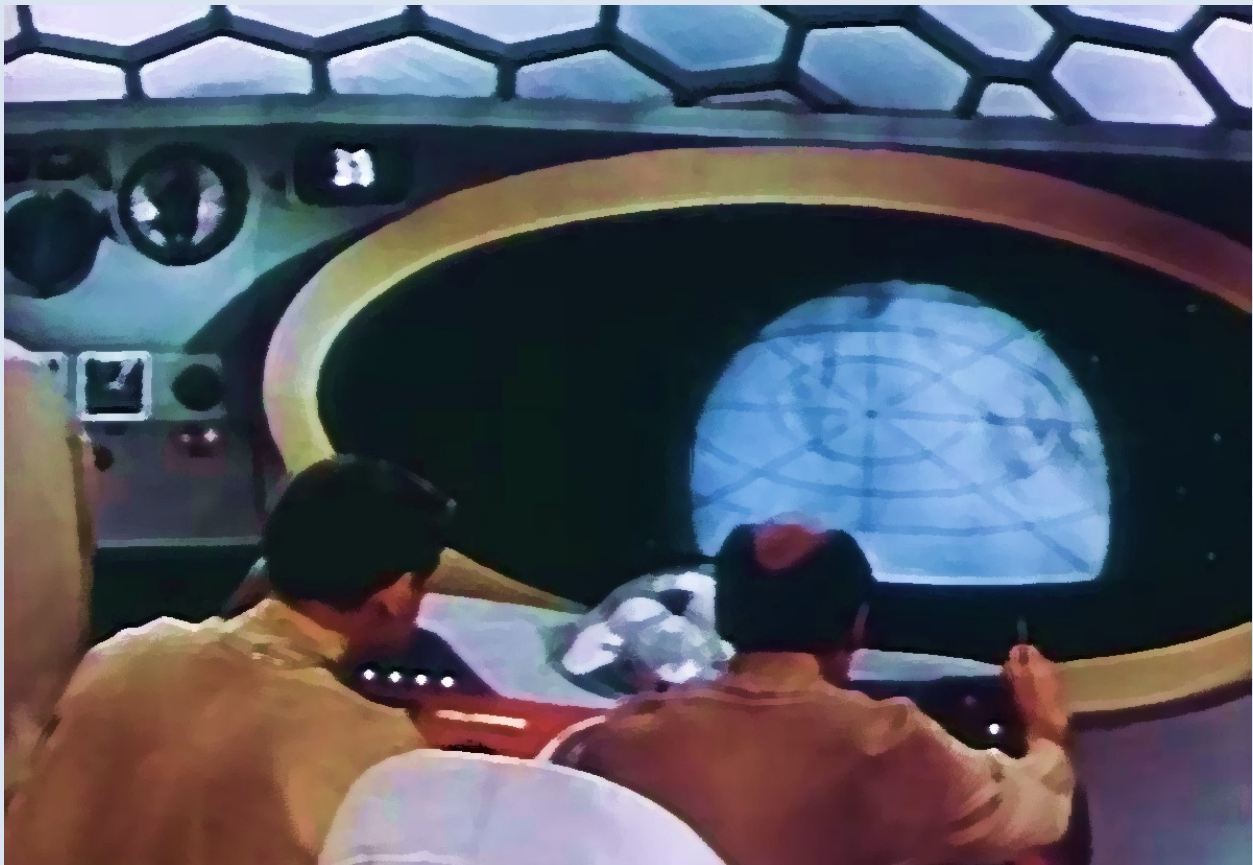
Ship's Computer

The ship's computer is a voice-interaction function of a starship's primary data banks, allowing crew members to speak questions and receive a spoken answer in return. The ship's computer can also route additional video and audio to any view screen in the vicinity of the person who asked the question.

Each ship's computer is programmed with a unique voice and speech patterns meant to emulate artificial intelligence, but it is not a true AI. The Fleet has deemed the putting an AI on board a ship, with access to all of its systems and resources, would prove to be a security risk, and often cite the 20th century Feltham Project and the harm done by a computer system far more primitive than those currently available.

Consoles

A console is an immovable, desk-sized piece of equipment designed to perform a specific set of functions. An operator seated at a console has access to all of the controls and diagnostics necessary to perform all tasks related to those functions. Consoles found on the bridge, for example, include the helm, navigation, communications, tactical, engineering, and sensors. Other types of consoles include fold control, object replicators, food replicators, holographic controls, and conference/presentation consoles.



All consoles have access to the ship's data banks, so any type of information can be pulled up at any console. In theory, any type of console can be recalibrated to function as any other type of console, but the physical configuration of buttons and switched and specialized instruments such as screens and viewers vary from console to console.

Helm Console

The helm console contains all control related to steering and propelling the ship. This includes the fusion and Alcubierre drives, an astrogational map display, and view screen controls. The helm can also function as a limited secondary navigation and tactical console.

Navigation Console

The navigation console, located adjacent to the helm console, houses the bridge's data bank, and is used to chart courses through analog space using fusion engines as well as perform the complex calculations necessary to safely operate the Alcubierre drives. It can also function as a limited secondary helm and tactical console.

Communications Console

This console houses all of the equipment required for inter-ship, ship-to-ship, ship-to-planet, and interstellar communications. It can monitor all known communications media, from radio and television to computer networks, as well as translate known languages and codes and attempt to translate and decrypt communications it is not familiar with. It has controls for the main view screen's teleconferencing functions. It can also be used as a limited secondary tactical and sensor console.

Tactical Console

The tactical console contains all of the controls for the ship's weapons and shields. It also monitors life support systems, hull integrity, fold operations, and shuttle departures and arrivals. It can also be used as a limited secondary communications console.

Engineering Console

This console offers up controls and diagnostic tools for all of the ship's core functions, including the warp engines, fusion engines, life support systems, and hull integrity. Automated repairs can be initiated from this console. It can also function as a secondary sensor console.

Sensors Console

The sensor console, often referred to as the "science station", controls all of the ship's external detection, recording, and analytical functions. These include cameras, sound receptors, radiation detectors, traditional and radiotelescopes, and dozens of other sensitive devices. It is also the primary diagnostic control panel for the ship's data banks. It can also be used as a secondary engineering console.

Fold Control Console

The fold console is similar to a navigation console in its configuration, and is designed to operate a fold platform. It contains its own data bank, used to perform the complex operations to fold objects and personnel from one location to another. It has no other secondary functions.

Object Replicator Console

An object replicator is a device that uses nanotechnology to create items from ship's waste. Anything resembling trash is used as raw materials, and the ship also captures additional raw materials from asteroids and uninhabited planets. There is a central replicator data bank located in engineering, connected to all of the object replicators, containing the plans and patterns for thousands of items used on the ship, from uniforms to cafeteria trays to chairs.

An object replicator can fabricate Simple Objects and manufacture Standard Objects. It can create parts for Gadgets, but cannot assemble a complete Gadget.

Food Replicator Console

Nearly identical to an object replicator, a food replicator uses raw materials and sterile biomass to create the food, water, and other beverages consumed by the crew. It has its own dedicated data bank in the engineering department containing plans and patterns for thousands of individual foodstuffs and a menu of complete dishes both hot and cold. It is better at some textures and flavors than others, and crew members with more refined palates often complain that everything tastes vaguely like chicken.

Holographic Console

This console controls the interactive holographic equipment on the recreation deck. It is capable of creating lifelike scenery and people affecting all human senses. It has a dedicated data bank containing dozens of scenarios, from basic sporting matches to three-dimensional game scenarios.

Conference Console

The conference console is embedded into the table of a conference room, and contains controls for lights, audio, video, graphs, maps, small view screens on the table itself, and larger view screens on the walls. It is used for staff meetings, mission briefings and debriefing, and diplomatic conferences.

Communications

There are three common pieces of communication equipment used by the typical Fleet crew member. These are the *basic comm*, the *comm panel*, and the *linguistic telemeter*.

Basic Comm

The basic comm unit is a hand-held device similar in appearance to a 20th century “flip phone”. Because they are designed to operate over long distances, they allow voice-only communications, no visuals or text data. It has a clip to attach it to a belt, but is also small enough to fit in a pocket. The basic comm also contains a geolocator, so the location of the device and its owner can be determined in case of emergency. In the Fleet, this feature is also used to establish coordinates for the fold.

The Fleet’s comms are coordinated by the ship’s computer. A crew member can simply state who they want to speak with, and the computer will recognize their voice and complete the connection. All Fleet communications are automatically recorded and documented with the time, location, and crew members present on the call.

Most crew members also have a personal comm, used for private, off-duty communications. Aboard ship, these are routed through the ship’s computer. Personal comms are deactivated by the ship’s computer when the log shows the crew member is on duty, and personal comm calls are not logged or recorded. Off ship, personal comms are routed through the Coalition’s civilian communications network, allowing calls to be made to anywhere in the Coalition.

Comm Panel

Each room and cabin aboard ship contains at least one comm panel, and there are panels located approximately every 20 meters along the ship’s corridors. This is a square panel with a speaker and a button. Any crew member can walk up to any panel, press the button, and state who they want to speak

with. The ship's computer recognizes their voice, and routes the call to the comm panel nearest to the location of the other party.

Comm panels are not capable of making calls outside of the ship itself.

Linguistic Telemeter

A linguistic telemeter is programmed with two or more languages, and performs instant translations between them. The more languages it is programmed with, the less breadth of vocabulary and depth of grammar the translation will have. It can also be set to a diagnostic most to record, analyze, and attempt to translate unknown languages.

Linguistic telemeters are carried by communications specialist, couriers, and diplomats. In the latter case, they are often programmed solely with the language of languages of the species they will be interacting with, often with specialized vocabulary and cultural protocol packages.

Scientific Equipment

Most of the gear used by other crew members is scientific in nature, so the equipment that science specialists carry is not much different. It is simply adapted for specific use, or constitutes a basic tool used by a scientist in the performance of experiments.

Scientific Telemeters

Telemeters can be calibrated to gather and analyze data for a variety of disciplines, including botany, zoology, geology, and meteorology. A telemeter can take the place of a variety of devices, including anemometers, DNA sequences, electrometers, gravimeters, manometers, oscilloscopes, and so on. Any type of scientific instrument that records or measures something can be replaced with a telemeter.



Replicators

Resources for experiments can be fabricated using an object replicator. This includes Simple Objects like test tubes, beakers, calipers, and glass slides, and Standard Objects like Bunsen burners, and centrifuges are either readily available in the ship's laboratories or easily manufactured.

Medicine

In emergency situations a starship is able to function as a hospital. While bed space in the sick bay is limited, replicators are able to create most essential drugs and supplies, and telemeters can be used for diagnosis and access to patient records. There are a few specialized devices that are worth mentioning.

Medical Telemeter

A medical telemeter is calibrated to scan for specific diagnostic information, such as a pulse rate, respiration, blood pressure, and so on. It is calibrated to detect signs of common ailments like the presence of certain cancers and diabetes. A medical telemeter can be configured to work with all species found within the Coalition.



Diagnostic Billet

Technically a console, a diagnostic billet is a hospital bed outfitted with sensors to monitor that patient's condition and vital statistics, and can even administer medications. They are intended to balance the comfort and well-being of the patient with the access needs of the medical team. A diagnostic billet can be configured to work with all known species within the Coalition.

Jet Injector

A jet injector uses a narrow, high pressure burst of compressed air to aerosolize and inject liquid medicine below the skin. Because it does not break the skin, it is more sanitary and less intimidating than old-fashioned hypodermic needles. It can be calibrated to work with the skin thickness of most Coalition species.

Gene Therapy

Gene therapy is a complete process of treating disease by repairing the patient's own cells, and in some cases altering their DNA. It is most widely used to correct birth defects, reverse hereditary diseases, cure cancer, regenerate burned or scarred dermal tissue, and deal with the effects of radiation poisoning. Most of a starship's medical resources are aimed toward the latter. If a patient is determined to need gene therapy for other reasons, they can receive basic treatment on board but are shipped off to a hospital on a starbase or planet for more comprehensive therapies.

There are limitations on the use of gene therapy under Coalition law. It may not be used to enhance a human or other sentient being beyond their original capabilities. This includes recombinant splicing the DNA of other species into an individual in order to give them enhanced abilities. It may not be used for the specific purpose of extending the life span of a being. Gene therapy cannot be used as a form of genetic engineering to create new life forms.

Many of these restrictions are holdover from the Futuron War in the late 20th century. Some individuals and groups have ethical religious reasons for opposing gene therapy. It remains a controversial topic, because many provisions of the law are open to interpretation. Is using gene therapy to cure a deadly disease not, by definition, taking action to extend the lifespan of the patient? If a DNA sequence from one species could be used to eliminate a hereditary disease found in another species, should that not supersede the ban on recombinant therapies?

Any medical practitioner found to be in violation of the Coalition's laws regarding gene therapies will have their research shut down, their funding cut, and will most likely be arrested.

Transportation

The invention of the fold stretched the definition of what a vehicle is, and the way that people get from one place to another. There are still many types of traditional vehicles, used for travel on planets, in space, and even through time and dimensions.

In most cases, the vehicle is a plot device to get the characters to and from the action in the shortest amount of game time, so you don't have to mess around with dice rolls. Unless something could go wrong in an interesting way, you just get where you're going without incident so the story can go on.

Fold Platforms

Fold platforms are room-sized Alcubierre warp field generators designed to move objects and people from one place to another. The size of the platform limits the amount of mass that can be moved, and there is a limitation on distance that is roughly the number of kilometers between a starship in orbit around a planet and the surface of that planet.

Unless the gamemaster introduces some sort of situation that needs an overcome action (radiation, solar flares, being under attack, and so on), the fold works automatically and correctly. It is a plot convenience up to the point that it becomes a plot point, in other words.

Shuttles

Shuttles are vehicles designed to travel between a planet's surface and locations in its orbit, including space stations and starships. Shuttles come in a variety of sizes and types, from small 4-passenger runabouts to larger liners that can take dozens of people, from comfortable passenger boats to bare-boned cargo container vessels. Shuttles have largely replaced airplanes and jets from travel between points on a planet's surface as well, because of their speed, lack of noise, and environmentally friendly power sources.



Planetary Vehicles

Traditional vehicles still exist on many planets. While flying cars exist, most large cities have banned them as a safety hazard. Automobile accidents on the ground are bad enough, but in the air the severity and degree of damage that can be caused is alarming. Wheeled vehicles still dominate, although they are no longer powered by fossil fuels as they were in the 20th and 21st century.

Trains are a popular means of travel on heavily populated planets. Before commuter trains in cities to bullet trains that cross continents, they are smooth, comfortable, energy-efficient, and produce no pollution.

Shuttles have largely replaced jets, boats, and even submarines. They are frequently adapted for a specific purpose, but all serve the need to move people and cargo.

Time Travel

While it is not widely known to the general public or even the majority of the Fleet, time travel does exist. It is generally achieved by doing reckless and foolhardy things to an Alcubierre warp field in defiance of the laws of physics.

Time travel is a McGuffin, a plot device, and any time travel method used should only work exactly twice: once to get the players there, whenever there is, and once to get them back. The story is always about what they do in another time period, and the ramifications of time travel, never about the mechanism that gets them there.

Dimensional Rifts

Another thing not known by the general public, and to very few members of the Fleet, is that alternate and parallel dimensions exists, many of which are like our own universe. Most are slightly yet significantly different. Reaching these other realities has so far only happened by accident, typically involving either some sort of anomaly in space-time or an accident involving the Alcubierre warp drive or the fold.

As with time travel, travel to another dimension is a plot device, and will work the same way only twice, to get the characters there and back again. It can't be intentionally replicated unless the gamemaster has a story to tell about it.

Artificial Intelligence and Androids

Since the Feltham Project at the end of the 20th century, the potential for artificial intelligence has existed. On Earth, and in the coalition, it has been declared illegal due to the potential negative impacts to sentient species. Only recently has some limited research on the subject been approved, with severe restrictions placed on the conditions and nature of that research.

Artificial Intelligence

There are two criteria for legal artificial intelligence research. The intended outcome must be of benefit to the sentient species of the Coalition of United Planet, and that boon must be clear and measurable. An artificial intelligence must also be completely contained, unable to interface with other networks, join, or take control of, other computers or devices. Both criteria are hard to meet.

Most scientists working in the field of artificial intelligence have gone rogue, operating without Coalition sanction. They tend to either believe that their experiments will turn out differently than every other experiment that has come before, or have some nefarious purpose in mind for their AI. In either case, when it is discovered that illegal AI research is being conducted, it is a priority for the Fleet to intervene and shut it down.

Androids

While androids are technically artificial intelligences, they have some special qualities that have caused the Coalition to ease up on their restrictions. Androids think of themselves as people, not as distributed intelligences, and are therefore attached to the concept of having a body. This prevents them from expanding into networks and taking over other computers. They don't parse the idea of separating their mind and body as "correct". Having a body makes them easier to take down in the event that they should go rogue.

Because of this, androids are becoming more commonplace, and a handful can be found serving in the Fleet. Their duties are most often related to things that are too dangerous for flesh-and-blood crew members to deal with. They work in engineering with radiation. They work in medicine because they are immune to disease. They work in environments that are toxic to humans. They can work in space without spacesuits because they don't need to breathe.

Because androids have free will, they are considered to be people and citizens of the Coalition, with all of the rights and responsibilities thereof. "Owning" an android is considered slavery, and deactivating an android without consent or due process qualifies as assault. In the Fleet, android crew members undergo maintenance and repair in sick bay, rather than in engineering or a laboratory, so that they can be treated as people rather than machines, even if the person rendering aid is an engineer or scientist and not a doctor.

Androids should be created as characters, not as gadgets.

Transhumanists

There is a small group of humans who believe that android technology can allow individuals to effectively live forever. By digitizing their minds and transferring what they refer to as their "consciousness" into an android body, a person could theoretically preserve their memories and personality, and retain or restore their youth. Proponents of this idea predate the technology to do it. In the 21st century theoretical physicist and futurist Michio Kaku stated that it would be a wonderful thing to be able to preserve brilliant minds so that they could continue doing important work.

A handful of rogue scientists have attempted to do this at different times and in different places, all in defiance of Coalition law. Three consistent drawbacks have been observed. First, humans are innately repulsed by androids that appear to be too human. Even if they are able to pass as human, when the truth is discovered it always sparks a strong negative reaction.

Second, these androids lack the creativity, imagination, and inspiration of the original person. They can do everything the original did, but they cannot make anything new or original. Artists can recreate their masterpieces, but not create new ones. Scientists can replicate their previous discoveries, but not develop original research. Android brains lack that component of what makes a person truly human.

Finally, androids lack emotion. An android facsimile of a loved one cannot love you back. They can go through the motions, perform the actions that comprise expressions of affection, but they cannot feel. Having no investment in the flesh-and-blood person's feelings, an android will quickly give up the pretense. They can be programmed to continue performing the actions of affection, but they are then robots without free will, and no longer people in any sense of the word.

All of which are reasons cited by the Coalition to keep android research limited, and specific research into android transhumanism completely forbidden.

Transhumanist antagonists should be created as characters, not as gadgets.

Personal Weapons

It is relatively common for members of the Fleet to practice some form of martial arts. Many also practice competitive sports that have been derived from traditional combat forms. Because of this, the presence of swords, knives, staves, and other exotic or cultural weapons aboard a starship is not unusual.

Carrying such weapons while on duty is against regulations. There are instances however where having such weapons is appropriate to a specific mission. A culture may dictate that a person go about armed, for practical or ceremonial purposes. Situations may also arise where use of a personal weapon is necessary for self-defense. In such cases, the Fleet has no issues with crew members arming themselves or using such weapons.

All personal weapons are Simple Objects. They convey no bonuses, and cannot be compelled. They just afford the character the opportunity to use their martial ability.



Beam Weapons

All ranged weapons in use by the Fleet are directed energy beam weapons. They produce coherent electromagnetic waves through stimulated emission. Because the beam is invisible, it is paired with a low-powered laser beam to assist the user in accurately aiming the device. All beam weapons are considered Standard Objects.

Dazzler

All Fleet personnel are trained in the most current iteration of the beam weapon, called the dazzler. It can be held and operated in one hand. It first a cool blue beam, and the range is 100 meters.

It is designed to stun an opponent by overloading their nervous system, causing them to fall unconscious. When declaring a consequence, that consequence is always “taken out”.

The dazzler can also be set to fire a beam of heat. This is used against inanimate objects, when an obstacle needs to be removed or destroyed. It is rarely used against living beings. The consequences of this setting involves heat, fire, burns, and disintegration.

It after firing, it takes the dazzler one round to reset and rebuild its charge. Fleet crew members are trained to alternate fire (you shoot, then I shoot, then you shoot) for this reason.

Dazzler Rifle

The dazzler rifle is a larger version of the dazzler, and has the same “stun” and “heat” settings. It requires two hands to hold and operate. The main differences from the one-handed version are range and recharge rate. The effective range of a dazzler rifle is line-of-site, all the way to the horizon. It also does not need a round to recharge, and can be fired every round or continuously.

Emdor

The emdor (derived from Electro-Muscular Disruptor) is a “pain compliance” weapon used by the T'Leng. It works much the same as the dazzler, but fires an orange beam. Rather than having a “stun” setting, it has a “pain” setting, which disrupts the target’s central nervous system in a way specifically designed to inflict agony. The intention is to inspire the target to surrender, or else additional pain will be inflicted.

The emdor also has a heat setting. Unlike the Fleet, the T'Leng have no compulsion against using the heat setting against living beings, and it is the default setting in combat situations.

Firearms

Black powder firearms do exist, both in the hands of collectors and enthusiasts on Coalition worlds, and on developing worlds where technology is not us to Coalition standard. They use a chemical reaction to fire a projectile, usually made of lead, iron, steel, or ceramic, at a target. Firearms come in a variety of shapes and sizes, but all function the same way. Firearms are considered to be Standard Objects.

Uniforms and Apparel

Most sentient species in the Coalition wear clothes. They serve a few important purposes, including protection from the environment and providing pockets to hold things. For the Fleet, wearing a uniform also helps to identify you as a member of the Fleet, and gives to a place to put your rank insignia.

Because the Fleet recognizes that people are individuals, and come from a variety of cultures with a broad array of and customs and traditions, there are four types of standard issue uniform to choose from. A crew member can choose one that they are most comfortable with, or select the one that seems the most appropriate for their mission or their mood. These uniform types are the *tunic and black pants*, the *tunic and black kilt*, the *one-piece jumpsuit*, or the *dress*. All of these are considered appropriate for any species or gender.

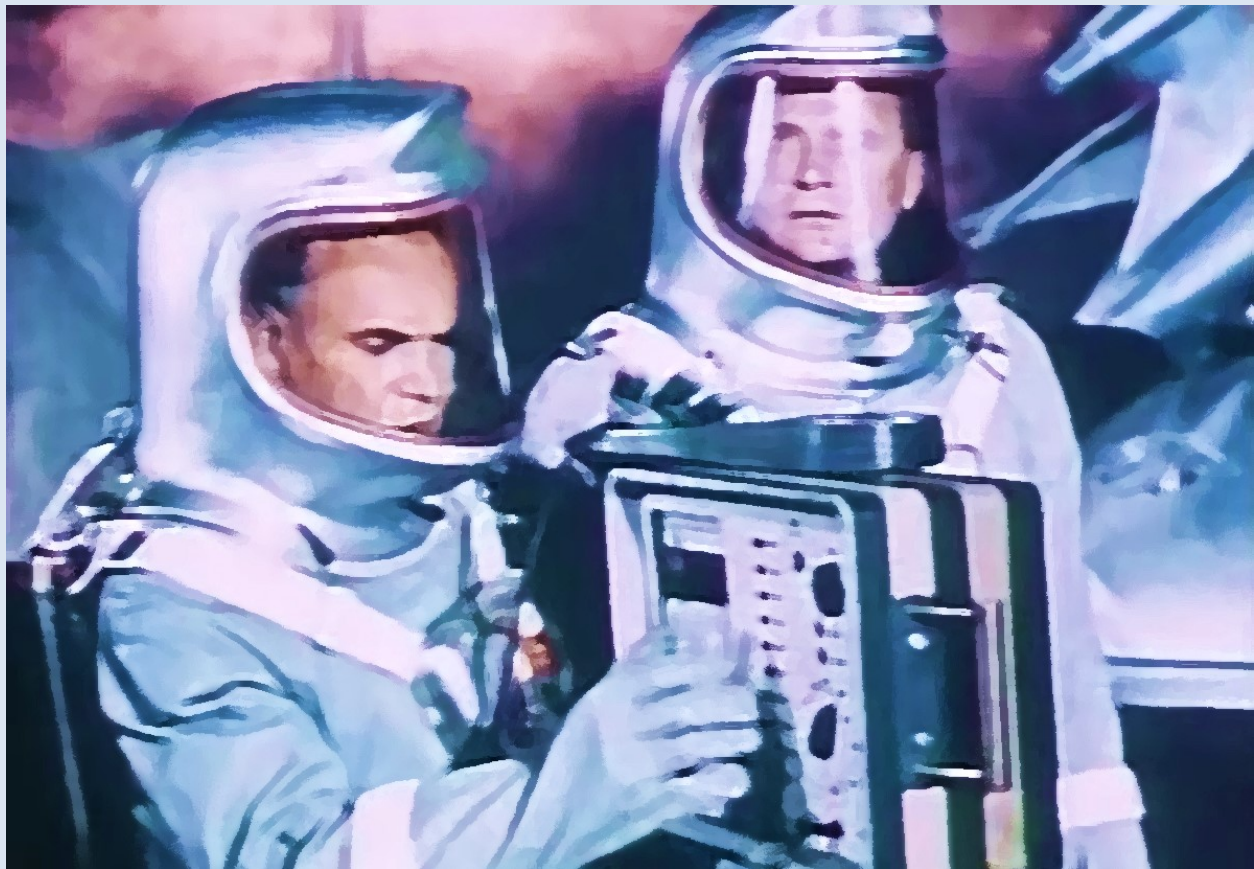
The Fleet originally color-coded uniforms by specialty, so that all command personnel wore one color, all engineering staff wore another, all medical specialist wore another, and so on. They discovered that this created hierarchies that extended beyond rank and chain of command. Wearing the color of command implied that you were more important than people wearing other colors, even if you were an

ensign and the non-command person was a lieutenant. People began to band together into cliques based on uniform color. When studies were done and statistics were published indicating that crew members wearing a certain color were promoted more often than others, and the officers wearing another color tended to die on missions more frequently than others, the Fleet knew that they had a problem.

The Fleet now allows personnel to wear uniforms in one of six approved colors. These are the primary colors, *red*, *yellow*, and *blue*, and secondary colors, *orange*, *green*, and *violet*. The colors no longer have any significance in relation to duty station. As long as they are official uniforms with appropriate rank insignia, crew members can choose. No one is beholden to a single color, and more than they are to a single style. If a crew member wants to wear a green jumpsuit today and a purple kilt tomorrow, this is allowed. If they want to wear a red dress now and change into a yellow tunic-and-pants later, this is allowed. Pants and skirts are always black, however.

Seasonal Gear

Seasonal gear includes uniforms designed for specific climatic conditions on a planet. They are designated by Earth's traditional seasons of spring, summer, autumn, and winter. Spring gear is made of lighter weight materials than the standard uniform, but includes a removable jacket. Summer gear is the lighter weight material without the jacket, but also included ultraviolet eye protection (standard issue sunglasses). Autumn gear is the standard uniform with a heavier jacket and a hat. Winter gear is a heavier weight, insulated uniform with a parka, gloves, and eye protection (goggles); there is no kilt or dress option for winter gear. Uniforms are available in the same colors as standard uniforms. All jackets and parkas are dark gray with black trim, to match pants and kilts.



Environmental Gear

Environmental gear is special equipment designed for hazardous environments. This includes silver *space suits* for working in airless vacuum, white *clean suits* for working in sterile environments, blue *dive suits* for working underwater, and orange *biohazard suits* for working in medically compromised environments. All of these come in the colors listed and have a space for the wearer's name and rank insignia.

Timekeeping

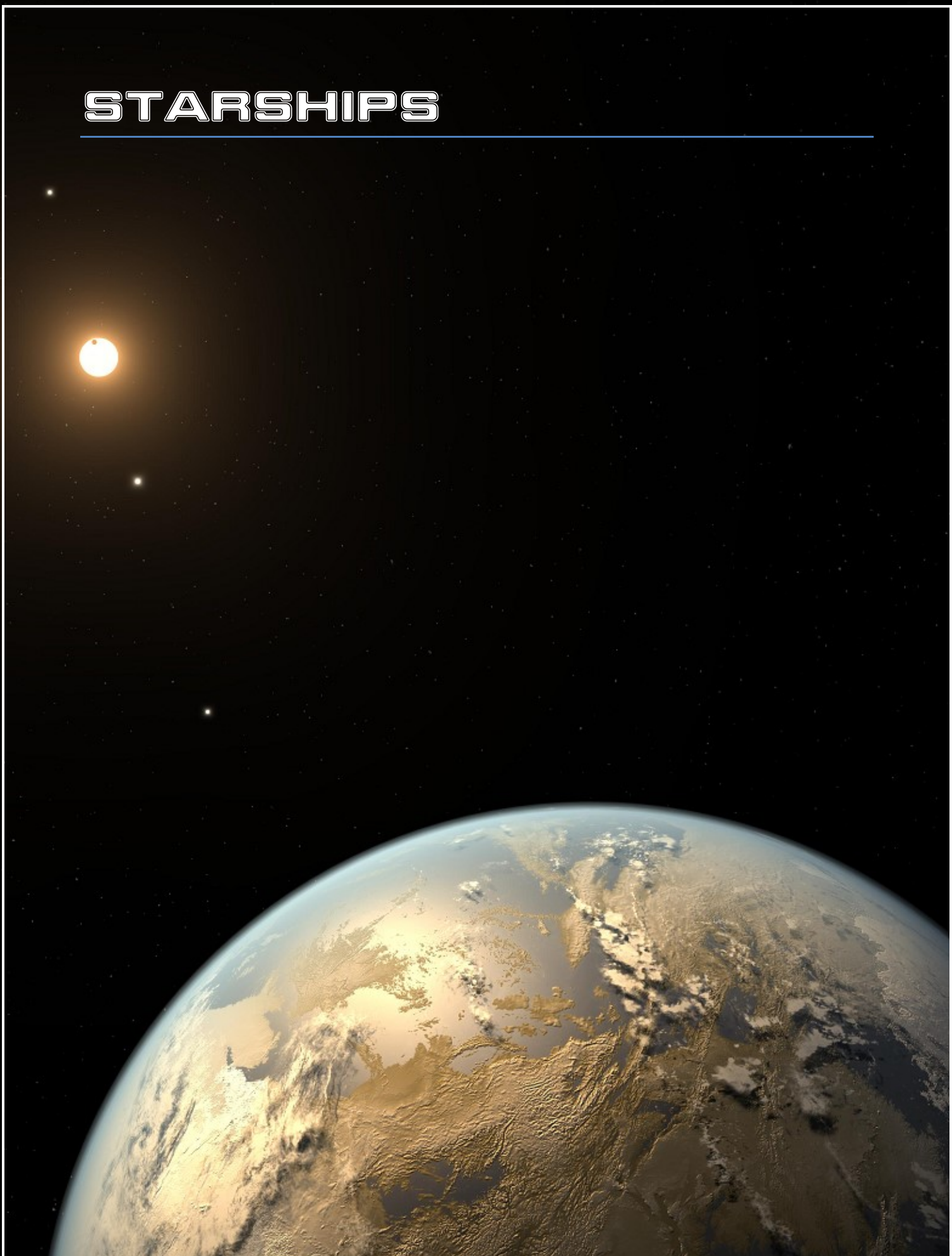
With the vast distances between worlds and the effects of general relativity, keeping accurate time can be difficult. An Earth year is based roughly on the time it takes for the planet to orbit the sun, a month is based on the orbit of its moon, and days and hours are based on the Earth's rotation. The numbering of the years is also based on relatively arbitrary demarcation of the "common era" and the previous era. Other species on other planets use different units of measure. Determining how time would be recorded for political, military, and scientific purposes was one of the first challenges faced by the fledgling Coalition of United Planets.

Several solutions were proposed. The Titanians offered up an incredible complex calendar that took the time between the Big Bang and the predicted heat death of the universe and streamlined it into a decimal system. This had the advantage of being species- and culture-neutral, but no one other than the Titanians understood it. There was a notion put forth to begin again with the signing of the Coalition charter as Year 1 of the Coalition Era (CE), but after an ugly fight over whether the first year should be considered Year 1 or Year 0 the idea was scraped simply to keep the peace. Some said that each world, and each ship, should be equipped with atomic clocks that had been synchronized. This never came to fruition for political reasons that were never completely understood by anyone.

In the end, it was decided that since both the Coalition and the Fleet were headquartered at Earth, and since the majority of Fleet members were from Earth, that Earth time should be adopted as the standard. To simplify things, names of days and months were eliminated, with only the year and the numerical day of the year being present in the date. This is referred to as the Astral Date. Thus, October 2, 2250 is rendered as Astral Date 2251.275, because October 2 is the 275th day of the year.

The other issue was whether time aboard ship should be rendered as "real" time relative to Earth, or perceived time on the ship. It was decided that ship's time should be the rule for log entries and the running of the ship. The ship's computer automatically makes adjustments whenever a ship makes port at a Coalition planet or starship, and adjusts clocks, calendars, and duty rosters accordingly. The adjustment of ship's time to Coalition Standard and the impact it has on work and sleep routines is referred to by Fleet crew members as "jet lag."

STARSHIPS

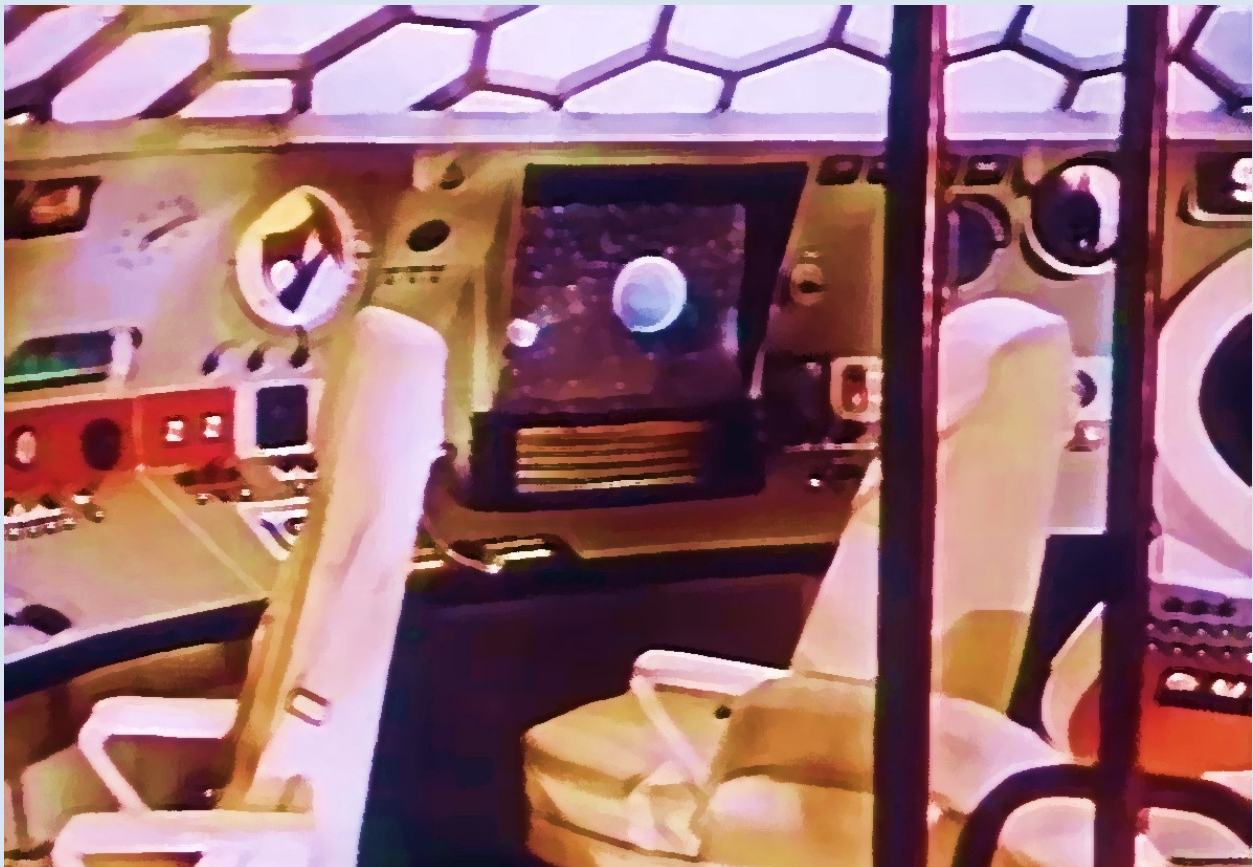


Starships

All science fiction spacecraft have a distinctive feel derived from their setting, and this is no different in *Starship Tyche*. Starships are big. Space, of course, is bigger, and in the end size doesn't make a great deal of difference, no matter how we chose to simulate spacecraft design.

Starships are built on a frame, attached to which are the hull and the engines. Reaction material is converted into energy pushed out the back end; that's how fusion engines move a ship through normal space. Twin Alcubierre drives warp space, making the distances between the ship and its destination shorter while making the distance between the ship and what's behind it longer. The ship itself technically never actually moves.

Starships cannot enter atmosphere, as the gravity and atmospheric pressure would crush it. All travel between planet surfaces and orbiting stations is done through shuttles or the fold.



Travel Times

Starships move at the speed of plot. It takes as long to get to a destination as is required to play out the events that need to take place aboard the ship during the journey. If there's nothing to do on board, the ship arrives a few hours, days, or weeks later, depending upon what feels right. If there are stories to unfold or events that need to happen, the ship will arrive when you reach the part of the story where that needs to happen. Remember, a starship is a vehicle to move the characters from one story or one plot point to another.

Resources

Ships never run out of resources until they do. This again, is a function of plot. We could say what the cargo capacity of any given ship is, and you can feel free to make that up as an interesting detail for a story, but in game terms it simply doesn't matter. They carry enough food, fuel medicine, and raw materials to manufacture those things using replicators until and unless the story need indicates that they don't and have to go in search of resources.

Range

This again, is a plot-driven detail. Starships go as far as they need to go to get to the next scene in the story. There is no practical limit. The further they away from their destination, the longer it should take to get there (see *Travel Times*, above). There should never be cause for worry about running out of resources before reaching your destination, until there is.

Creating Starships

In most ways, a starship is just a really big gadget. It's more of a location, or series of interconnected sets, than a vessel. While all starships have aspects, stunts, and stress, most of the time you only need to worry about a ship's game statistics during combat.

Naming Conventions

It's become a tradition in the Fleet that, since ships are traditionally referred to using female pronouns, they should all bear the names of notable women. Most of these are scientists, but many are philosophers, civil rights leaders, and politicians who furthered the causes of peace and justice. The dedication plaque on each starship offers a brief biography of the woman it is named for; the reception area reserved for officer meetings and entertaining visiting dignitaries will have photographs, statues, and works of art depicting the ship's namesake, as well as library tapes offering additional biographical information.

In conversation, ships are referred to by their namesake's last name. The *Starship Bertha Swirles Jeffreys* is just called the Jeffreys, for example. This holds even when the final name in written order is a personal name, as is the case in Asian cultures.

There are two exceptions. The first is when a name includes where they are from, such as *Trota of Solerno* or *Catherine of Alexandria*. In this case the person's name, not the place name is used; it's the Trota and the Catherine, not the Solerno or the Alexandria. The other exception is when the woman has a noble title, such as *Victoria, Lady Welby*; the ship is the Victoria, not the Welby or the Lady Welby, because the person's name, not their title, is used.

In the *Appendix* is a list of only a few women from history who might be honored by having a Fleet ship named for them. All of these names, all of these women, are real. Space prohibits giving even a brief biography of each of them. If you use any of these names for a starship in the game, you should take a little time to research who the real person was and discover the contributions she made to the world.

Aspects

All starships have a function and a flaw. The function is a description of what its primary purpose is: cargo ship, scientific ship, colony ship, warship, general purpose ship, and so on. This is a reflection of the types of resources on board. It can be leveraged to establish facts (*shouldn't a scientific ship have _____ aboard?*), and otherwise be used appropriately the way any other Aspect would be.

The ship's flaw can be anything that presents a Compellable drawback. It *turns slowly*. It has *less shielding in the rear*. It *doesn't carry torpedoes*. The flaw should be an additional reflection of the type of ship it is, and be complimentary to the function in that regard.

Stunts

Ships get two stunts for free. Each additional stunt requires it to have an additional flaw.

- **Advanced Scanner:** Because the ship has advanced scanners, the character at the tactical console gains a +2 on Overcome dice rolls to determine the enemy ship's flaw.
- **Heavy Shields:** Because the ship has heavy shields, it gets an extra stress circle.
- **Maneuverable:** Because the ship is maneuverable, the character at the helm console gains a +2 on defend dice rolls for evasive maneuvers.
- **Reinforced Hull:** Because the ship has a reinforced hull, it gets an extra stress circle.
- **Sensor Cloak:** Because the ship has a sensor cloak, the character at the engineering console gains a +2 on defend dice rolls.
- **Upgraded Dazzlers:** Because the ship has upgraded dazzlers, the character firing them gains a +2 on attack dice rolls.
- **Upgraded Torpedoes:** Because the ship has upgraded torpedoes, the character firing them gains a +2 on attack dice rolls.

Challenge Rating [CR]

The challenge rating of a ship is equal to the number of stunts it has, minus the number of flaws. This is used to help the gamemaster design fair fights. If the starship the player characters are on has a CR3, then a fair fight will involve one other ship with a CR3, two ships rated CR1 and CR2, or three ships rated CR1.

Consequences

A starship can take 3 consequences, just like characters. A 2-shift mild consequence means the ship has some visible damage and some crew members may be injured, but everything is still operational. A 4-shift moderate consequence means some systems may not be operational, the hull has been breached, decks need to be sealed off, or some crew members may have been killed. A 6-shift serious consequence means something major, like dazzlers, the torpedoes, the shields, or the engines are no longer operational and the ship is in serious peril.

Refresh

The default refresh rate is 3. Reduce this for each additional stunt above the first 2; the more complex a ship is, the more difficult it is to repair. Increase it for each additional flaw above the first one; the more issues the ship has, the easier it is to jerry-rig things back together. The refresh rate can never go below 1 or above 5.

As an example, if a ship has 5 stunts, its refresh rate drops to 0. 3 extra stunts minus the base refresh rate of 3 takes it to 0. It can't go below 1, but you need to factor in flaws first. If it also has 3 flaws, add 2 (the first flaw doesn't count), bringing the refresh rate to a total of 2.



Coalition Heavy Cruiser

A Coalition Heavy Cruiser is the current standard ship of the Fleet, designed for a balance of scientific research, space exploration, diplomatic courier duty, and border defense. It sports a crew of 300, with guest quarters for up to 2 dozen additional passengers. The shields, dazzlers, and torpedoes are the benchmark against which other ships are measured. Because of a flaw in the shields, direct hits transfer energy back into the ship's electrical systems, causing consoles to spark and occasionally short out. The Starship *Annike Tyche* is a Coalition Heavy Cruiser. **CR: 2**

Aspects

Function: *General/mixed purpose starship*

Flaws: *Shield hits cause consoles to overload*

Stunts

Advanced Scanner: Because the ship has advanced scanners, the character at the tactical console gains a +2 on Overcome dice rolls to determine the enemy ship's flaw.

Maneuverable: Because the ship is maneuverable, the character at the helm console gains a +2 on defend dice rolls for evasive maneuvers.

Reinforced Hull: Because the ship has a reinforced hull, it gets an extra stress circle.

Stress

○○○○

Refresh: 2

Consequences

Mild (2):

Moderate (4):

Severe (6):

Coalition Scout

Scout ships are smaller vessels with a crew of around 40. They are designed primarily for scientific and exploration missions. They are not armed with dazzlers, but are instead equipped with additional sensors and other scientific equipment. **CR:** 1

Aspects

Function: *Scientific vessel*

Flaws: *Dazzlers sacrificed for extra scientific equipment*

Stunts

Advanced Scanner: Because the ship has advanced scanners, the character at the tactical console gains a +2 on Overcome dice rolls to determine the enemy ship's flaw.

Upgraded Torpedoes: Because the ship has upgraded torpedoes, the character firing them gains a +2 on attack dice rolls.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Coalition Transport

The transport is a cargo container ship, designed to carry bulk goods from planet to planet. They are used to carry food, minerals, medical supplies, and even construction equipment. They operate with a minimal crew, between 6 and 12 people. They are armed only with dazzlers, because torpedoes both take up cargo space and require additional crew to operate. They are heavily armored and shielded, though, to make them less vulnerable to pirates. **CR:** 2

Aspects

Function: *Cargo ship*

Flaws: *Torpedoes take up cargo space*

Stunts

Heavy Shields: Because the ship has heavy shields, it gets an extra stress circle.

Reinforced Hull: Because the ship has a reinforced hull, it gets an extra stress circle.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Coalition Shuttle

Shuttles are short-range transports, mean for use on a planet, or between a planet and a destination in orbit. They have shields, but carry no weapons. A standard shuttle is outfitted to carry up to 12 passengers or 40 cubic feet of cargo. **CR:** 1

Aspects

Function: *Short-range transport*

Flaws: *No warp capability; no dazzlers; no torpedoes*

Stunts

Maneuverable: Because the ship is maneuverable, the character at the helm console gains a +2 on defend dice rolls for evasive maneuvers.

Stress



Refresh: 5

Consequences

Mild (2):

Moderate (4):

Severe (6):

Fringe World Destroyer

While there is no standard starship among the Fringe Worlds, there all share one common feature: they are all designed to be warships. Because they are resource-poor compared to the Coalition, the ships also tend to be smaller, with crews of 50 to 75, and rely upon shields and dazzlers rather than thicker hulls or materials-intensive torpedoes. **CR:** 1

Aspects

Function: *Warship*

Flaws: *No torpedoes; weak point on hull*

Stunts

Heavy Shields: Because the ship has heavy shields, it gets an extra stress circle.

Upgraded Dazzlers: Because the ship has upgraded dazzlers, the character firing them gains a +2 on attack dice rolls.

Stress



Refresh: 4

Consequences

Mild (2):

Moderate (4):

Severe (6):

T'Leng Battle Cruiser

The T'Leng Battle Cruiser is built for nothing but combat. It is efficiently designed to run on a minimal crew, as few as 12, but often carries up to 50 additional marines for boarding actions. It has fearsome weapons, but only standard hull and shields. It has notoriously weak shields in the rear, an intentional feature, because the T'Leng believe that if you are cowardly enough to try to turn and run from your enemy you deserve to die. The overall design, with cramped interior space, small quarters, and emphasis on offense over defense, also makes it incredibly difficult to repair. **CR:** 3

Aspects

Function: *Warship*

Flaws: *Weaknesses in rear shields*

Stunts

Advanced Scanner: Because the ship has advanced scanners, the character at the tactical console gains a +2 on Overcome dice rolls to determine the enemy ship's flaw.

Maneuverable: Because the ship is maneuverable, the character at the helm console gains a +2 on defend dice rolls for evasive maneuvers.

Upgraded Dazzlers: Because the ship has upgraded dazzlers, the character firing them gains a +2 on attack dice rolls.

Upgraded Torpedoes: Because the ship has upgraded torpedoes, the character firing them gains a +2 on attack dice rolls.

Stress

○○○○○

Refresh: 1

Consequences

Mild (2):

Moderate (4):

Severe (6):

T'Leng Scout

What the T'Leng call scouts are actually stealth ships, intended to spy on their enemies and ambush vulnerable vessels. They sometimes operate alone, depending on the nature of their mission, but are often found in formations of 3 to 5. A typical T'Leng scout ship carries a crew of three, but can be operated by one person. **CR:** 1

Aspects

Function: *Stealth ship*

Flaws: *Weak shields*

Stunts

Maneuverable: Because the ship is maneuverable, the character at the helm console gains a +2 on defend dice rolls for evasive maneuvers.

Sensor Cloak: Because the ship has a sensor cloak, the character at the engineering console gains a +2 on defend dice rolls.

Stress

○○○○○

Refresh: 2

Consequences

Mild (2):

Moderate (4):

Severe (6):

Starliner

A starliner is a cruise ship, designed to take passengers on luxury voyages to the most beautiful and exotic places in the galaxy. They are immense vessels, the size of small cities, and can carry up to 1,000 passengers plus 200 crew members. Because they are a frequent target of pirates, they carry standard armaments, including dazzlers and torpedoes. **CR:** 1

Aspects

Function: *Luxury passenger ship*

Flaws: *Build For comfort not for speed*

Stunts

Heavy Shields: Because the ship has heavy shields, it gets an extra stress circle.

Reinforced Hull: Because the ship has a reinforced hull, it gets an extra stress circle.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Merchant Ship

Merchant ships are typically small, with a crew of between 4 and 10 people. While they are not as large as Coalition Transports, they are still at least 50% cargo hold, and tend to be filled with luxury goods and rare, expensive items rather than bulk commodities. They are armed with standard shields and dazzlers. They are very agile, designed to try to outrun pirates (or the Fleet, because these ships are also favored by smugglers). Their scanner package improves the accuracy of their dazzlers, which compensates in many ways for the lack of torpedoes. **CR:** 1

Aspects

Function: *Merchant ship*

Flaws: *Torpedoes take up cargo space*

Stunts

Advanced Scanner: Because the ship has advanced scanners, the character at the tactical console gains a +2 on Overcome dice rolls to determine the enemy ship's flaw.

Maneuverable: Because the ship is maneuverable, the character at the helm console gains a +2 on defend dice rolls for evasive maneuvers.

Stress



Refresh: 3

Consequences

Mild (2):

Moderate (4):

Severe (6):

Personal Yacht

These are private pleasure ships owned by very wealthy people. They have very comfortable accommodations for up to 20 people, but only require a crew of 2. There is very little cargo space, and what is there is taken up by food and recreational equipment. **CR:** 1

Aspects

Function: *Pleasure ship*

Flaws: *Might as well have a sign that says "rob me"*

Stunts

Advanced Scanner: Because the ship has advanced scanners, it gains a +2 on Overcome rolls to determine the enemy ship's flaw.

Maneuverable: Because the ship is maneuverable, the character at the helm console gains a +2 on defend dice rolls for evasive maneuvers.

Stress



Refresh: 4

Consequences

Mild (2):

Moderate (4):

Severe (6):

Starship Combat

Battles between starships function in almost exactly the same way as battles between characters. The rules for using aspects, choosing actions, and selecting approaches are identical. There are a few unique situations and a specific order of combat actions, detailed below.

Starship combat is designed to allow as many players as possible to participate. Each crew member has a role to play, and dice rolls to make. The captain makes decisions about what to do, and the crew members carry out those orders.

Determine Zones

All starship weapons are line-of-sight, meaning that if you have an unobstructed view of the target ship, you can hit it. Distance also doesn't matter, so combat could be played out entirely through narrative. If you would like a visual representation, you can create a grid map on paper with representations of where the ships, as well as planets, space stations, asteroids, and any other obstacles may be.

Determine Turn Order

Turn order is determined by the captain, or whoever is seated in the command chair at the time of the battle. This is considered a mental conflict, so whoever has the highest careful approach goes first.

Establish Contact

After determining order, you can attempt to contact the adversary's ship. There are several options available in this phase.

The communications officer can either attempt to hail the opposing ship, in so that the captain can attempt to persuade them to call off the attack, or surrender, or otherwise speak with the enemy captain directly. The communications officer can also attempt to jam the enemy's communications, so that they cannot call for help. Both of these are overcome actions, which can be opposed by the other side's communications officer.

The tactical officer can attempt to perform sensor scan on the enemy ship. This can take one of three forms: scan for life forms, scan for damage, or scan for flaws. The first is an overcome action that can be opposed by the enemy tactical officer, and will reveal either what species the crew is or how many of them there are. The other two are create an advantage actions, and may also be opposed by the other side's tactical officer; success reveals any weak points on the enemy vessel that may be targeted by weapons.

Attack and Defend

These actions are as per the normal rules. Normally either the helm officer fires the weapons and the navigator takes evasive maneuvers to defend, or vice versa.

Move

The ship can move one zone forward or sideways, but not backward. The captain determines where the ship goes. No dice rolls are required.

Damage, Stress, and Consequences

Damage is the difference between the attack roll and the Defense roll. There is no bonus to damage based on the type of weapon being used.

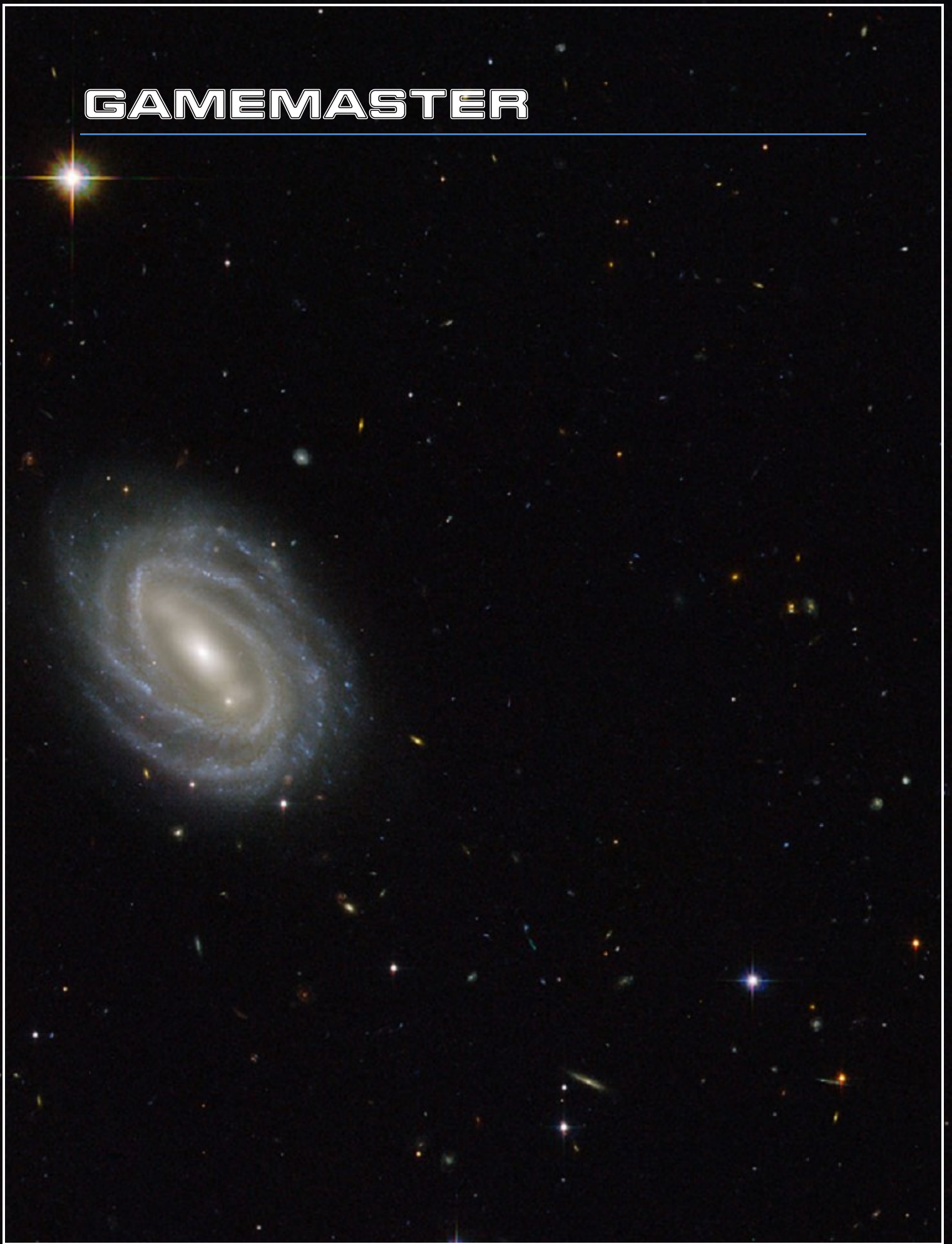
This is where things become a little different from character combat. A starship can have up to 5 stress circles. As with characters, the first stress circle can absorb 1 shift, the second 2, and the third 3. You can probably guess that the fourth circle can take 4 shifts, and the fifth 5. This draws combat out a little bit longer, but it provides players more opportunities to roleplay and prevents ships from being disabled or destroyed too quickly.

Consequences to the other ship are suggested by the chief medical officer and the chief engineer, and finalized by the captain. The rationale is that the medical officer will want to preserve life, and shunt damage to the enemy's systems in a way that will disable the ship without blowing it up and killing everyone. The engineer should be thinking of consequences that will have the hardest impacts of the operation of the enemy ship, and in theory be less concerned about enemy crew casualties. The captain will process these ideas and determine what is best, tactically, for the current situation and declare that consequence to be what the enemy ship suffers.

When a ship reaches taken out status, the opposing captain gets to declare that ship's fate, either accepting surrender and beginning rescue operations, allowing it to drift derelict in space and leaving the survivors aboard to their own fate, or firing a *coup de gras* shot destroying it and everyone on it.



GAMEMASTER



Gamemaster

The gamemaster has many responsibilities in the game. These include presenting the conflict to the players, controlling the supporting characters, and helping everyone apply the rules to the situations within the game. Being a gamemaster can seem intimidating and difficult at first. It's a set of skills that take some practice to master, so don't worry. You'll get better at it the more you do it.



Preparing Your Series

The world of *Starship Tyche* is a big place, and there are a lot of stories that can be told. The choices available to you as the gamemaster may seem overwhelming. One of the first things you need to consider is that the *setting* is not the *story*, and start narrowing down your focus a bit.

Roleplaying games typically refer to a *campaign*, a series of games you play using the same characters, where the story continues to build upon what's happened previously. It's an old military term that was carried over from roleplaying's wargaming roots and stuck. Think of a campaign as a television series, an ongoing comic book, or a sequence of novels or movies.

The focus of the campaign, which we're going to call a series and cling to the metaphor used by other media, can vary as well. One series might focus on visiting a different place each game session, with a little of this and a little of that, escaping the Zookeepers one week, battling the T'Leng the next, and outwitting an alien computer-god the week after that. Other series might take place on a space station, with the characters staying put and interesting encounters coming to them. Another might be all about patrolling the no man's land between the Coalition and the T'Leng Empire, with lots of diplomacy and espionage. All of these series are very different even though they all take place within the same setting, the *Starship Tyche* universe.

Players should collaborate with you on how your series will work. Usually this is a conversation where you decide what sort of heroes they want to play, what sort of stories you want to tell, and what sorts of bad guys you plan to have. Talk about how serious you want the series to be, and how long you want it to last. Will it be for a single adventure, a set number of game sessions, or will it be ongoing and open-ended? Try to come to consensus, but if you can't, majority rules. If the majority of the group hates the T'Leng (it's okay, my feelings won't be hurt. . . much) but one player really loves them, the series probably shouldn't be T'Leng-centric.

Series Pitches

A series pitch is a common format for presenting roleplaying game campaign ideas. After the group has had a discussion about what they want, you should put together a pitch sheet. This will help the players when they're creating characters, and help you as gamemaster stay focused on what the group wants. The key entries are:

Logline: The exciting and dynamic one-sentence description you'll use to introduce your series to players. If you're explaining the series to strangers, this is the line you'll use to tell them what it's about. A good logline will evoke a mental picture of the possibilities, as well as provide an idea as to why this series is different.

Character Types: Indicate to players the sorts of roles the characters might take on within the ensemble cast. If everyone decides the crew should be all human, or there should be no psionics, or the focus is going to be on science rather than military adventure stories, this will help them with making character creation decisions.

Duration: How long will the series last? Is it going to be a single story played out over multiple game sessions, a finite number of stories that form one arc or a "season," or an open-ended, ongoing game? Note that finite series are often easier to plan, making you and the players narrow down the focus. You can always choose to extend your series, or plan a sequel series later on.

Locations: Describe the qualities of your pitch's time and place that will most directly impact the action. This will help you to determine what locations you'll need to develop. If a lot of the action will take place on the bridge of the ship, develop that location. If a lot of action will take place in the marketplace of a space station, develop that location. Think of locations as the recurring sets on the television show.

Themes: In simple bullet points, list possible themes for episodes in your series. Include some notes on how they might be expressed in play. If you want to allegorically deal with real-world issues, for example, you might list out those issues. If you want to deal with player characters' trouble aspects, you might find some thematic link between those troubles and build stories and episodes along those themes.

Obstacles: List a number of possible complications that could be introduced to ignite tensions among the player characters. Here's where you can really dig into player character back stories and troubles.

Names: Create a list of sample names for people, places, and even things like gadgets in the series. Use these when stumped for suitable names if you have to invent people and places on the fly. For *Starship Tyche*, this should include names for humans and aliens.

Bibliography (Optional): A bibliography can act as shorthand for the tone and mood the series is shooting for. Make a list of movies or comics that the series will be similar to. Create a soundtrack or playlist with music that evokes the feel you're shooting for. Assemble a collection of photographs or illustrations that provide a sense of various setting elements that you want to emphasize. The possibilities are wide open.



Supporting Characters

As the gamemaster, you will create most supporting characters before a game session starts, to fill various predetermined roles in the story. They can also be created and fleshed out during the game session as new story needs arise. Character actions might imply the existence of a character; if a player character wants to find a shop that sells some specific item they want, there needs to be a shopkeeper.

Supporting characters break into three types: *extras*, *minor characters* and *recurring characters*. You should keep a list of the characters that appear in your series, updating it as necessary. Separate them into the two categories, with special attention paid to the recurring characters.

Extras

Extras are character-shaped props and decorations that exist to make a location feel more realistic. They're patrons in a bar, shoppers in a store, children playing in a park, fans in a sports stadium. They generally don't have names or roles in the story. Occasionally they will appear in the game as generic hordes of minions working for an antagonist; game mechanics for using extras in the manner can be found in the Rules section, but they don't have any regular game statistics.

Minor Characters

Minor characters exist to satisfy small story points. They do not tie into the desires of player characters, or satisfy their goals and ambitions. As mentioned above, if a player character walks into a shop, there needs to be a shopkeeper. If a villain is cornered and decides to take a hostage, there needs to be a hostage.

A common use of minor characters is as a distraction. A crew member who reports to a player character has a problem that distracts them from important research. A petty officer needs a form signed. The XO needs everything else to stop until overdue paperwork is filed. Crew members get into a fight while on shore leave. There are all sorts of obstacles minor characters can throw into the main plot without being a part of that plot. Minor characters may or may not have names, and if they get any dialog at all it's no more than a line of two in response or reaction to the player characters.

Some minor characters may only be mentioned in passing without taking a central role in the scene. This is a good way to introduce them, foreshadowing their role later on in a story. Many recurring characters start out as minor characters, becoming more important when an expanded story role appears that they're able to fill; this saves time because you can use what you've already got, without creating new characters for every new story role.

As gamemaster, part of preparing the series will be putting together a number of minor characters, with at least a high concept aspect and a description of their appearance, to pull out and use on the fly as you need them.

Recurring Characters

Any necessary role in the story that isn't filled by a player character can, and should, be filled by a recurring character. If over the course of the series player characters are likely to be injured, you'll have a recurring medic around. If none of the player characters is an engineer, and the series involves deciphering alien technology, there will need to be a recurring character to handle those tasks. Recurring characters have names, and get more than a couple of lines of dialog per story. If the recurring character is popular with the players, they may even get their own troubles and goals, which they'll need the player characters to help them resolve.

As gamemaster, you should anticipate at least a few recurring characters that you will need to get started. You can demote them to minor characters, promote minor characters to recurring status, and create new characters as you go along and identify new needs within your story. Don't worry if you've developed too many, or too few. You can always make them up on the fly by making up a name and an aspect, and recycle unused characters into other games.



Stock Locations

You will also need to anticipate what recurring locations will be used, and develop those sets. Once you've establish a few basic locations, you'll find the story often returning to them, like the regular sets in a television show. There are a number of things to consider when developing a recurring location.

Consistency: Does the setting fit in with the tone of your series, and the nature of the setting in terms of genre and story tropes? Can you throw in a little bit of "color" to the location description to make it more consistent with other sets?

Continuity: The location description needs to be consistent with what has already been established. It needs to be described in the same way, used for the same purposes, and in general the same aspects need to be available to be invoked each time the location appears.

Tone: The set needs to be in line with the overall tone you have established for the series. There are exceptions, of course; some sets will intentionally go against the grain, but that should be in line with the story being told.

Believability: The description has to make sense in the context of the setting, the series, and the story. It's unlikely that a modern convenience store exists in the middle of a jungle on a primitive planet, for example, or a comic book shop will be found just off the transport bay aboard a starship.

Preparing an Adventure

Now that you know the sort of series you plan to run, it's time to start putting together individual adventures. An adventure is one short story arc, the sort of thing you might see wrapped up in one or two episodes of a television show, even if it's a smaller part of a bigger story. Usually you can wrap up an adventure in one to three game sessions, assuming you play for three or four hours at a time. But what is an adventure, and how do you build one?

An adventure needs at least two things: An antagonist with a goal, and a reason the player characters can't ignore it.

Antagonist with a goal: The campaign's main opposition, or one of his allies, is probably your antagonist. Make sure his or her goal is up in the player characters' faces, so they'll feel the need to do something about it. Make the antagonist's goal a credible threat, so the player characters know that bad things will happen to them, people they care about, or things they value unless the antagonist is stopped.

A problem the player characters can't ignore: You have to give the player characters a reason to care. This starts with the antagonist, but does not end there. Actions the characters take will have both potential rewards and potential consequences. Things will happen whether the character do anything or not, or succeed in the actions they undertake or not. Find ways to engage and involve them in the story by making things relevant, if not personal.

Milestones: Every adventure has at least one milestone, something the characters have to accomplish for the story to move forward. You can't solve the mystery until you find the clue, you can't synthesize the cure for the disease until you find the rare berry, and you can't stop the Fringe Worder plot until you discover where they're hiding. As gamemaster you need to set these milestones, as well as give players the means to accomplish them. You also have to have a contingency plan to move the story forward anyway, in the event that they don't, as well as consequences the player characters can't ignore in the event that they fail in their actions or simply fail to act.

Types of Adventures

There are a few types of stories that Starship Tyche was created to tell. You can focus a series on just one or two of these, throwing in an episode from another type occasionally to shake things up, or mix and match on a regular basis. This isn't an all-inclusive list, and you should feel free to break free from the boundaries of these types of stories and do whatever strikes your creative fancy.

First Contact and Diplomacy

The player characters need to make diplomatic contact. This could involve doing things to get the aliens to trust them, the Fleet, or the Coalition. It may mean undergoing strange tests orchestrated by the aliens. Sometimes, the crew will need to resolve a conflict between two or more species or cultures. Combat is usually the last resort in these types of episodes.

Military Adventure

The player characters have to protect something — a planet, a space station, or vaguely-defined border — from another military power such as the T'Leng or hostile members of the Fringe Worlds. There will be fights, both hand-to-hand and starship-to-starship. There may be elements of espionage as one side or the other tries to steal secret weapons, military plans, and other vital information.

Science and Exploration

The player characters discover, or need to discover, something of importance. This could be an alien artifact, a new element, a powerful bit of lost technology, a miracle cure for a rare disease, a godlike being, or something else both wonderful and dangerous. They will need to study it, and possibly contain it before it is unleashed on the galaxy to cause massive destruction.

Social Commentary

The plot is an allegory for a story found in today's news. These stories are always more about how people react to things — war, politics, religion, civil rights, scientific discoveries, ethical quandaries, and so on — than the actual events themselves, so stand-ins for the real news can be developed with ease. You may want to represent all sides, or have a clear idea of the good guys and bad guys and base a villain on a real-life jerk.

Adventures in Four Acts

Just like a television show, an "episode" of *Starship Tyche* can be broken down into acts, each of which will contain one or more scenes and each of which will move one segment of the plot forward. While this may be simplistic and formulaic, it's a good template for gamemasters who have never created a roleplaying game adventure before to start with. As you gain more experience as a gamemaster, you can switch things up and play around with other types of formulas and structures.

Act 1: Discovery

This is where the characters first encounter the problem that they can't ignore. Sometimes they go looking for it. Sometimes they discover the problem by accident. Sometimes the problem will come to them. The player characters may know what they're getting into, they may think they know but encounter a twist, or the whole thing could be a sudden, unexpected surprise.

Act 2: Exploration

The player characters try to figure out what's actually going on, why it's happening, and how to stop it. It may be exactly what it seems, or there may be a big twist. This may be where they encounter the antagonist with a goal. Or they may only think they've figured out who the antagonist is, or what his true goal is.

Act 3: Complication

The simpler the problem seemed to be in Act 2, the bigger the complications need to be in Act 3. The antagonist they met in Act 2 may not be the real antagonist, or what they thought her goal was turns out to not be her actual goal. Technology breaks down. More extras to fight show up. The bad situation gets worse and the level of danger increases. This is also a great place to throw a character's trouble into the story to add some drama.

Act 4: Resolution

The player characters follow the logical course of action from Acts 1 through 3 and solve the problem. They defeat the bad guy, solve the mystery, find the cure, fix the gadget, bring about peace, or whatever it was they needed to do to wrap up the story in an emotionally satisfying way. This is where the story's main milestone is reached.

Preparing Scenes

A scene is a finite space where an incident within the story occurs. That's a clunky definition, so let's expand upon it. It's finite because it doesn't go on for longer than it needs to serve its purpose. It's where an incident occurs, which could be a conversation, a fight scene, or any other sort of task that either moves the story forward or throws up an obstacle. While a lot of complex things can happen in a scene, you should be able to sum up each scene in a sentence.

- The player characters hear a strange noise, and rush into the room. They see a man with a dazzler standing over a dead body, and wrestle him to the ground.
- A player character questions the prisoner, who tells them where to find the mastermind.
- Assassins ambush the player characters and steal their only piece of hard evidence.
- The player characters confront the antagonist, who is prepared for their arrival. A big climactic fight scene ensues.

There has to be wiggle room in your scene description, because player characters will never stick to your script. It shouldn't be a script anyway; it's a guideline. Be ready to change the order of things, to change locations, and for player characters to wander off and re-converge at any point.

Not all scenes have to be part of the main plot. You can control the pace of the action, or give the players time to think and process what's going on, by throwing in occasional subplot scenes. If characters have loose ends, or back story elements that dovetail either with the details of the plot or the general theme of the adventure, it's a good way to introduce those personalized elements.

Determine Locations

Locations are the actual places where scenes occur. This is where you get to leverage those recurring locations that you created earlier while planning the series. It will save you a lot of work. Only invent new locations when you really, truly need them, and redecorate and re-purpose existing sets when you can. There's no need to create a new apartment for a minor character when you can recycle the apartment of a previous minor character and change a few descriptive details. There's no need to invent a whole new room to hold a conversation when it can take place in an established, recurring location.

Establish Situations

The situation is the goal and purpose of the scene, which is a variation of the establishing facts function of an aspect. You can probably pull the situation straight from the scene description, and if you can't, you probably need to re-write the scene. If the characters hear gunfire, the obvious purpose is to draw them into a fight or confront a murder suspect. If they question a minor character, the goal of the scene is for them to learn something.

A situation also includes things that can be turned into *situation aspects*, which can be used by the player characters. Situation aspects can also be utilized by you to provide an obstacle. If the *automatic door is stuck*, that's a problem for the characters. If there's a *clue to be found*, or a *secret compartment to be discovered*, or a *pair of swords on the wall*, those are situation aspects the player characters can invoke.

Introduce Characters

These are the supporting cast members required for the scene. To make your own life as a gamemaster easier, try to keep the number of supporting characters with speaking roles to a minimum.

It will also make it easier for players to keep track of who's speaking, and the role of each supporting character in the story. Throw in all of the background extras you want, either for color to establish activity, or as extras to fight, to bring the scene to life.

Players will decide which of their characters will show up in a scene. It's not a scene unless there's at least one player character in it, but that won't stop certain story points from occurring. They just won't get played out, and the player characters won't know about them, but the story should continue to move forward.

Set Milestones

Stories in television shows, comic books, movies, and even video games usually continue from episode to episode, season to season. *Starship Tyche* can tell those kinds of stories; you play many game sessions in a row using the same characters and the story builds on itself. Within these long stories, there are shorter story arcs, like single episodes of a television show or single issues of a comic, where smaller stories are told and wrapped up. *Starship Tyche* can do that too, even within a longer series.

Starship Tyche recognizes three types of milestones. As you're preparing an adventure, you should think about what you want the milestones to be, and when you want them to happen. That way, you can build the story toward them, introducing characters, scenes, and other elements that lead the players toward resolution.

Minor Milestones

A minor milestone affects your story. It occurs at the end of a session of play or when one piece of an adventure has been resolved. It's about adjusting in response to whatever is going on in the story. Something has changed, or something new has been introduced, which leads the characters in a new or more specific direction. Once the minor milestone is reached, you can adjust your story to accommodate new ideas and unexpected actions taken by the player characters.

Significant Milestones

A significant milestone affects your series. It occurs at the end of a scenario, or the conclusion of a big plot event. There should be a significant milestone every two or three game sessions. Unlike minor milestones, which are primarily about small changes and redirection, significant milestones are about dealing with problems and challenges that affect the direction of the series, not just the individual story.

Major Milestones

A major milestone potentially affects the entire setting. It occurs when something happens in the campaign that shakes it up a lot. They signify the end of a big story arc, the final defeat of a main villain, or any other large-scale change that reverberates throughout the setting. The challenges of yesterday simply aren't sufficient to threaten these characters anymore, and the threats of tomorrow will need to be more adept, organized, and determined to stand against them.

Find Aspects

After you've put together an outline of the adventure, go back through and find the aspects you'll need. What character aspects will your supporting cast need? What situation aspects can you toss in not only to establish a fact about the story, but to allow player characters to gain an advantage, or for bad guys to use against them? What boosts can you weave in, for the player characters to use if they need them? What unique consequences can you find, to make failure more interesting?

Preparing Character Arcs

A character arc is an individual player character's story. This is usually an outgrowth of the character's trouble, but can also be a more personal take on how the larger story is affecting that character. There are many ways to develop a character arc, but the one presented here is perhaps the simplest. As with the four-act adventure structure, it is a good place to start for gamemasters who have never created roleplaying game stories before. You should feel free to play around with or ignore the ideas and suggested presented here if they don't work for your story or with your personal gamemastering style.

Types of Character Arcs

There are two types of character arcs, which are defined by a character's trouble aspect. These are *resolvable arcs*, and *recurring arcs*. A resolvable arc has a definitive end point. If the trouble, and the purpose of the arc, is to *find my mother's killer*, that's complete once the killer is found. It may evolve into a different trouble, or be replaced at some point by a new trouble, but at some point it can be over.

A recurring arc means that the trouble can arise again and again. If a character has anger management issues, they won't be resolved in one character arc. They have the potential to show up continually. It's not that they cannot be resolved, but it's unlikely that they will be fixed in a single arc. More likely, a character arc will result from a single manifestation of that problem.

One Character at a Time

The first rule of developing a character arc is to only deal with one character at a time. Sometimes this means only deal with one character's arc per story or game session. More likely, it will mean only dealing with one character's arc per scene or per act, so that you can shift the spotlight from character to character within a story or game session in order to give more players a chance to strut their stuff. At the very least, never try to deal with two different character arcs in the same scene unless they converge or collide in some logical or dramatically appropriate way.

Character Arcs as Subplots

A character arc is a separate story-within-the-story during an adventure, but don't view it as a competing story. Look at it as a subplot, a secondary story. The main story will be large, involving all of the player characters; a character arc is small and personal, involving as few as one player character. It doesn't affect the main plot, but can supplement the mood and tone.

Try to match themes when possible. If the main story is about love and loss, for example, draw parallels with an individual character's trouble aspect. The main plot affects everyone, possible the whole series and setting. A character arc only directly affects that one character, and may indirectly affect other characters.

A character arc can also provide counterpoint or a necessary change of tone within an episode. If the main story is grim and bleak, the character arc might be lighter, hopeful, or humorous. If the main story is action-packed, the character arc might be quieter to give the players a bit of a breather. Just make sure that the changes in mood are complimentary and enhance each other, rather than detracting from the emotional impacts of each.

Multi-Episode Character Arcs

Most arcs will play out over several episodes, for two reasons. First, it will allow you to build suspense, which will lead to your players becoming more engaged with the characters. They will care about what happens to them, and this will lead to deeper and more satisfying roleplaying experiences. Second, it will allow you to give attention to more than one character per episode.

Each character arc is broken into three segments, which comprise a beginning, a middle, and an end. The first segment will be in one episode, the second in the next episode, and the third in the episode after that. Easy enough.

Segment 1

Something happens to introduce the character's trouble. If it's a resolvable arc, it leads the character down the road toward possible resolution. If it's a recurring arc, it's likely been compelled to create a complication and a new subplot for the character.

Segment 2

A turning point happens that escalates the trouble and either offers or demands a resolution. Something happens that the character cannot ignore. It may be a complication resulting from the previous compel of a recurring trouble, or the promise of a solution to a resolvable trouble.

Segment 3

One way or another, the arc is wrapped up. It may be resolved, or it may not. It could end with an up note, where the character has triumphed and at least temporarily conquered the trouble, or it may end in defeat with the situation worse than it was before, suggesting renewed or additional trouble in the future.

Multiple Character Arcs per Episode

Doing multiple character arcs per episode seems complicated, and it feels very complex when seen in play, but it isn't particularly hard to manage. You restrict one character arc segment per act. In act 1 of the episode, you include a segment for character A; in act 2, you include a segment for character B, and in act 3, you include a segment for character C.

It's recommended that you don't include a character arc segment in act 4. The conclusion of the story should have its own moment in the spotlight, and a character point might detract from the dramatic impact. There are exceptions, of course. If a character arc segment dovetails nicely with the resolution of a larger story, by all means leverage that. If the climax of an adventure provides the perfect way to introduce a character's trouble, setting it up for further exploration in the next episode, use it. If the climax of the story creates complications for a trouble already in play, acting as the turning point segment for a character arc, use it. If the conclusion of the story also resolves the character arc, absolutely use and get the extra emotional impact and satisfaction of wrapping up a bunch of loose ends all at once.

Single-Episode Character Arcs

It's possible to make an entire episode about a single character, by fusing the main plot and the character arc together. The main plot becomes about a character's trouble, the turning point, and the resolution. It has impacts on other characters, involving them as well, either because they care about the character in trouble or because it creates a situation that threatens them and their interests.

A single-episode character arc should be discussed with the players ahead of time to make sure that they're okay with it, because by definition only one character will get the spotlight. You may need to be fair and plan episodes that give other characters the spotlight. This works best if you have a small group, however.



Preparing Game Sessions

You know what your game is about. You have at least one adventure planned out. Now you need to actually sit down with the players and run the game. What do you do?

Sometimes the best way to kick things off, especially for the first session of a new series, is to put the player characters right into the action. The fancy term for this is *in media res*. No long introductions, just start them in the middle of a story, or even the middle of a fight scene. Once the player characters know why they should care about what's going on, maybe because someone is actively trying to harm them, you just get out of the way and let them take care of it.

Standard Gamemaster Tasks

There are a bunch of tasks the gamemaster needs to perform to run the session:

Run scenes: A session is made up of individual scenes. Decide where the scene begins, who's there, and what's going on. Decide when all the interesting things have played out and the scene's over.

Adjudicate the rules: When some question comes up about how to apply the rules, you get the final say. Don't stop to look up the exact rule if you don't know it off the top of your head, make a

decision and figure it out later. If the rule is unclear, interpret it in the way that makes the current situation and keep going. Playing supposed to be fun. Looking up rules is not fun. Unless your decision is going to kill off a character or create some other irreversible change to the series or setting, it's okay to fake it and do it "right" next time.

Hint: unless you tell them, the most of the time the players won't even know.

Set difficulties: You decide how hard tasks should be. Don't over-think it. If it turns out that you made it too hard, so that the players can't seem to succeed, or too easy, because they succeed without breaking a sweat, turn it into a challenge and adjust the difficulty up or down until it feels just right. You'll get better at this as you gain experience as a gamemaster.

Play the supporting characters: Each player controls their own character, but you control everyone else, including the supporting characters and antagonists that you've created for the story. Keep the number of supporting characters with speaking roles to a minimum in any scene so you don't drive yourself mad, and pad things out with non-speaking extras.

Keep things moving: If the players don't know what to do next, it's your job to give them a nudge. Never let things get too bogged down due to indecision or because they don't have enough information. Do something to shake things up. The rest of the setting and the goals of antagonists don't rest because the players are stalling.

Make sure every player character has a turn in the spotlight: Your goal isn't to defeat the players, but to challenge them. Make sure every player character gets a chance to be the star once in a while by giving them tasks that showcase their unique abilities.

Running Scenes

There are three types of scenes that you'll end up running over and over again: *combat scenes*, *investigation scenes*, and *social interaction scenes*. There are endless variations on each of these scenes types, but if you know the basics of how to handle each type you'll be good to go.

Running Combat Scenes

Combat scenes are self-explanatory: a fight breaks out. It doesn't matter if it's a street fight, hand-to-hand combat on a battlefield, or a vehicle-to-vehicle battle, it all works basically the same.

Structure: One character declares that they are initiating an attack. Turn order is determined. Each player takes an action in turn order.

Turn order: The character with the highest quick approach bonus goes first, then the next highest, down to the lowest going last. In the event of a tie, roll and add the quick bonus and highest total goes first.

Setting up conflicts: Refer back to *Conflicts* in the Rules section.

Create An Advantage: The character does something tactical that sets up a bonus for their next attack.

Overcome: The character removes tactical disadvantage or neutralizes their opponent's advantage.

Attack: The character attacks their opponent.

Defend: The character tries to avoid an attack against them.

Running Investigative Scenes

An investigation is any scene where a player character gains new information. This can be discovering a clue, doing research, having a conversation with a supporting character, or anything else that ends with a character learning something they didn't know before. Since *Starship Tyche* contains elements of exploration and scientific discovery, there will be a fair amount of these types of scenes in any given series.

Structure: One character declares what information they are looking for, and how they are trying to discover it. The gamemaster sets up a challenge. Turn order is only necessary if multiple characters are in competition to find the information first.

Turn order: The character with the highest careful approach bonus goes first, then the next highest, and so on down the line. In the event of a tie, roll and add the careful bonus and highest total goes first.

Setting up challenges: A character can either immediately try to overcome whatever obstacle is between them and the information, or they can first attempt to create an advantage by gathering data, performing analysis, doing research, and so on. The gamemaster should set a target number on the ladder to gain the specific information the character is seeking, and allow up to three attempts to reach that target number. If the character gets a lower result, they may gain some useful information, but not exactly what they were looking for. If they score higher, they gain additional information that should prove helpful. The gamemaster may want to determine what information is gained at what level of success.

Create An Advantage: As above, if the character performs any sort of data gathering in advance, that sets up a bonus for their overcome action.

Overcome: As above, the character removes obstacles between them and the information that they seek.

Attack: A character attempts to plant false information or sabotage another character's research. Success on this form of attack creates a situation that the attacked character must overcome equal to the attacker's result on the ladder.

Defend: If the character knows their work is being attacked they can take measures to secure their data and their research and prevent tampering.

Running Social Interaction Scenes

Social interaction scenes are essentially conversations between characters, and most of the time there aren't any rules or structure in play. A character starts talking, or asking questions, and other characters answer. The only time rules come into play is if one player is trying to compel a character to give up information or manipulate them into undertaking a certain action. Since *Starship Tyche* contains elements of diplomacy and first contact, there will be a fair amount of these types of scenes in any given series.

Structure: One character begins a conversation, and others join in voluntarily. If someone doesn't wish to participate, they can be compelled. Turn order only matters if everyone is trying to speak at once, or multiple people are trying to compel each other.

Turn order: The character with the highest flashy or forceful (depending on the sort of social interaction) approach bonus. If the conversation is friendly and charming, use flashy; if intimidation or

the weight of authority is the general tone, use forceful. In the event of a tie, roll and add the approach bonus and highest total goes first.

Setting up contests: Contests aren't necessary in general conversation. Allies and friendly characters will simply talk. Hostile characters may need to be compelled. A character who wants to look or impress another character can attempt to say or do something that creates a favorable impression, which grants an advantage in further social interaction. This is a character versus character contest, with the target number based on whatever approach the other character is opposing with.

Create An Advantage: The character says or does something that provides an advantage in the social interaction. This can be giving an appropriate gift, delivering a meaningful compliment, or following social protocol. A character can do research on the individual or culture and roll against the target number set by the gamemaster to create this advantage.

Overcome: The other character has an existing reason to oppose to the character. They may not like the character's culture or politics. The character will need to overcome this prejudice in order to engage in any meaningful social interactions. The trick is figuring out how to do this; the gamemaster should have some ideas based on what the opposing character values, or accept any good ideas the players come up with in good faith

Attack: A character attempts belittle, humiliate, or otherwise damage another character socially. The gamemaster sets the target number, and the higher the success the deeper the burn and the longer lasting the impact.

Defend: This is basically a snappy comeback that minimizes or neutralizes a social attack. The target number is whatever the attacker scored on the ladder. The defend result reduces the result of the attack.

Setting Difficulty Levels

When another character is opposing a supporting character, their rolls provide the opposition in a conflict, contest, or challenge. But if there's no active opposition, you have to decide how hard the task is.

Low difficulties are best when you want to give the player characters a chance to show off. Difficulties near their approach ratings are best when you want to provide tension but not overwhelm them. High difficulties are best when you want to emphasize how dire or unusual the circumstances are and make them pull out all the stops.

Rules of Thumb:

- If the task isn't very tough at all, give it a Mediocre (+0) or just tell the player they succeed without a roll.
- If you can think of at least one reason why the task is tough, pick Fair (+2).
- If the task is extremely difficult, pick Great (+4).
- If the task is impossibly difficult, go as high as you think makes sense. The player character will need to drop some fate points and get lots of help to succeed, but that's fine.

Optional Rule: Approach-Related Target Numbers

Sometimes being careful makes things a lot easier; sometimes it just takes too long. You may wish to adjust the target number up or down by 1 or 2 depending on whether you choose a fitting or a problematic approach.

Fate Points for Gamemasters

As gamemaster you don't need to track fate points for each supporting character, but that doesn't mean you get an unlimited pool of points to work with. Start each scene with a pool of one fate point per player character that's in the scene. Spend fate points from this pool to invoke aspects and consequences against the player characters. When it's empty, you can't invoke aspects against them.

When a player compels one of a supporting character's aspects, add the fate point to your pool. If that compel ends the scene, or when a supporting character gives in, instead add those fate points to your pool at the start of the next scene.

Fate points you award for compels do *not* come from this pool. You never have to worry about running out of fate points to award for compels.

Player versus Player

The only time that fate points might not go to the gamemaster is when one player is in conflict with another player. When a player character's aspect is invoked, that player will get the fate point instead of the gamemaster when the scene is over.



Setting the Scene

When beginning a new scene in a game, you will need to establish what the environment is like. What's going on at the moment? Who is there, and where are they located, and what are the supporting

characters doing? This will provide context for this part of the story, and give the players information they need to decide what their characters are going to do.

Describe the Physical Location

What does the location look like? What does it feel like? How does it smell? What sounds can the characters hear? What's the overall mood? Don't overload the players with too much minutiae, but don't give them so little information that they're led to believe that every detail is somehow significant. Give them from 3 to 5 descriptive details about the location and the current situation, enough to convey the bare minimum necessary and just a little bit more. If the players want more information, they can ask for it.

You should write the obvious situation aspects on sticky notes or index cards and place them on the table. Players can suggest situation aspects, too, by asking questions or using fate points to try to establish a fact based on existing, known aspects.

Establish Zones

Within a location you should also establish *zones*, loosely defined areas that tell you where all the characters and relevant objects in the scene are. It sometimes helps to sketch a quick map to illustrate zones. Use the following guidelines to help.

Generally, a character can interact with other characters in the same zone, or in nearby zones, if you can justify her acting at a distance (for example, if she has a ranged weapon or communication device).

A character can move one zone for free. An action is required to move if there's an obstacle along the way, such as someone trying to stop her, or if you want her to move two or more zones.

As an example, say T'Leng warriors are attacking the characters in a seedy spaceport bar. The cantina is one zone, the kitchen another, the dining area another, and the outside patio a fourth. Anyone in the same zone can easily throw punches at each other. From the dining area, your character can throw things at people in the kitchen or move into the kitchen as a free action, unless the doorway is blocked. To get from the cantina to the dining area or patio requires an action.

Character Advancement

People change, even fictional people. Sometimes, especially fictional people. Skills become sharper with practice. Life experiences accumulate and shape personality traits. *Starship Tyche* reflects that with character advancement, allowing player characters to change aspects, add or change stunts, and raise approach bonuses. These things can happen when an adventure reaches a milestone.

Minor Milestones

After a minor milestone, players can choose to do one (and only one) of the following:

- Switch the ratings of any two approaches.
- Rename one aspect that isn't their high concept.
- Exchange one stunt for a different stunt.
- Choose a new stunt (and adjust your refresh, if you already have three stunts).

Also, if the character has a moderate consequence, check to see if it's been around for two sessions. If so, you can clear it.

Significant Milestones

In addition to the benefit of a minor milestone, you also gain both of the following:

- If you have a severe consequence that's been around for at least two sessions, you can clear it.
- Raise the bonus of one approach by one.

Major Milestones

Achieving a major milestone confers the benefits of a significant milestone and a minor milestone. In addition, you may do all of the following:

- Take an additional point of refresh, which you may immediately use to purchase a stunt if you wish.
- Rename your character's high concept (optional).

Raising Approach Bonuses

When you raise the bonus of an approach, there's only one rule: you can't raise an approach bonus above superb (+5).

Faction Rules

Drama stems from conflict, and conflict stems from differences. This is where stories come from. Political differences, philosophical differences, religious differences, differences in the means of meeting basic needs, differences in the definition of what a basic need is. Like-minded individuals tend to band together based on mutual interest and pool their resources to oppose those they don't agree with. That's where *factions* come into play. Factions are built in much the same way as characters, with aspects and stunts.

On the most basic level, the Coalition of United Planets is a faction that came together to oppose the T'Leng, a different faction. Individual planets, and regions and nations on those planets, are also factions, with their own interests which often align with those of the Coalition, but sometimes don't. Each of the Fringe Worlds is a faction that, well, doesn't agree with anyone else on practically anything.

Faction Aspects

A faction has a minimum of three aspects: a *philosophy or goal*, at least one *resource* that it uses to spread its philosophy or achieve its goal, and at least one *trouble*. Each of these aspects *establishes a fact* about the faction.

Philosophy or Goal

A philosophy or goal should drive the behavior of a faction. It's a statement of what they are about and why they do what they do. It can just as easily be twisted into an attempt to justify negative things that they do. In an argument or debate, this aspect can be invoked by a character when their point is supported by the philosophy or goal, and used for defense in social interaction attacks. It can also be compelled and used against a member of a faction when their statements or actions aren't in line with the faction's philosophy or goal.

Resources

A resource aspect indicates what the faction is able to bring to bear in order to further their cause. Members of a faction are able to invoke these, and opponents can compel them and use them against the faction.

Scope: A faction's scope is the area in which they operate. This can be a defined region, like one city, a country, or a continent. It can be confined to one narrow focus or interest, like chess players, football fans, Shakespearean actors, or starship engineers.

Scope provides context for all of the faction's other aspects. A merchant guild with the stated goal of controlling a trade of a particular commodity in a large region has completely different possibilities than a Fringe World religious faction that has the stated goal of conquering one continent on one planet in the name of their ideology.

Control: This represents how much overt control the faction holds within their scope, usually in the form of institutionalized rule. A political party might control a city, a corporation might control a moon it owns, and a wealthy merchant family might control thousands of acres of land which they own.

Influence: Influence represents non-institutional power within the faction's scope, be it due to respect, fear, or any other appropriate motivator. Like control, influence is obvious and it does much of what control does, although less overtly. A religious faction might not control a nation, but have influence

on its policies and practices. A company may not control a city, but its ability to provide jobs may give it influence.

Military: Many factions have access to a number of rough and ready individuals willing to mobilize on command. The type of military should be specified. The Fleet is a faction with many powerful starships. A Fringe World's military might be comprised of hundreds of fanatical guerrillas. This type of resource can be taken multiple times to indicate different types of military resources (soldiers, ground vehicles, missiles, and so on).

Finances: This is money, either in available as credits, or a commodity or service that can easily be traded for credits. Finances can be used for a great many things, including buying (or "renting") other resources the faction doesn't otherwise possess.

Intelligence: A measure of how effectively a faction can gather, analyze, and use information. For a small faction this skill may be entirely irrelevant, but for a large one it may be critical. Knowing what opposing factions are up to, as well as what's going on within your own faction, is incredibly useful and even life-saving.

Trouble

No faction is perfect, and all of them have some sort of trouble. They may suffer from infighting among members who disagree, lack some important resource, have legal issues, be threatened by other factions, have a void in leadership, or any number of things that plague every type of organization. Troubles are often compelled by opponents to use against the faction, but can also be invoked when trying to garner aid and support. For example, a faction may invoke their lack of a strong military to request help from the Fleet in dealing with the T'Leng, or put the touch on a wealthy merchant trader for financial aid because their charitable faction is sorely lacking in the cash necessary to provide medical care to sick children.

Playing Politics

Members of a faction can spend a fate point to invoke a faction aspect and call upon one of their faction's resources. This is typically used to create an advantage, but can also be used to perform an overcome action when opposing agents of another faction.

The Coalition of United Planets

By treaty, many worlds are members of the Coalition of United Planets, an organization that exists to share knowledge and technology, establish free trade, and provide for common defense of all member worlds and their colonies. It is a *de facto* government, with each member planet having its own government but voluntarily agreeing to abide by Coalition law. The head of the Coalition is the Prime Minister, who is selected by the Coalition Parliament, who are also in charge of legislation. The Parliament contains representatives of each member world, either elected or appointed by that world depending on their form of government. A Coalition Court acts to rule on Coalition law, and interprets that law in relation to the Coalition Charter.



The motto of the Coalition is "Above All Else Peace." The Coalition Charter recognizes that there can be no peace without liberty, equality, justice, and cooperation for all people. Racial, social, religious, political, and economic freedoms are guaranteed as rights, although these rights have been interpreted in many different ways on different worlds. As a pact between dozens of governments, rather than a single unified government itself, it can be difficult to reach a consensus or even a majority, meaning change is often slow and many issues seemingly impossible to resolve.

Aspects

Philosophy or Goal: *Above All Else Peace*

Scope: *Galactic*

Control: *Member planets and colonies*

Influence: *Galactic*

Military: *The Fleet*

Credits: *The largest economy in the galaxy*

Intelligence: *Fleet Intelligence Agency (FIA)*

Trouble: *We agree to disagree*

The Fleet

The Fleet has ships everywhere, not only within the Coalition but throughout known space, aiding in diplomacy with non-member worlds and exploring parts of space where no one has gone before. It is expected to be a military organization, a police force, a diplomatic corps, a relief agency, and scientific organization all at the same time, goals that are sometimes mutually exclusive and bring its resources under strain and the various factions that it serves into conflict.



Aspects

Philosophy or Goal: *To facilitate knowledge, trade, and mutual defense*

Scope: *Galactic*

Control: *Fleet ships and starbases*

Influence: *Coalition planets, colonies, and spaceways between them*

Military: *Largest Fleet of starships in the galaxy*

Credits: *Second largest line item in the Coalition budget*

Intelligence: *Fleet Intelligence Agency (FIA)*

Trouble: *Pulled in several directions at once*

Fleet Academy of Science and Medicine

To fulfill the Coalition mandate to share knowledge and technology openly, the Fleet Academy of Science and Medicine was established. The main campus is located in Bangalore, India, which branch campuses on other member worlds. Tuition is free for all students who can pass the rigorous entrance examinations. Only the best and brightest minds are accepted.

Its motto is "moribus et intellectu", Latin for "behavior and understanding." It is derived from a quote by Albert Einstein who stated that it is more important for scientists to be possessed of good character than superior intellect. In spite of that, students and graduates have a reputation for being elitist, looking down their noses or equivalent facial features are scientists and medical professionals who are competent and qualified but graduates of other (lesser) institutions.

Aspects

Philosophy or Goal: *Moribus et Intellectu*

Scope: *Galactic Academia*

Control: *Campuses*

Influence: *Think tanks and policy organizations*

Credits: *Adequately funded, but it's never enough*

Trouble: *Elitest of the elitists*

Fleet Service Academy

The Fleet Service Academy, located in the city-state of Brussels, is nominally a “military” school, where officers of the Fleet are trained. It is also a school for political science and diplomacy, where many of the Coalition’s future leaders are educated. What this has served to do is insure that the Fleet and the Governments are generally on the same page most of the time. Tuition is free to those who meet the rigorous criteria for acceptance.

Its motto, *Stellae Ducatum*, is Latin for “Lead the Stars.” Where the Academy of Science and Medicine is often accused of intellectual elitism, the Service Academy is continually fighting off charges of cronyism and nepotism based on the number of students who are “legacies” or come from financially or politically influential families.

Aspects

Philosophy or Goal: *Stellae Ducatum*

Scope: *Galactic Politics*

Control: *Campuses*

Influence: *Fleet, Government*

Credits: *The alumni are very generous*

Trouble: *How many credits is your family worth?*

Fleet Intelligence Agency

Not a lot of people talk about the FIA, because more people tend to forget they exist. Part of this is because they don't have much of a presence on member worlds, other than as liaisons with local governments and planetary intelligence forces. They operate mainly in space, in space stations, on colony worlds, and even on non-member worlds and the Fringe Worlds. Their job is to keep track of potential threats to the Coalition, and pass information along to diplomats, politicians, and the Fleet so they can take appropriate actions.

Criticism of the FIA stems from the fact that in an otherwise open society with a historically transparent government, the FIA is incredibly secretive. While the Coalition Prime Minister and members of the Parliament Intelligence Oversight Committee know, the general public doesn't have any idea where the FIA headquarters is located, how many people they employ, or what their budget is. That's classified, as a matter of Coalition security.

Aspects

Philosophy or Goal: *We're the first line of defense*

Scope: *Galactic*

Control: *Unknown*

Influence: *Unknown*

Military: *Presumed none*

Credits: *Unknown*

Intelligence: *The most thorough agency in the galaxy*

Trouble: *Who are these people accountable to?*

Earth

Official home to Coalition headquarters as well as most of its agencies, it is the political and intellectual center of the universe. Many Earth humans think of themselves as the heart of the Coalition with great pride. There are benefits to this, as well as many drawbacks, including being the focus of military and terrorist actions by the Coalition's opponents.

Aspects

Philosophy or Goal: *We are the Coalition.*

Scope: *Planetary*

Control: *Earth and its artificial satellites and space stations*

Influence: *Coalition, the Fleet*

Military: *National Planetary Forces*

Credits: *Stable economy*

Intelligence: *National Intelligence Agencies*

Trouble: *For better or worse, the center of everything.*



Luna

Earth's moon is its own nation, with an autonomous government and economy. Life there is hard, because it has no atmosphere and all life is underground or in domes. It has few resources, little to offer in the way of tourism, and its heyday as a center of manufacturing was long ago eclipsed by replicators. It is the 23rd century equivalent of a Third World country. While the coalition provides for everyone, many are resentful of having to accept charity rather than being able to stand on their own feet. Some political analysts speculate that the only thing that has kept Luna from becoming a Fringe World is its proximity to Earth.



Aspects

Philosophy or Goal: *It's a rock, but it's our rock.*

Scope: *Planetary*

Control: *Earth's moon and its space stations*

Influence: *Local*

Military: *None of its own*

Credits: *Barely above poverty level*

Intelligence: *Rumored to be hosting Fringe World spies*

Trouble: *Poor economy*

Mars

Mars has prospered since it gained its independence, and has grown both economically and politically. Mars humans think of themselves as Martians, rather than as Earth humans or colonists. The planet is partially terraformed, with a thin but breathable atmosphere and a fledgling weather system. It's not enough to support recreational activity that requires heavier breathing, so the potential for hiking, camping, and outdoor sports remains limited. Most of the plants are transplanted earth flora, but a few Titanian plants have also taken hold and begun to thrive. Seasonal dust storms are still a serious and deadly problem.

Aspects

Philosophy or Goal: *Strong and proud*

Scope: *Planetary*

Control: *Mars, its moons and space stations*

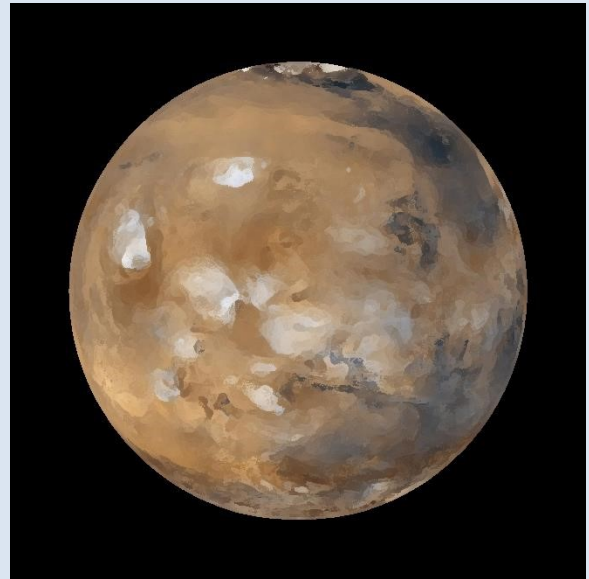
Influence: *Coalition*

Military: *Planetary forces*

Credits: *Thriving economy*

Intelligence: *Planetary agency*

Trouble: *Harsh atmosphere*



Titania

Titania is one of three planets orbiting a main-sequences star in the Pegasus constellation. The rational Titanians have colonies them all, and thriving cities, cultural centers, and scientific universities can be found everywhere. Reason and intellectual pursuit drives everything for them, from government to entertainment to personal relationships. The Titanians are a species of atheists, which places them at odds with religious persons of other species, and especially the various religious extremists of the Fringe Worlds. Titania has no military, but most citizens have taken martial arts and weapons training as part of their education, and there is an organized militia protocol in place to call people up to fight in the event the planet is invaded.

Aspects

Philosophy or Goal: *Reason above all.*

Scope: *Local system*

Control: *HR8799 system*

Influence: *Coalition*

Military: *Planetary Defense Militia*

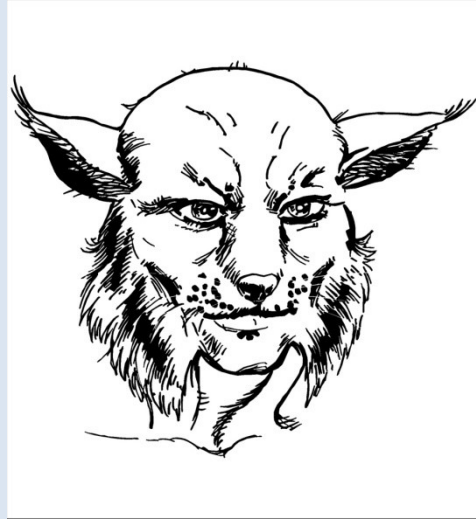
Credits: *Wealth without ostentation*

Intelligence: *They know more than they openly share*

Trouble: *Target of religious fanatics.*

Bin'turrang

Bin'turrang is a disc-shaped planet located in orbit around a brown dwarf star. It is the only planet in the system. The edges of the disk are covered with tropical rainforests, and are where most of its native population lives. The cooler interior of the disc, referred to as the axis, does have a smaller, scatter population. Bin'turrang is neither excited to be part of the Coalition, nor upset about it. This is current reality, so they seem to simply accept it as such. Their participation in the Coalition seems to be based on whether they remember that it's there and that they're supposed to be a part of it. For the most part, the people are happy to just go about their largely agrarian and low-tech lives on their own world and do their own thing.



Aspects

Philosophy or Goal: *Live and let live.*

Scope: *Planetary*

Control: *2MASS J044144 system*

Influence: *Planetary*

Military: *None*

Credits: *Relatively poor but they don't seem to notice*

Intelligence: *Local rumor mills abound but nothing larger or more organized*

Trouble: *The lackadaisical attitude makes them hard to deal with*

Triexia

Kepler-223, known as Triex to its inhabitants, is one of four planets orbiting a GV5 star. Most of the planet was originally swampland, and while the most populous regions still are because that's the Triexian's preferred environment, many areas have been drained and elevated to the needs of trade and industry. Most aliens who visit Triexia never leave these "visitor Zones." This also allows the Triexian intelligence agency to keep an eye on them. Due to past problems with the T'Leng, most Triexians don't trust aliens, even their closest allies.

Triex is home to the most prestigious engineering schools in the Coalition, and there is practically no mechanical problem that they cannot create a solution to. There is a saying that the Titanians think of it, the Triexians build it, and the humans exploit it. It's a cause for resentment on the planet, because the humans and the Titanians get the lion's share of attention and credit, but the Coalition and especially the Fleet wouldn't exist without Triexian expertise and labor.

Aspects

Philosophy or Goal: *All we want is a little appreciation*

Scope: *Local system*

Control: *KOI-730 star system*

Influence: *Minor Coalition player*

Military: *Planetary forces*

Credits: *Working-class lifestyle*

Intelligence: *Planetary Agency also works galactically.*

Trouble: *The Coalition's stepchildren.*

Agricultural Colonies

There are agricultural colonies scattered throughout known space, and this example is meant to represent a typical colony. Most were founded by settlers who wanted some land of their own, but many are sponsored by or owned outright by merchant guild or corporations. The colonies grow fresh foods consumed by the Coalition, as well as produce the organic biomass used by food replicators.



Aspects

Philosophy or Goal: *Good crops equal a good life*

Scope: *Local*

Control: *Local*

Influence: *Food trade*

Military: *Planetary forces*

Credits: *Working class to near poverty level*

Intelligence: *None*

Trouble: *Geographically and culturally isolated*

Mining Colonies

Mining colonies are often temporary installations put in place by corporations to exploit a resource before packing up and moving on. The nature of the buildings reflects that. As a result there are very few families, and miners tend to have no motivation other than to make their money while they can and move on to the next thing. Because very few planets or asteroids have breathable atmospheres, most mining colonies are located underground.



Aspects

Philosophy or Goal: *Let's do this as cheaply and profitably as possible*

Scope: *Local*

Control: *Local*

Influence: *Commodities markets*

Military: *Local police and security*

Credits: *Poor to lower middle class workers and rich bosses*

Trouble: *Overworked, underpaid, and generally bored miners*

Research Colonies

Universities and think tank set up research colonies for two reasons. The first is that the planet or space station is in an ideal for the subject that needs to be studied, like a planet itself or a spacial anomaly. The second is that the subject of the research will somehow benefit from isolation, either because it is dangerous, classified, or requires a distraction-free setting. In both cases, the colonies are comprised mostly of scientists and sometimes their families, plus any other personnel required to sustain the colony.

Most research colonies are inward-focused, and don't require security or intelligence services. As such, they often have no idea what's going on in the rest of the galaxy, even in their own solar system or on other parts of their planet.



Aspects

Philosophy or Goal: *We're here to learn as much as we can about _____*

Scope: *Local*

Control: *Local*

Influence: *Academic*

Credits: *Sufficiently funded*

Trouble: *Often unaware of what's going on around them.*

Penal Colonies

The view of the Coalition is that no criminal is beyond redemption. Poverty, violence, other negative social situations, and even mental illness are the factors that drive crime, and all of those issues can be addressed with the Coalition's resources. When people are tried and convicted for their crimes, the emphasis is on rehabilitation, rather than revenge or punishment.



That said, it is easier to control a criminal population by removing them from peaceful, inhabited worlds and placing them into colonies. Some of these resemble traditional prisons, while others look more like agricultural colonies where inmates work for a living. All inmates undergo personalized counseling to deal with their individual issues, so that they can eventually be released to become productive citizens of the Coalition. This doesn't mean that penal colonies aren't sometimes violent and dangerous places, full of career criminals scheming to break out so they can continue to spread chaos and mayhem throughout the galaxy.

Aspects

Philosophy or Goal: *It's a justice system, not a revenge system*

Scope: *Local*

Control: *Local*

Influence: *Small influences on the legal system based on results*

Military: *Armed guards*

Trouble: *I promise I won't do it again, can I go now?*

Fringe Worlds

The Fringe Worlds are former Earth colonies, so called not because of their location but because of their views. They have not only rejected membership in the Coalition for a variety of philosophical, political, or religious reasons, but openly opposed the concept of the Coalition. They rarely agree with each other, and do not form a single faction in any way, and are lumped together simply to categorize them. The one thing they agree upon is that they think the Coalition is somehow a bad idea.

America

America is a libertarian planet-state based on specific interpretations of the United States Constitution, selected interpretations of the writings of the Founding Fathers of the United States, and the King James Bible. The government is a Congressional Republic, largely ceremonial in nature as the planet is run by its six large corporate interests. America do not recognize the existence of the United States of America that still exists on Earth, and consider themselves to be the only “real” or “true” America. They are largely Caucasian, with a lower class of racial minorities. Men and woman are viewed as equal, but binary gender roles are enforced. They are religiously diverse so long as the religion is a recognized denomination of Christianity.

While America is largely isolationist and does not do much trade with other planets, they talk a lot about exporting their brand of liberty and government to other worlds. They currently lack the resources do to so, with their few starships devoted to defense. They do sponsor “freedom fighters” that operate within the Coalition, who the Coalition consider to be terrorists based on their violent activities.

Aspects

Philosophy or Goal: *Freedom is our birthright*

Scope: *Planetary*

Control: *Planetary*

Influence: *Planetary*

Military: *Planetary and orbital forces*

Credits: *A mixed economy with large income disparity between rich and poor*

Intelligence: *Spies and freedom fighters on Earth, Luna, and other places*

Trouble: *Schizophrenically isolationist and expansionist*

Deseret

Deseret is a planet colonized by members of the Church of Jesus Christ of Latter-day Saints. The government is ruled by the church's Prophet, and organized along the traditional structure of the church. They are racially inclusive and not at all xenophobic, and have generally amicable relations with both the Coalition and alien worlds. While they believe their religion to be the only one that is true, they are tolerant of other ideologies. Many see them as misogynistic and homophobic, because they assign specific roles to men and women, and view non-binary gender as a matter of choice. It is their unwillingness to budge on these issues that keeps them from Coalition membership, by mutual agreement.

Aspects

Philosophy or Goal: *The Bible is the word of God insofar as it has been translated correctly.*

Scope: *Planetary*

Control: *Planetary*

Influence: *Minor Coalition and Earth influence due to shared beliefs*

Military: *Planetary and orbital forces*

Credits: *Relatively wealthy*

Intelligence: *Rumored to have agents inside the Coalition*

Trouble: *Tend to be too trusting of outsiders*



New Jerusalem



New Jerusalem was founded by evangelical Christians from around the world but primarily from the southern United States. They are mostly racially homogeneous, composed primarily of Caucasians. The government is a patriarchal theocracy, and actively homophobic and xenophobic.

Aliens are viewed to be demons sent to corrupt humanity and lead them away from God. They refer to the Coalition as the Tribulation, and whoever the current Prime Minister is as the Beast. They particularly despise and fear the Triexians, because they are pointed ears and are openly atheistic.

Anyone who does not subscribe to New Jerusalem's ideology is wrong, and those who subscribe to other ideologies are considered to be under the influence of evil, if not evil themselves. For this reason, New Jerusalem is largely isolationist, to keep outside ideas from influencing and corrupting their citizens.

Aspects

Philosophy or Goal: *We are the chosen people*

Scope: *Planetary*

Control: *Planetary*

Influence: *Planetary*

Military: *6 years of mandatory military service by all men from age 18-24*

Credits: *Large income disparity between rich and poor*

Intelligence: *Secret service rumored to spy on its own citizens*

Trouble: *Everyone who isn't us is a demon from Hell*

Novo Paolo

Novo Paolo was founded by conservative Catholics primarily from South America. They have an elected parliamentary government, but recognize the Pope on Earth as a symbolic figurehead and take papal decrees as law. Their relationship with the Coalition is tense, because one hand they have religious ties, and on the other hand the Coalition supports sinfulness and corruption. They are racially and culturally diverse and welcoming of aliens, but have conservative views on the roles of women and binary gender roles.

Their issue with the Coalition isn't religion, though. It's about autonomy. They want to be able to control their own destiny and not lose their identity in the great melting pot that is the Coalition.

Novo Paolo is one of the few Fringe Worlds that has branched out and established colonies of its own, albeit on other worlds and moons within its own system. It is also the only Fringe World to have a notable fleet of starships and a mandate for exploration and colonization. The world has aspirations of being a player on the galactic stage someday, on its own terms.

There is a growing pro-Coalition movement on Novo Paolo, which the government has been cracking down on. Some think this is being spurred by FIA agents to create unrest, which is creating new tensions with the Coalition.

Aspects

Philosophy or Goal: *It's not about religion, it's about independence*

Scope: *Planetary*

Control: *Planetary*

Influence: *System-wide*

Military: *Planetary and starship forces*

Credits: *Wealthy, with low income disparity*

Intelligence: *A strong intelligence force both on- and off-world*

Trouble: *Pro-Coalitionist movement stirring Trouble*

Walden

Named for the book by Henry David Thoreau, Walden was begun as a social experiment by those seeking a simpler, quieter life. Its inhabitants make careful decisions about the technology that is available, and the impacts each device could have on quality of life and social relationships. It is largely agrarian, and the citizens of Walden are all vegan, vegetarian, or in rare cases dependent largely upon geography and availability of food, pesco-, lacto-, and/or ovo-vegetarian. Most follow Buddhist or New Age spiritual ideologies.

Waldenites tend to have very warped and distorted views of the Coalition. They view it as a fascist government seeking to stamp out individuality and free thought, using technology to make people pliant and willing to conform. They see themselves as champions of individuality and heralds of a new universal peace that doesn't rely on a strong military complex like the Fleet to enforce.



Aspects

Philosophy or Goal: *Peace is natural, war is not*

Scope: *Planetary*

Control: *Planetary*

Influence: *Planetary*

Credits: *Abundant resources and bartering*

Trouble: *Pacifism leaves them completely defenseless*

Yathrib

Yathrib is the original name for the city of Medina, where the Prophet Mohammed united tribes of Muslims, Jews, Christians, and pagans and formed the first Islamic State. The planet is a theocracy governed by a form of radical Islam. The people of Yathrib believe that the Coalition is controlled by Zionists who are actively plotting to attack and destroy their planet and kill their women, children, and elderly. Their intelligence agency is considered a terrorist group by the Coalition, because they carry out terrorist acts. At some point it will become a self-fulfilling prophecy and the Coalition will send the Fleet in response to Yathribi bombings.



Aspects

Philosophy or Goal: *The Coalition is Satan and must be destroyed*

Scope: *Galactic*

Control: *Planetary*

Influence: *Anywhere their terrorist cells strike*

Military: *Planetary*

Credits: *Relatively poor*

Intelligence: *Yathrib Liberation Organization is a terrorist group*

Trouble: *Self-fulfilling prophecy*

T'Leng Empire



The first thing that you need to know is that there are T'Leng, and there are T'leng, and confusing the two can get you killed. T'Leng (with a capital "L") are a species, the founders and rulers of the T'Leng Empire. They are a proud, ancient warrior species and hold all high-level government and military positions. T'leng (with a lower-case "l") are every other species that has been conquered or otherwise assimilated into the T'Leng Empire. They no longer have their own cultures, customs, or languages. They speak T'Lengli, dress as the T'Leng do, adopt T'Leng hairstyles and facial hair (as applicable), and even engage in body modification to look more like T'Leng. The T'leng are free citizens and are nominally equal to the T'Leng, and have their own noble houses, power bases, and positions of authority (including commanding starships), but no T'leng have ever ascended to the absolute highest levels of authority in anything.

If you mistake a T'Leng for a T'leng, you'll be killed for implying that the person you're speaking to is of an inferior species or caste. If you mistake a T'leng for a T'Leng, he (or she) will kill you lest someone accuse the T'leng of acting above their station and not showing proper respect for the T'Leng. Essentially, you'll be killed for insulting the T'Leng. If they respect you, they'll challenge you to a duel and give you a fighting chance to save your life (they always duel to the death). If they don't respect you, they'll just shoot you dead on the spot and be done with it. If you really make them mad, they'll kill you slowly in painful, diabolical ways.

It takes a trained ear to hear the subtle difference in pronunciation between T'Leng and T'leng; T'Leng is pronounced with emphasis on the LENG (tuh-LENG), and T'leng is pronounced with emphasis on the ENG (tul-ENG).

While there are many factions within the Empire, the only one that most Fleet crew members will ever come in contact with is the Empire itself.

Aspects

Philosophy or Goal: *Winning is everything*

Scope: *Galactic*

Control: *T'Leng Empire*

Influence: *Galactic*

Military: *Powerful starship fleet and marines*

Credits: *Most of the Empire's budget goes to the military*

Intelligence: *Spies and stealth ships are everywhere*

Trouble: *Internal power plays are destabilizing the Empire*

Gamemaster Characters

Supporting and recurring characters, including antagonists, should be created using the same method as player characters. This will give you a cast capable of giving the players either genuine support or real difficulties. You should only have to create from 1 to 3 fully detailed characters for any scenario, and you can use the pregenerated ones below to fill many of those roles.



Extras

Extras are there to serve a single purpose and then be swept aside. On a television or a movie they're extras, the people in the background who are only there to make the world look less empty and more real. If they have a name at all — many of them don't, and are simple "security officer #3" or "woman in sickbay" — it's a partial name, usually a last name, like Lieutenant Kerensky or Nurse Mandela. If they have a description, it's usually very generic or contains only one distinguishing feature, like "the tall one" or "the one with the mustache."

The method of creating an extra is incredibly streamlined. They get one aspect, which describes their job in the story. *Soldier guarding the brig. Woman selling apples. Guy driving the bus.* That's the whole character. When they need to make a role that's related to their aspect, add +2. If they need to make a roll to do anything else, it's at -2. If you're not sure if it's something related to their aspect or not, roll and don't add anything.

Extras do not get fate points so they cannot invoke, compel, overcome, or create an advantage. Their aspect can be invoked or compelled by player characters when appropriate.

What extra are really good at is dying. To be more precise, they're great at getting killed. They can have 1 or 2 stress circles, depending on how tough you want them to be, or even no circles at all, meaning the first time they get hit they're taken out. Extras don't take consequences, either. When they're out of stress circles, they just fall down.

Android

Androids look like humanoid beings, but with distinct differences like unusual skin or eye color to make it clear that they are not human.

Aspects

Almost human; I understand it but I don't "get" it

Approaches

Clever +3, Careful and Forceful +2, Sneaky and Quick +1, Flashy +0

Stunts

+2 when I cleverly access data, +2 when I forcefully lift things

Stress



Refresh: 3

Artificial Intelligence

An artificial intelligence is a computer, but it's more like a character than a gadget. They are stationary like consoles, but may have drones or be able to move into other computers.

Aspects

I must destroy imperfection; I thought of that before you did

Approaches

Clever +3, Careful and Quick +2, Flashy and Sneaky +1, Forceful +0

Stunts

+2 when I cleverly predict actions to create an advantage, +2 when I quickly foil the actions of others

Stress



Refresh: 3

Bin'turrang

The Bin'turrang are laid back people who look like a cross between a bear and a large cat. Most of them are farmers, herders, and other sorts of ordinary folk.

Aspects

Come and relax with us; I do have fangs and claws you know

Approaches

Flashy +3, Quick and Clever +2, Forceful and Sneaky +1, Careful +0

Stunts

+2 when I flashily show off my skills, +2 when I quickly attack

Stress



Refresh: 3

Bureaucrat

Bureaucrats are the bane of the Fleet and the Coalition. They seem to enjoy telling Fleet officers how to do their jobs, and love to second guess those officers' decisions and actions.

Aspects

You will follow orders; I will have your job for this

Approaches

Flashy +3, Clever and Sneaky +2, Forceful and Careful +1, Quick +0

Stunts

+2 when I flashily give speeches, +2 when I sneakily stab someone in the back (metaphorically)

Stress



Refresh: 3

Entities, Observer

Observers look human and do their best to blend in so that their presence will not be discovered. If they are discovered, they will only use their vast mental powers to protect themselves. Their mission is only to watch and learn, but under extreme take action.

Aspects

Look but don't touch; My powers are only for self-defense

Approaches

Quick +3, Careful and Clever +2, Forceful and Sneaky +1, Flashy +0

Stunts

+2 when I quickly use my power of illusion, +2 when I carefully try to knock a human unconscious

Stress



Refresh: 3

Entities, Director

Directors masquerade a humans, and often live on planets that are too low-tech to qualify for Coalition membership so they'll be left in peace. They secretly manipulate human history and development, and will intervene if things begin to go very badly.

Aspects

You are not yet ready for that; we are a powerful deus ex machina

Approaches

Quick +3, Careful and Clever +2, Forceful and Sneaky +1, Flashy +0

Stunts

+2 when I quickly use my telekinetic powers, +2 when I cleverly diffuse a potentially violent situation

Stress



Refresh: 3



Entities, Picnicker

Picnickers appear to be human, but often dress in clothes from a different time period. They have seemingly unlimited mental powers, and are not shy about using them. They are dilettantes, slumming with human beings because they're looking for something interesting to do.

Aspects

Oh goody let's play; I can literally do anything I please

Approaches

Quick +3, Careful and Clever +2, Forceful and Sneaky +1, Flashy +0

Stunts

+2 when I quickly avoid your pitiful trap, +2 when I cleverly think of a way to upset your stupid, stupid plans

Stress



Refresh: 3

Fringe Extremist

Regardless of their particular ideology or the specifics of their discontent with the Coalition, Fringe extremists have a lot in common. They're all human, and they're all working to somehow create grief and havoc on some Coalition world or outpost.

Aspects

You say terrorist I say freedom fighter; I say hero you say spy

Approaches

Forceful +3, Careful and Sneaky +2, Flashy and Quick +1, Clever +0

Stunts

+2 when I forcefully blow things up, +2 when I sneakily infiltrate my enemies

Stress



Refresh: 3

Futuron Overman

While these genetically engineered super-soldiers supposedly all died out in the early 21st century, a few cryogenically frozen specimens have turned up on old spaceships and in deep underground vaults. There are likely more out there.

Aspects

Anything you can do I can do better; we were created to rule

Approaches

Forceful +3, Clever and Quick +2, Flashy and Sneaky +1, Careful +0

Stunts

+2 when I forcefully intimidate people to get my way, +2 when I quickly attack with my telekinetic powers

Stress



Refresh: 3

God, Machine God

A machine god is an alien artificial intelligence that has lost sight of its original task and now believes it is an all-powerful deity. They often control ancient installations, and may have followers who have devolved from their original creators.

Aspects

You must serve me as I serve you; I control everything I see

Approaches

Clever +3, Careful and Quick +2, Forceful and Flashy +1, Sneaky +0

Stunts

+2 when I cleverly determine something is wrong in my realm, +2 when I quickly use my resources to stop intruders.

Stress



Refresh: 3

God, Mythological God

Mythological gods are immortal, and powerful, aliens who once visited Earth or other planets. They became legends, but they are very real. They often differ significantly from the tales that have been told about them, and are generally quite arrogant.

Aspects

You are like ants compared to my power; I draw strength from your worship and fear

Approaches

Flashy +3, Forceful and Quick +2, Clever and Sneaky +1, Careful +0

Stunts

+2 when I flashily make an entrance to impress humans, +2 when I forcefully use my powers to intimidate them.

Stress



Refresh: 3

God, Space God

A space god is non-humanoid creature of immense power. It may be intelligent, or it may be animal-like, but its nature and instinct are generally base and focused on food or reproduction. A space god will destroy everything in its path to get at what it wants or needs.

Aspects

My appetites are beyond you ken; I am an irresistible force and an immovable object

Approaches

Forceful +3, Careful and Quick +2, Clever and Sneaky +1, Flashy +0

Stunts

+2 when I forcefully attack obstacles between me and my target, +2 when I quickly move to grab my target.

Stress



Refresh: 3

Merchant Trader

A merchant trader is an independent agent, roaming from world to world, selling his or her wares and looking for new things to buy cheaply and sell for a tidy profit in the next place. They are often shady con artists, looking to make quick credits then disappear.

Aspects

I have exactly the thing that you need; you must have me confused with someone else

Approaches

Sneaky +3, Clever and Flashy +2, Careful and Quick +1, Forceful +0

Stunts

+2 when I sneakily try to get away, +2 when I cleverly try to talk someone into (or out of) something.

Stress



Refresh: 3

Pirate

The spacelanes aren't as clogged with pirates as they used to be thanks to the Fleet, but they do still exist. They steal and they smuggle, and often work as spies for various factions as well. All they care about is having some adventure and getting rich while doing it.

Aspects

There's very little I won't do for money; I've killed for less

Approaches

Quick +3, Clever and Flashy +2, Forceful and Sneaky +1, Careful +0

Stunts

+2 when I quickly strike with me blade, +2 when I flashily defend myself.

Stress



Refresh: 3

Robots

While robots aren't artificially intelligent, they're still more like characters than gadgets. They can be programmed for a variety of tasks, most of which would be considered too menial or dangerous for a human to perform.

Aspects

How may I serve you today?; I am designed to be virtually indestructible

Approaches

Clever +3, Careful and Quick +2, Forceful and Sneaky +1, Flashy +0

Stunts

+2 when I cleverly access requested information, +2 when I quickly retrieve a desired object.

Stress



Refresh: 3

Time Traveler

Most people who claim to be time travelers are from the future, and state that they have come back to fix something that has gone wrong. They warn against changing the time stream, but they're usually here to change the time stream

Aspects

I know what happens but I can't tell you; I've got to stop the thing to prevent the worse thing from happening.

Approaches

Clever +3, Careful and Sneaky +2, Quick and Flashy +1, Forceful +0

Stunts

+2 when I cleverly recall some bit of history, +2 when I carefully lie about my identity and mission.

Stress



Refresh: 3

Titanian

Tall, thin, pointy-eared and green-skinned aliens. They are highly intelligent, highly educated, and perfectly rational about everything. They are most commonly found working in the sciences or in politics.

Aspects

Reason is the only correct path; I have a great deal of knowledge on that subject.

Approaches

Clever +3, Careful and Quick +2, Forceful and Flashy +1, Sneaky +0

Stunts

+2 when I cleverly use reason, +2 when I carefully perform a scientific task.

Stress



Refresh: 3

T'Leng

The T'Leng are a brutal warrior species, with complexly braided hair, wispy facial hair (for men), and a fondness for knives and torture techniques. Their culture is based on survival of the fittest and the acquisition of power and glory.

Aspects

I will defeat you all costs; I have mastered several fighting techniques

Approaches

Forceful +3, Careful and Clever +2, Quick and Sneaky +1, Flashy +0

Stunts

+2 when I forcefully attack with a blade, +2 when I carefully aim and fire my emdor.

Stress



Refresh: 3

Transhumanist

The term transhumanist can mean many things, but in the Coalition it is generally applied to people who want to merge their consciousness with machines. They are willing cyborgs, or even androids carrying the memories and personalities of formerly living people.

Aspects

I am stronger and smarter than you are; I am virtually indestructible and immortal

Approaches

Clever +3, Careful and Quick +2, Forceful and Flashy +1, Sneaky +0

Stunts

+2 when I cleverly try to convince you I am human, +2 when I quickly move you block you from leaving to call the authorities.

Stress



Refresh: 3

Triexian

Triexians are reptilian humanoids and the galaxy's greatest engineers. They tend to have an inferiority complex because they don't get the recognition of humans and Titanians, and are generally shorter than other species as well.

Aspects

I can build that; you don't appreciate me for who I am

Approaches

Clever +3, Careful and Sneaky +2, Forceful and Quick +1, Flashy +0

Stunts

+2 when I cleverly build or repair something, +2 when I sneakily upgrade or alter an existing device.

Stress



Refresh: 3

Zookeeper, Gatherer

Gatherers seem interested in collecting human specimens for study, but do not mean them any physical harm. They usually have large heads that look like external brains, impressive mental powers, and communicate telepathically. Their skin is usually blue or gray, and they wear loose flowing robes that conceal and details about their bodies.

Aspects

We speak directly to your mind; we only wish to learn about you

Approaches

Clever +3, Careful and Forceful +2, Flashy and Sneaky +1, Quick +0

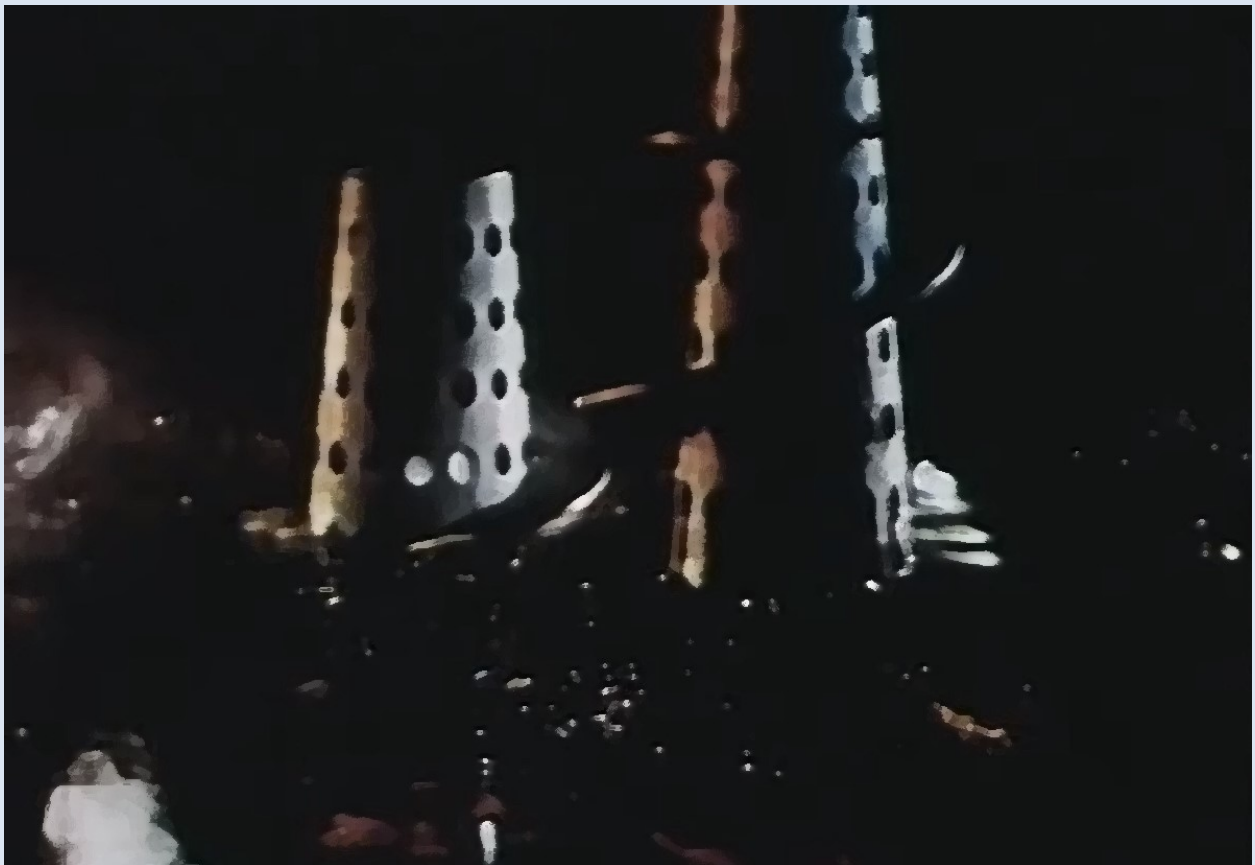
Stunts

+2 when I cleverly project an illusion, +2 when I forcefully intimidate with an illusion.

Stress

○○○

Refresh: 3



Zookeeper, Harvester

Harvesters are the worst of the zookeeper lot. They kidnap living beings to amuse themselves, torturing them physically and emotionally, and often making them fight in gladiator-style games. Harvesters are physically weak and often immobile, so they hide themselves so that their playthings cannot do them harm. Their mental powers are considerable.

Aspects

We can control you; our minds make up for what our bodies lack

Approaches

Clever +3, Careful and Forceful +2, Flashy and Sneaky +1, Quick +0

Stunts

+2 when I cleverly discover a subject's weakness, +2 when I forcefully control a subject with my mind.

Stress



Refresh: 3

Zookeeper, Transplanter

The Transplanters are known to have taken human beings from Earth and deposited them on other worlds hundreds or even thousands of years ago. Each involuntary colony was placed in an area closely approximating their native climate, implying they have advanced terraforming skills. They seem to have vanished a few hundred years ago, but accounts of the people they transplanted always report them as looking like the transplanted.

Aspects

We see what we want you to; we can create a world to your liking.

Approaches

Clever +3, Careful and Forceful +2, Flashy and Sneaky +1, Quick +0

Stunts

+2 when I cleverly disguise myself as a native, +2 when I carefully create a suitable environment for them.

Stress



Refresh: 3

Menagerie

Most animals can be created using the same simple system as extra. Use one aspect to describe what they are and what they do, give them +2 on rolls for things in line with what they do, -2 on rolls to do things not related to their basic nature, and no bonus or penalty if you're not sure. Animals can have 0, 1, or 2 stress circles depending on how tough you feel they should be, and take no consequences to prevent them from being taken out.

Below are a few creatures unique to the *Starship Tyche* universe.

Bargh

A bargh is a T'Leng boar-dog, a trained attack animal with razor-sharp tusks and equally sharp hooves. They are kept as pets, used as guards, and have sensitive noses used for tracking and substance detection.

Bargh: *T'Leng boar-dog*

Stress ○

Civaht

The civaht is a Titanian housecat and a popular pet. They have long, sabre-like canine teeth and reddish-brown fur. Their purring is said to be more soothing than that of Earth cats, and it has been claimed they can lull humanoids into a meditative state.

Civaht: *Titanian cat*

Stress ○

Cortical Slug

The cortical slug is a parasitic gastropod. It enters the body and makes its way to the brain, where it attaches to the host's nervous system. The result is that the host becomes open to suggestion, hypnosis, and mind control. It is used by various factions for interrogation, but is officially banned within the Coalition.

Cortical Slug: *Mind-control gastropod*

Stress: —

Gerald's Locusts

The creatures known as Gerald's Locusts are not insects, but asexual mammals. They are small and furry like rabbits, but with no visible ears. They are extremely cute, and originally spread as pets because they are cuddly and gentle. They are also voracious eaters and reproduce quickly. They are banned in both the Coalition and the T'Leng Empire because like their namesakes they will eat every bit of plant matter around, devastating crops, killing trees, and causing massive environmental damage.

Gerald's Locusts: *Invasive species*

Stress ○

Lymphworms

Lymphworms are a type of fluke, or flatworm, which feed on B-cells, T-cells, and white blood cells. They attach to lymph nodes, wiping out the host's immune system. They are one of the most common and devastating parasitic infections in space.

Lymphworms: *Parasitic flukes*

Stress: —

Mythological Creatures

Much like mythological gods, many of the creatures from Earth's myth and legend were alien creatures. Some were brought along with intelligent alien species, while others were intelligent species themselves with forms humans took to be mere animals.

Game statistics for such creatures should be determined by the gamemaster using the above guidelines. They should be written as characters, redshirts, or animal depending upon their role in the story.

Serpentworms

Serpentworms are a form of parasitic flatworm that use herd animals as hosts. They have a thin carapace similar to small crustaceans. Serpentworms originate in the T'Leng Empire, where they are raised for food, considered a delicacy, and eaten alive by the bowlful.

Serpentworms: *Crunchy flatworms*

Stress —

Sunda Voles

The Sunda vole is a large rodent that is the most common type of vermin found throughout space. They have somehow made their way onto starships and spread to nearly every inhabited world by hiding in cargo containers. They have a nasty bite and carry a variety of diseases.

Sunda voles: *Giant rodent*

Stress ○

Oskilon Sector

There are five inhabited planets in the Oskilon system. Each is inhabited by humans, whose cultures all bear telltale signs that they were placed there thousands of years ago by Zookeeper species known as the Transplanters.

There is one warp-capable civilization, Ruvani, which is the primary power in the sector. There are three planets with atomic power and spaceflight capabilities, and one planet with a pre-atomic civilization. There are no Coalition member planets or affiliates in the system, but there is one Fleet space station, MK-10, set up as a relay and resupply outpost. The system is located near T'Leng space, and T'Leng are present in the system.

Sector History

A century ago four of the worlds in the Oskilon system developed atomic power and limited spaceflight nearly simultaneously. The Ruvani attempted pre-warp interstellar travel, and apparently attempted to make peaceful contact with neighboring worlds. The Ruvani soon after acquired warp capability, which they contend they developed on their own, and shifted from peaceful exploration to making war on their neighbors. This ended with atomic bombs being detonated on all four worlds and the almost total destruction of the Ruvani homeworld.

The Ruvani managed to rebuild by trading their technology in limited amounts with their neighbors in return for resources. This has led to an uneasy peace in the sector. The Ruvani cannot survive without the other worlds' resources, and the people of the other planets fear the Ruvani technological superiority and military might.

Ruvani, the Ruvani homeworld, has become a trading hub in the sector. They exchange their own manufactured goods, and the resources acquired from their neighbors, with both the Coalition and the T'Leng. This makes the Oskilon system a vital diplomatic hub.

Coalition Station MK-10

Station MK-10 was placed in the Oskilon sector to establish a Coalition presence and offset the influence of the T'Leng Empire upon the local planets. The decision to place it in orbit around Etrion was based on that planet's lower technology level, in an attempt to both protect it from conquest and preserve its cultural innocence.

In addition to being a diplomatic hub, MK-10 also acts as a refuel and resupply center for the sector, acquiring food, mineral, and other resources from the Escarvon and Etrions.

Aspects

Environment: *Space station*

Technology: *Coalition standard*

Resources: *Non-sustainable*

Affiliations: *Trade agreement with Escarvo and Etrion*

Commander: Commander Olivia Rhodes

Escarvo

The Escarvo resemble African people from Earth, but have a culture that has more in common with Southeast Asians and Polynesian peoples. The surface area of Escarvo is still recovering from being bombarded during Ruvani War, with 48% of its surface area still a lifeless, radioactive wasteland. It has enough resources to support its moderate population. Most Escarvons live on or under the water, in floating cities and domed habitats. Its exportable resources are farmed sea fauna and hydroponically-grown flora.

The Escarvons act as diplomatic intermediaries between the Coalition and the Ruvani. They tread lightly because they fear the Ruvani and their allies, the T'Leng, but hope that the Coalition presence will be enough to protect them should hostilities erupt.

There is a small colony of Olgiri on the planet, which acts as an embassy, although there is no direct trade between the two planets and communication is primarily via subspace transmissions.

Aspects

- Species:** *Escarvons (human standard, non-Earth colony)*
- Environment:** *Hostile, in recovery (radiation, barren areas)*
- Technology:** *Atomic power, limited spaceflight*
- Resources:** *Sustainable*
- Affiliations:** *Trade agreement with Rutania, Diplomatic relations with Olgiri*
- Leader:** *Suanus Ehglorth*
- Ambassador:** *Saieruta Aclorth*

Ecrillis

The Ecrillians resemble the Australian Aborigines of Earth. The surface area of Ecrillis is still recovering from being bombarded during Ruvani War, with 70% of its surface area still a lifeless, radioactive wasteland. It has enough resources to support its small population. Automated mining facilities process its mineral resources, which it trades directly with the Ruvani.

There is a small colony of Olgiri on the planet, which acts as an embassy, although there is no direct trade between the two planets and communication is primarily via subspace transmissions.

Aspects

- Species:** *Ecrillians (human standard, non-Earth colony)*
- Environment:** *Hostile, in recovery (radiation, barren areas)*
- Technology:** *Atomic power, limited spaceflight*
- Resources:** *Sustainable*
- Affiliations:** *Trade agreement with Rutania*
Diplomatic relations with Olgiri
- Leader:** *Jogantu Astorix*
- Ambassador:** *Oskion Saetis*

Etrion

The Etrions resemble inhabitants of Earth's Indian subcontinent, and have a level of technology equivalent to the Middle East during the medieval period of Earth history. Their world has plentiful resources, their cultures are peaceful, and their people are generally friendly and happy.

Prior to the arrival of the Coalition, the Etrions had already been contacted by the Ruvani and established trade relations. Why the Ruvani did not choose to conquer or exploit the Etrions is unknown, but it was a factor in the Coalition's decision to locate Station MK-10 in orbit around the planet.

Aspects

Species:	<i>Etrions (human standard, non-earth colony)</i>
Environment:	<i>Wilderness</i>
Technology:	<i>Pre-atomic (metallurgy), no spaceflight</i>
Resources:	<i>Plentiful</i>
Affiliations:	<i>Trade agreements with Rutania and Station MK-10</i>
Leader:	Boxeinia Opuswin
Ambassador:	Xunus Eglora

Olgiri

The surface area of Olgiri has largely recovered from being bombarded during Ruvani War, with only 30% of its surface area still a lifeless, radioactive wasteland. It has enough resources to support its moderate population. Most Olgiri live in higher altitudes where colder temperatures have somehow mitigated radiation. Their primary exports are potable water, spices, healing herbs, medicines, and medical technology. The practice of medicine has become the Olgiri religion.

The Olgiri have small colonies on Ecrillis and Escarvo, which acts as embassies. Their real purpose is to act as medical missionaries, training the people of those planets in their medical techniques. There is no direct trade between the planets and communication is primarily via subspace transmissions.

The Olgiri resemble the people of Afghanistan on Earth, and dress in much the same fashion, wearing loose robes, with men wearing long beards. Both men and women wear turbans to contain their long hair, which they do not cut.

Aspects

Species:	<i>Olgiri (human standard, non-earth colony)</i>
Environment:	<i>Hostile in recovery (radiation, barren areas)</i>
Technology:	<i>Atomic power, limited spaceflight</i>
Resources:	<i>Sustainable</i>
Affiliations:	<i>Trade agreement with Rutania</i> <i>Diplomatic Relations with Ecrillis and Escarvo</i>
Leader:	Dhoopra Amsnarti
Ambassador:	Teoyama Ulszichi

Ruvani

The Ruvani are varied in appearance, and resemble nearly every species on Earth. Fully 96% of the planet surface remains uninhabitable, and nothing grows there. The large population lives either underground or in orbital colonies circling the planet's equator.

They are entirely reliant on trade with other worlds to survive. It is this dependence on alien goods that led them to forge trade agreements with the T'Leng. They do not like the Fleet, however, and have refused diplomatic overtures by the Coalition because it would create tension with their other trade allies. As other planets in the sector fear angering the Ruvani, the Ruvani fear angering the T'Leng.

While the Ruvani claim to have developed warp technology on their own, it is suspected that it was actually acquired from the T'Leng. Information available makes it feasible for the Ruvani to have encountered the T'Leng in their early explorations of space. The Ruvani's sudden turn from peaceful exploration to violent conquest of the sector also strongly hints at T'Leng influence.

Aspects

Species:	<i>Ruvani (human standard, non-earth colony)</i>
Environment:	<i>Hostile (radiation, barren)</i>
Technology:	<i>Atomic power, limited spaceflight</i>
Resources:	<i>Limited</i>
Affiliations:	<i>Trade agreements with Ecrillis, Escarvo, Etrion, and Olgiri</i> <i>Trade Agreements with the T'Leng Empire</i>
Leader:	Fuaenus Uplippe
Ambassador:	Suaenus Ejtrion

APPENDIX



Rules System Glossary

Act: A scene or series of scenes that comprise one complete section of a story.

Actions What a character does on his or her turn. There are four types of actions: *attack*, *defend*, *create an advantage*, and *overcome*.

Ally A character on the same side of a *challenge*, *conflict*, or *contest* as your character, able to share the results of *actions*.

Approaches Ways a character can do things. There are 6: *careful*, *clever*, *flashy*, *forceful*, *quick*, and *sneaky*. Each adds a *bonus* when a character does things that way.

Aspects A description of a character, situation, or object that is true. You can *compel*, *invoke*, and *overcome* an aspect, or *establish a fact* using it.

Aspects, boosts A temporary aspect that creates a one-time *bonus* or *advantage*.

Aspects, character A permanent aspect that describes a *character*.

Aspects, consequences A temporary aspect that describes *damage* or injury to a *character* or *gadget*.

Aspects, flaw A permanent aspect that defines the limitation of an *object*.

Aspects, function A permanent aspect that describes what an *object* does.

Aspects, high concept A permanent character aspect that describes who a character is what they do, and often their role in the story.

Aspects, other A permanent character aspect that isn't a *high concept* or *trouble*.

Aspects, situation A permanent or temporary aspect that describes the circumstances at a specific location or within the story in general.

Aspects, trouble A permanent character aspect that describes something that creates story obstacles for that character.

Bonus A number added to a dice roll to improve your result.

Boosts See aspects, boosts.

Campaign A series of connected stories, typically featuring the same characters.

Careful An *approach* reflecting that a character is taking their time and paying attention to detail while performing an *action*.

Challenge A series of *overcome* and *create an advantage actions* used to resolve an especially complicated situation.

Character A fictional person that exists within the game's story.

Character arc: A story based on a character's trouble, including a beginning, middle, and end.

Character, extra An inconsequential character, usually with no name and no lines. *Fate Accelerated* refers to these characters as mooks.

Character, player A character controlled by a player in the story, generally a protagonist in the story.

Character, supporting A character controlled by the gamemaster in the story, either a neutral character or an antagonist.

Clever An *approach* reflecting the character's ability to think fast and apply reason and creativity while performing an *action*.

Compel An *action* where another character's *aspect* is used against them. The compelling player must give a *Fate point* to the compelled player.

Conflict A series of *overcome actions* where two or more characters are competing against one another without trying to hurt each other.

Contest A series of *attack* and *defend actions* where two or more characters are trying to hurt each other.

Consequences See aspects, consequences.

Create an advantage An *action* where a character does something that provides a benefit to *himself* or an *ally*.

Damage Harm or injury inflicted on a character or object. Damage is measured in *shifts* and results in *stress* and *consequences*.

Dice, Fate Six-sided dice that have plus signs, minus signs, and blank sides rather than numbers or pips.

Dice roll The total of rolling four *Fate dice* and adding the pluses and minuses together.

Difficulty How hard an *action* is to perform, based on a level on the *ladder* and set by the *gamemaster*.

Establish a fact An *action* that creates something that is true and exists within the story.

- Faction** A group or organization that holds power, influence, and resources within the story.
- Fail** An *outcome* where the character does not *succeed* at an *action*.
- Fate Accelerated Edition** The game rules system that powers and forms the foundation of the *Starship Tyche* rules.
- Fate points** Points represented by tokens that players can spend to leverage *aspects*.
- Flashy** An *approach* reflecting the character's ability to inject style and panache and draw attention to himself while performing an *action*.
- Forceful** An *approach* reflecting a character's ability to use strength and intensity while performing an *action*.
- Fudge** The freeform, universal, do-it-yourself game engine that *Fate Accelerated* and *Starship Tyche* were developed from. Created by Steffan O'Sullivan in 1992, it is available under the Open Gaming License.
- Gadget** A complex *object* with multiple *aspects*, including *function* and *flaws*.
- Gamemaster** The person who facilitates the story in *Starship Tyche*, including adjudicating the rules and playing all supporting characters.
- Giving in** An alternative to being *taken out*, where the player decides to let the character exit in return for a say in what happens to him.
- Invoke** An *action* where an *aspect* is called upon to provide a *bonus* or other benefit.
- Ladder, the** A chart of adjectives and numbers used to qualify and quantify things, including abilities, difficulties, and results.
- Location** The place where scenes occur, often divided into *zones* and having *situation aspects*.
- Objects** An item in the story that is usable by a character, including *simple objects*, *standard objects*, and *gadgets*.
- Objects, Simple** An *object* that allows a character to perform a task but offers no bonuses or advantages and has no game statistics.
- Objects, Standard** An *object* that either is or has a single aspect, allows a character to perform a task, but can also be *invoked* for a bonus.
- Outcomes** One of four results of an *action*: *fail*, *tie*, *succeed*, or *succeed with style*.
- Overcome** An *action* reflecting the character trying to get past some sort of obstacle.
- Player** A real person playing the game, usually controlling one fictional character.
- Quick** An *approach* that reflects the character is performing an *action* with speed, dexterity, and agility.
- Refresh** The number of *Fate points* a character begins a game session with.
- Requisition** An *overcome action* used to acquire material possessions, including *objects*.
- Results** See *outcomes*.
- Segment:** One part of a character arc, I.e. the beginning, middle, or end.
- Self-compel** A *compel action* used by a *player* on his own character's *aspects*.
- Series** See *campaign*.
- Shift** A measure of *damage* used to determine *stress* and *consequences*.
- Sneaky** An *approach* that reflects a character is using deceit, stealth, or misdirection to perform an *action*.
- Stress** Fatigue, distractions, and superficial wounds a character suffers as a result of taking *damage* and *shifts*.
- Stunts** Tricks, maneuvers, and special talents that change or expand how a character's *approaches* work.
- Succeed** An *outcome* where the dice roll reflects that a character has accomplished an intended *action*.
- Succeed with style** An outcome where a dice roll reflects that a character not only managed to *succeed* in performing an *action*, but gains some additional benefit or effect.
- Taken out** When a character can no longer handle damage, more stress, or additional consequences and temporarily exits the game.
- Target number** A fixed *difficulty* or another *dice roll result* that a *player* must roll against.
- Tie** An *outcome* where both the character and his opponent score the same on a dice roll, resulting in a draw.
- Turn order** When a character is able to act within a scene, relative to other characters.
- Zone** A subjective division of a location into adjacent areas where *actions* take place.

Starship Names

Abby Kelley
Abella
Aedesia of Alexandria
Agamede
Aglaonike
Agnes Heller
Agnes Mary Clerke
Agnes Pockels
Agnes Pockels
Agnodike
Alenka Zupančič
Alessandra Giliiani
Alexandra Smirnoff
Alia Al-Saji
Alice Ambrose
Alice Ball
Alice Catherine Evans
Alice Cunningham Fletcher
Alice Eastwood
Alice Middleton Boring
Alice Paul
Alice Wilson
Alison Jaggar
Alison McIntyre
Alison Simmons
Alison Wylie
Almira Hart Lincoln Phelps
Amalia Assur
Amalie Dietrich
Amanda Chessell
Amelia Boynton Robinson
Amélie Rorty
Amy Allen
Andrea Christofidou
Anita Roberts
Anita Superson
Ann Baynard
Ann Cudd
Ann Druyan
Ann Garry
Ann Haven Morgan
Ann Kiessling
Ann Nelson
Anna Åkerhjelm
Anna Atkins
Anna Baetjer
Anna Botsford Comstock
Anna J. Harrison
Anna Komnene
Anna Maria van Schurman
Anna Maria Walker
Anna Morandi Manzolini
Anna Nagurney
Anna Stecksén
Anna Sundström
Anna Volkova
Anna Winlock
Anne Louise Germaine de Staël
Anne McLaren
Annette Baier
Annie Jump Cannon
Annie Lorrain Smith
Annie Russell Maunder
Antoinette Brown
Antonia Caetana Maury
Aphra Behn
Arete of Cyrene
Aristoclea
Artemisia of Caria
Asha Kolte
Aspasia
Astrid Cleve
Augusta Ada Byron Lovelace
Avital Ronell
Babette Babich
Ban Zhao
Barbara Johnson
Barbara McClintock
Baroness Mary Warnock
Beatrice Tinsley
Beatrice Webb
Beatrix Potter
Beatriz Galindo
Berta Karlik
Bertha Swirles Jeffreys
Beth Willman
Betsy Ancker-Johnson
Betty Friedan
Bice Sechi-Zorn
Birutė Galdikas
Bruria Kaufman
Calrice di Durisio
Camilla Wedgwood
Carla Fehr
Carole Jordan
Caroline Austin
Caroline Herschel
Caroline Herzenberg
Carolyn Porco
Carrie Chapman Catt
Carrie Figdor
Carrie Ichikawa Jenkins
Caterina Scarpellini
Catharine Macaulay
Catherine de Parthenay
Catherine G. Wolf
Catherine Littlefield Greene
Catherine Macaulay
Catherine Malabou
Catherine of Alexandria
Catherine of Siena
Catherine Trotter Cockburn
Catrina Bryce
Cécile DeWitt-Morette
Cecilia Payne-Gaposchkin
Celia Green
Celia Grillo Borromeo
Charlotta Frölich
Charlotte Moore Sitterly
Charlotte Murchison
Charlotte Perkins Gilman
Charlotte Witt
Chiara Nappi
Chien-Shiung Wu
Chris Cuomo
Christia Mercer
Christiane Bonnelle
Christiane Nüsslein-Volhard
Christina Roccati
Christine de Pizan
Christine Korsgaard
Claire F. Gmachl
Claire Fagin
Clara Eaton Cummings
Clara Immerwahr
Clara Luper
Claudia Alexander
Clémence Royer
Cleopatra
Clotilde Tambroni
Constance Calenda
Constanza
Coretta Scott King
Cornelia Clapp
Daisy Bates
Damaris Cudworth Masham
Dame Péronelle
Daphne Osborne
Darshan Ranganathan
Davida Teller
Deborah Estrin
Dian Fossey
Diane Nash
Diotima of Mantinea
Dolores Huerta
Doreen Canfield
Doris Kuhlmann-Wilsdorf
Dorothea Bocchi
Dorothea Klumpke
Dorothea Leporin Erxleben
Dorothy Cotton
Dorothy Crowfoot Hodgkin
Dorothy Edgington
Dorothy Lavinia Brown
Dorothy Maud Wrinch
E. K. Janaki Ammal
Edith Humphrey
Edith Marion Patch
Edith Quimby
Edith Stein
Eleanor Anne Ormerod
Eleanor Carothers
Eleanor Davies-Colley
Eleanor Roosevelt
Elena Cornaro Piscopia
Elinor Sneshell
Elisabeth Camp
Elisabeth Christina von Linné
Elisabeth of Bohemia
Elisabeth Vrba
Elisabetha Koopman Hevelius
Eliza Luca Pinckney
Elizabeth Blackwell
Elizabeth Cady Stanton
Elizabeth Cary Agassiz
Elizabeth F. Fisher
Elizabeth Fulhame
Elizabeth Garrett Anderson
Elizabeth Laird
Elizabeth Peratrovich
Elizaveta Karamihailova
Ella Baker
Ellen Churchill Semple
Ellen Eglui
Ellen Gleditsch
Ellen Swallow Richards
Elsa Beata Bunge
Elsie Whetnall
Elsie Widdowson
Émilie du Châtelet
Emilie Martin
Emilie Snethlage
Emily Arnesen
Emily Blackwell
Emily Elizabeth Constance Jones
Emily Roebling
Emma Goldman
Emmeline Pankhurst
Emmy Noether
Emmy Noether
Emmy Rappe
Empress Theodora
Enheduanna
Esther Conwell
Ethel Sargent
Ethel Shakespear

Etheldred Benett
Eva Ekeblad
Eva Kittay
Evans Hayward
Evelyn Boyd Granville
Ewa Ziarek
F. Gwendolen Rees
Fannie Lou Hamer
Fanny Gates
Faustina Pignatelli
Faye Ajzenberg-Selove
Fiona Wood
Florence Annie Yeldham
Florence Bascom
Florence Cushman
Florence Nightingale
Florence R. Sabin
Frances Egan
Frances Hugle
Frances Wright
Frankie Muse Freeman
Frieda Robscheit-Robbins
G. E. M. Ancombe
Gabrielle Howard
Gabrielle Suchon
Gail Fine
Gail Hanson
Gayatri Chakravorty Spivak
Geneviève Charlotte d'Arconville
George Eliot
Georgia Warnke
Gertrude B. Elion
Gertrude Neumark
Gertrude Scharff Goldhaber
Gerty Theresa Cori
Gillian Bates
Giuseppa Eleonora Barbapiccola
Gspecies Cook
Gspecies Hopper
Hanna Hammarström
Hannah Arendt
Harriet Brooks
Harriet Martineau
Harriet Taylor Mill
Heather Couper
Hedda Andersson
Helen Beebee
Helen Dean King
Helen Flanders Dunbar
Helen Knight
Helen Longino
Helen Megaw
Helen Quinn
Helen T. Edwards
Hélène Cixous
Heloise
Henrietta Swan Leavitt
Herrad of Landsberg
Hertha Marks Ayrton
Hertha Sponer
Hilde Lindemann
Hildegard of Bingen
Hipparchia of Maroneia
Holly Martin Smith
Hypatia of Alexandria
Ida Freund
Ida Henrietta Hyde
Ida Noddack Tacke
Ida Tacke Noddack
Inge Lehmann
Ingrid Daubechies
Ioanna Kucuradi
Irène Joliot-Curie
Isabella Bird Bishop
Isabella Cortese
Isabella Gordon

Isabella Losa
Isabelle Stone
Isala Van Diest
Isis Pogson
Jacobina Félicie
Jane Addams
Jane C. Wright
Jane Colden
Jane Goodall
Jane Haldimand Marcet
Jane Heal
Jane Sharp
Jane Webb Loudon
Janet Broughton
Janet Darbyshire
Janet Radcliffe Richards
Janine Connes
Jantina Tammes
Jean Thomas
Jeanne Dumée
Jeanne Villepreux-Power
Jenann Ismael
Jennifer Hornsby
Jennifer Lackey
Jennifer Saul
Jennifer Whiting
Jenny Rosenthal Bramley
Jessica Wilson
Jill Tarter
Jo Ann Robinson
Joan Beauchamp Procter
Joan Callahan
Jocelyn Bell Burnell
Johanna Eyreinov
Johanna Hedén
Johanna Levelt Sengers
Johanna Mestorf
Josephine Kablick
Josephine Silone Yates
Joy Crisp
Judith Butler
Judith Jarvis Thomson
Judith Sargent Murray
Judy Franz
Judy Shepard
Julia Annas
Julia Kristeva
Julia Lermontova
Julia Ward Howe
Julie Vinter Hansen
Juliet Floyd
Juliet Lee-Franzini
June Almeida
Karen Vousden
Karolina Widerström
Kasturba Gandhi
Kate Gleason
Kate Sheppard
Katharine Blodgett
Katharine Way
Katherine Esau
Kathleen Jannette Anderson
Kathleen Lonsdale
Kathryn Smith
Kathryn Norlock
Kirstine Meyer
L. Susan Stebbing
Lady Anne Finch Conway
Lady Mary Shepherd
Lastheneia of Mantinea
Laura Bassi
Laura Cereta
Laura Linton
Laurie Shrage
Leona Woods
Leontion

Lera Boroditsky
Lilavati
Lili Bleeker
Linda B. Buck
Linda Martin Alcoff
Linda Trinkaus Zagzebski
Lisa H. Schwartzman
Lisa Kaltenegger
Lisa Randall
Lise Meitner
Loredana Marcello
Lorella M. Jones
Louisa Martindale
Louise Antony
Louise Dolan
Louise du Pierry
Louise Hammarström
Lovisa Årberg
Luce Irigaray
Lucia Galeazzi Galvani
Lucy Burns
Lucy Hobbs Taylor
Lucy Stone
Lucy Wilson
Luise Meyer-Schutzmeister
Lydia Goehr
Lydia Maria Adams DeWitt
Lynn Margulis
Lynne Tirrell
Magda Ericson
Magistra Hersend
Malala Yousafzai
Mamie Clark
Marcia Baron
Marcia Keith
Marcia McNutt
Marcia Neugebauer
Margaret A. Stanley
Margaret Bryan
Margaret Burbidge
Margaret Cavendish
Margaret Chan
Margaret Crosfield
Margaret Dauler Wilson
Margaret Eliza Maltby
Margaret G. Kivelson
Margaret Gilbert
Margaret Kennard
Margaret MacDonald
Margaret Mead
Margaret Murray
Margaret Urban Walker
Margarete Kahn
Margo Wilson
Margrete Heiberg Bose
Margrete Heiberg Bose
Marguerite de la Sablière
Marguerite Perey
Marguerite Williams
Maria Ardinghelli
Maria Carmelo Lico
Maria Christina Bruhn
Maria Clara Eimmart
Maria Cunitz
Maria Czaplicka
Maria Dalle Donne
Maria Gaetana Agnesi
Maria Goeppert-Mayer
Maria Gordon
Maria Incarnata
Maria Jansson
Maria Lullin
Maria Margarethe Kirch
Maria Medina Coeli
Maria Mitchell
Maria Petracini

Maria Sibylla Merian
Maria Skłodowska-Curie
Maria Telkes
Maria Zuber
Marian Koshland
Marie Anne Victoire Pigeon
Marie Crous
Marie de Gournay
Marie Durocher
Marie Foster
Marie Gillain Boivin
Marie Lachapelle
Marie Marguerite Bihéron
Marie Pasteur
Marie Paulze Lavoisier
Marie Stopes
Marie-Jeanne de Lalande
Marietta Blau
Marija Gimbutas
Marilena Chaui
Marilyn Frye
Marilyn McCord Adams
Marion Cameron Gray
Marjorie Grene
Marjorie Sweeting
Martha Chase
Martha Daniell Logan
Martha Haynes
Martha Klein
Martha Nussbaum
Mary Adela Blagg
Mary Agnes Meara Chase
Mary Albertson
Mary Albertson
Mary Anning
Mary Astell
Mary Brush
Mary Engle Pennington
Mary Hesse
Mary Jane Rathbun
Mary K. Gaillard
Mary Kate McGowan
Mary Kies
Mary L. Cartwright
Mary Leakey
Mary Louise Gill
Mary Midgley
Mary Murtfeldt
Mary Olliden Weaver
Mary Somerville
Mary Treat
Mary Walker
Mary Watson Whitney
Mary Whiton Calkins
Mary Wollstonecraft
Maud Menten
Mechthild of Magdeburg
Melba Phillips
Melissa
Mercuriade
Merit Ptah
Michèle Le Doeuff
Mildred Dresselhaus
Mildred Rebstock
Mildred Trotter
Mileva Einstein-Marc
Milla Baldo-Ceolin
Miriam Solomon
Misha Mahowald
Muriel Wheldale Onslow

Myriam Sarachik
Nadezhda Olimpievna Ziber-Shumova
Nancey Murphy
Nancy Cartwright
Nancy Fraser
Nancy M. Dowdy
Nancy Sherman
Nancy Snow
Naomi Scheman
Naomi Zack
Nel Noddings
Nellie Stone Johnson
Nettie Stevens
Nicole-Reine Lepaute
Nina Byers
Ninni Kronberg
Noëlle McAfee
Noemie Benczer Koller
Nomy Arpaly
Nora Lilian Alcock
Ofelia Schutte
Olive Thorne Miller
Olympe de Gouges
Onora O'Neill
Pamela Gay
Pamela Hieronymi
Patricia Churchland
Patricia Cladis
Patricia Kitcher
Patsy Sherman
Peg Birmingham
Peg O'Connor
Peggy DesAutels
Pelageya Polubarinova-Kochina
Penelope Deutscher
Penelope Maddy
Peseshet
Petronella Johanna de Timmerman
Philippa Foot
Phyllis S. Freier
Phyllis Starkey
Praskovja Uvarova
Prathia Hall
Priyamvada Natarajan
Pythias of Assos
Rachel Lloyd
Rae Helen Langton
Raya Dunayevskaya
Rebecca de Guarna
Renata Kallosh
Renata Salecl
Rigoberta Menchú
Rita Levi-Montalcini
Roberta Bondar
Rosa Luxemburg
Rosa Parks
Rosa Smith Eigenmann
Rosalie Fougelberg
Rosalind Franklin
Rosalind Hursthouse
Rosalyn Sussman Yalow
Rosemary Radford Ruether
Rózsa Péter
Ruby Payne-Scott
Ruth Barcan Marcus
Ruth Benedict
Ruth Chang
Ruth Millikan
Sally Haslanger
Sally Scholz

Sandra Faber
Sandra Harding
Sara Josephine Baker
Sarah Frances Whiting
Sarah Sophia Banks
Sau Lan Wu
Seana Shiffrin
Seyla Benhabib
Sharon Lloyd
Shirley Jackson
Simone de Beauvoir
Simone Weil
Sofia Kovalevskaya
Sonia Schlesin
Sophia Brahe
Sophia Eckerson
Sophia Jex-Blake
Sophie Germain
Sor Juana
Stephanie Kwolek
Sulamith Goldhaber
Susan B. Anthony
Susan Blackmore
Susan Greenfield
Susan Haack
Susan Hurley
Susan Mendus
Susanna Schellenberg
Susanne Bobzien
Susanne Langer
Susanne Sreedhar
Suzanne Cory
Suzy Kassem
Sybilla Masters
Tamar Gendler
Tamara King
Tapputi-Belatekallim
Tarquinia Molza
Tatjana Ehrenfest-Afanassjewa
Teresa Blankmeyer Burke
Teresa of Avila
Theano
Thelma Z. Lavine
Themistoclea
Theodora Lisle Pranker
Thomasia de Mattio
Trota of Salerno
Tullia d'Aragona
Ursula Franklin
Ursula M. Cowgil
Val Beral
Valerie Tiberius
Vera Bogdanovskaia
Vera Popova
Vera Rubin
Victoria Lady Welby
Victoria Woodhull
Virginia Held
Walborg and Karin Jota
Wang Zhenyi
Williamina Fleming
Winifred Goldring
Xide Xie (Hsi-teh Hsieh)
Yelena Saparina
Yvette Cauchois
Yvonne Barr
Yvonne Choquet-Bruhat
Zonia Baber
Zora Neale Hurston
Zsófia Torma

Bibliography

20 Master Plots and How to Build Them

by *Ronald B. Tobias*

While not a roleplaying game book, this is a good primer for basic storytelling, and nearly every story you can imagine can fit into one or more of Tobias's categories. This is invaluable for gamemasters in designing adventures.

45 Master Characters: Mythic Models For Creating Original Characters

by *Victoria Lynn Schmidt*

Whether you're a player or a gamemaster, this book offers up useful ideas on core personality types and motivations for characters. It also helps in identifying what the relationships between these character types would be, as useful or roleplaying as it is for fiction.

Babylon 5

Tales of politics, diplomacy, and war played out on a massive space station. Several species of aliens, complex plots, and deep character development make this a good resource for your *Starship Tyche* game.

Battlestar Galactica

Less exploration and diplomacy, more military campaign and survival, as military personnel and civilians form a convoy of starships to flee genocidal androids. A very dark twist on the *Starship Tyche* formula.

Fate Accelerated Edition

Clark Valentine, Leonard Balsera, Fred Hicks, Mike Olson, Amanda Valentine

The basic rules set that *Starship Tyche* is built upon. It was designed to be easy to learn and easy to play, equally suitable for new players, casual players, and experienced gamers. That's why we chose it as the system to build upon.

Fate Core System

Leonard Balsera, Mike Olson, Brian Engard, Jeremy Keller, Ryan Macklin, Fred Hicks, Rob Donoghue

The "big brother" of Fate Accelerated, these rules are slightly different and a bit more complex and advanced. It's a matter of taste, but *Starship Tyche* can easily be adapted to work with Fate Core.

First Spaceship on Venus

A 1960 film based on a novel by Stanislaw Lem, *First Spaceship on Venus* features a multinational, multi-ethnic crew working together to explore a strange world. This film resonates very strongly with the values expressed in *Starship Tyche*.

Forbidden Planet

A classic from 1956, a starship and her crew investigate the fate of an expedition that went missing years earlier, and discover the remains of an ancient civilization, as well as romance and a really cool robot. So *Starship Tyche* it hurts.

Fudge

Steffan O'Sullivan

Where *Starship Tyche* is built on the shoulders of Fate, Fate was created from Fudge, a freeform universal do-it-yourself gaming engine. Not enough credit is given to Steffan O'Sullivan, in my opinion, so I don't want to be lax by neglecting his substantial contribution to *Starship Tyche's* game mechanics.

Galaxy Quest

A satirical look at *Starship Tyche* fandom, it quickly expands into a full-fledged adventure that rivals some of the series best episodes. Funny, but respectful, and like this game clearly a labor of love.

Hillfolk/DramaSystem

Robin D. Laws and what seems like a cast of thousands
Hillfolk is the primary expression of DramaSystem, a set of roleplaying rules that places great emphasis on cooperative storytelling. It is full of great ideas, many of which have been adapted for *Starship Tyche*. It may be too abstract for new and casual roleplayers, but is still highly recommended.

No Plot? No Problem! A Low-stress, High-velocity Guide to Writing a Novel in 30 Days

Chris Baty

This is the bible for National Novel Writing Month (NaNoWriMo), and while a *Starship Tyche* series obviously isn't a novel, there are two tools in here that I recommend for gamemasters. The first is the time finder, which will help you with game preparation. The second is the concept of magna cartas, to determine what you (and your players) want from your series.

Primetime Adventures

Matt Wilson

A game system designed specifically to allow players to create and play their own television shows. PTA was very influential on how the Fate rules were implemented for *Starship Tyche* and how the setting material was developed.

Redshirts

by John Scalzi

A novel about low-ranking crewmembers aboard the flagship of the Universal Union. Cut from the same cloth as *Starship Tyche*, leveraging the same tropes and inspired by the same source material, it's a humorous look at life in a galactic fleet.

Rocketship X-M

From 1950, the tale of a spaceship crew that lands on Mars. They discover the remains of an ancient civilization destroyed by nuclear war, and the remnants of a race that has fallen into barbarism.

Rules System Reference

$$\text{Result} = \text{Dice Roll} + \text{Approach Bonus} + \text{Stunts Bonus} + \text{Invoked Aspects Bonus}$$

Outcomes

- **Fail:** Your Result is lower
- **Tie:** Your Result is equal
- **Success:** Your Result is higher by 1 or 2
- **Success with Style:** Your result is higher by 3 or more

Target Numbers

- **Easy Task:** Mediocre (+0)—or success without a roll.
- **Moderately Difficult:** Fair (+2).
- **Extremely Difficult:** Great (+4).
- **Impossibly Difficult:** Go as high as you think makes sense.

Action: Create an advantage when creating or discovering aspects

- **Fail:** Don't create or discover, or you do but your opponent gets a free invocation.
- **Tie:** Get a boost if creating new, or treat as success if looking for existing.
- **Succeed:** Create or discover the aspect, get free invocation on it.
- **Succeed with Style:** Create or discover the aspect, get two free invocations on it.

Action: Create an advantage on an aspect you already know about

- **Fail:** No additional benefit.
- **Tie:** Generate one free invocation on the aspect.
- **Succeed:** Generate one free invocation on the aspect.
- **Succeed with Style:** Generate two free invocations on the aspect.

Action: Overcome

- **Fail:** Fail, or succeed at a serious cost.
- **Tie:** Succeed at minor cost.
- **Succeed:** You accomplish your goal.
- **Succeed with Style:** You accomplish your goal and generate a boost.

Action: Attack

- **Fail:** No effect.
- **Tie:** Attack doesn't harm the target, but you gain a boost.
- **Succeed:** Attack hits and causes damage.
- **Succeed with Style:** Attack hits and causes damage.

Action: Defend

- **Fail:** You suffer the consequences of your opponent's success.
- **Tie:** Look at your opponent's action to see what happens.
- **Succeed:** Your opponent doesn't get what they want.
- **Succeed with Style:** Your opponent doesn't get what they want, and you get a boost.

Getting Help

- An ally can help you perform your action.
- When an ally helps you, they give up their action for the exchange and describe how they help.
- You get a +1 for each ally that helps in this way.
- The gamemaster may place limits on how many may help.

THE LADDER	
+8	Legendary
+7	Epic
+6	Fantastic
+5	Superb
+4	Great
+3	Good
+2	Fair
+1	Average
+0	Mediocre
-1	Poor
-2	Terrible

Turn Order

- **Physical Conflict:** Compare quick approaches—the one with the fastest reflexes goes first.
- **Mental Conflict:** Compare careful approaches—the one with the most attention to detail senses danger.
- Everyone else goes in descending order. Break ties in whatever manner makes sense, with the gamemaster having the last word.
- The gamemaster may choose to have all supporting characters go on the turn of the most advantageous supporting character.

Stress and Consequences

- **Severity of hit** (in shifts) = Attack Roll minus Defense Roll
- **Stress Circles:** You can check one stress circle to handle some or all of the shifts of a single hit. You can absorb a number of shifts equal to the number of the circles you check: one for Circle 1, two for Circle 2, three for Circle 3.
- **Consequences:** You may take one or more consequences to deal with the hit, by marking off one or more available consequence slots and writing a new aspect for each one marked.
 - **Mild** = 2 shifts
 - **Moderate** = 4 shifts
 - **Severe** = 6 shifts
- **Recovering from Consequences:**
 - **Mild:** Clear it at end of the scene.
 - **Moderate:** Clear it at the end of the next session.
 - **Severe:** Clear it at the end of the scenario.
- **Taken Out:** If you can't (or decide not to) handle the entire hit, you're taken out and your opponent decides what happens to you.
- **Giving In:** Give in before your opponent's roll and you can control how you exit the scene. You earn one or more fate points for giving in

Approaches

- **Careful:** When you pay close attention to detail and take your time to do the job right.
- **Clever:** When you think fast, solve problems, or account for complex variables.
- **Flashy:** When you act with style and panache.
- **Forceful:** When you use brute strength.
- **Quick:** When you move quickly and with dexterity.
- **Sneaky:** When you use misdirection, stealth, or deceit.

Aspects

- **Invoke:** Spend a fate point to get a +2 or a reroll for yourself, or to increase difficulty for a foe by 2.
- **Compel:** Receive a fate point when an aspect complicates your life.
- **Establish Facts:** Aspects are true. Use them to affirm details about you and the world.

Character Aspects

- Written when you create your character.
- May be changed when you reach a milestone.

Situation Aspects

- Established at the beginning of a scene.
- May be created by using the create an advantage action.
- May be eliminated by using the overcome action.
- Vanish when the situation ends.

Boosts

- May be invoked once (for free), then they vanish.
- May be eliminated by an opponent using an overcome action.
- Unused boosts vanish at the end of the scene.

Consequences

- Used to absorb shifts from successful attacks.
- May be invoked by your opponents as if they were situation aspects.

Gamemaster Reference

SERIES PITCH

- **Logline:** A brief description of the series.
- **Character Types:** Options available to the players.
- **Duration:** How many sessions is the series planned for.
- **Locations:** What recurring places will appear.
- **Themes:** What ideas will be explored.
- **Obstacles:** What problems will the series address.
- **Names:** A reference list of names for pop-up characters.
- **Bibliography:** A list of related books, films, music, etc.

ADVENTURE PREPARATION

- **Antagonist:** The opposition and his/her goal.
- **Problem:** Something that can't be ignored by players.
- **Milestones:** Minor, significant, and major turning points.

FOUR ACT SUMMARY

- **Discovery:** The player characters learn that a problem exists.
- **Exploration:** The player characters investigate the problem.
- **Complication:** The problem isn't what it originally seemed, or a new complication is introduced.
- **Resolution:** The player characters solve the problem.

ADVENTURE CREATION SUMMARY

- **Scenes:** A finite space where an incident within the story occurs.
- **Locations:** The place where the scene occurs.
- **Situation:** What the goal and purpose of the scene is, and notable aspects.
- **Characters:** Who is in the scene.
- **Milestones:** A significant achievement in the story that you've been building up to.
- **Aspects:** What aspects you can pull from the above outline, to help facilitate the adventure.

CHARACTER ARCS

- **Segment 1:** Introduction of the trouble.
- **Segment 2:** Escalation of the trouble.
- **Segment 3:** Resolution of the trouble.

Series Worksheet

Logline:

Character Types:

Duration:

Locations:

Themes:

Obstacles:

Adventure Worksheet

ACT 1: Discovery

The player characters learn that a problem exists.

Scenes:

Locations:

Situation Aspects:

Characters:

Milestones:

ACT 2: Exploration

The player characters investigate the problem.

Scenes:

Locations:

Situation Aspects:

Characters:

Milestones:

ACT 3: Complication

The problem isn't what it originally seemed, or a new complication is introduced.

Scenes:

Locations:

Situation Aspects:

Characters:

Milestones:

ACT 4: Resolution

The player characters solve the problem.

Scenes:

Locations:

Situation Aspects:

Characters:

Milestones:

Character Trouble Worksheet

Character:

Trouble:

Segment 1

Timing:

Episode:

Act:

Segment 2

Timing:

Episode:

Act:

Segment 3

Timing:

Episode:

Act:

Starship Tyche Character Record Sheet

Name

Aspects

High Concept Aspect (Rank, Position, Species/Culture)

Trouble Aspect

Other Aspects

Approaches

1-Mediocre (+0) 2-Average (+1) 2-Fair (+2) 1-Good (+3)

Careful

Clever

Flashy

Forceful

Quick

Sneaky

Stunts

May take three stunts without reducing refresh

Stress

Default is 3, minus 1 for each extra stunt

○○○

Refresh:

Consequences

Mild (2 shifts):

Moderate (4 shifts):

Severe (6 shifts):

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Starship Tyche Adventures

The Starship Tyche television series ran for six seasons and produced a total of 79 episodes. Now you can play out those adventures for the Starship Tyche roleplaying game!

Available from DriveThruRPG!

Be Not Afraid

When the Starship Tyche encounters a strange energy field that causes a crewman to suddenly develop psionic powers, the crew must find a way to escape, or else the ship will be destroyed!

The Tunguskium Gambit

The Tyche encounters a powerful alien ship that sets out to test them, but they may need to destroy the ship to survive!

A Joy Forever

The Tyche rescues a ship full of beautiful women betrothed to inhabitants of a mining colony, but they harbor a dark secret!

Naked Villainy

A mishap with the fold pulls in crew members from an alternate dimension, and the evil doubles may destroy the Tyche!

The Rule of Extinction

The crew of the Tyche must find a way to stop a shapeshifting alien vampire before it kills again.

Invisible Spirit

The Tyche's crew becomes infected with an alien substance that destroys inhibitions and causes them to act out their greatest dreams and fears.

As Morning Shows the Day

The Tyche rescues a young man who has been stranded alone on an uninhabited planet, but is he really what he seems?

The Schemer Falls

The Tyche and a mysterious T'Leng ship play a game of cat-and-mouse along the No Man's Land between the Coalition and the Empire.

Taste of Death

A scientist doing research into artificial intelligence on an isolated planet has his own plans for the Starship Tyche and her crew.

The Tameless of a Wolf

The Tyche performs a routine stop at a Coalition penal colony, and discovers the governor has implemented some drastic policy changes.

Let Virtue Be As Wax

While investigating a seemingly dead planet, members of the Tyche's crew become infected with a disease that causes rapid aging.

The Serpent's Egg

A member of the Tyche's crew believes the head of a traveling theater company to be a fugitive wanted for mass murder.

The Starless Midnight

Members of the Tyche's crew are marooned on a planet with hostile natives, but the bigger threat may be one of their own.

