

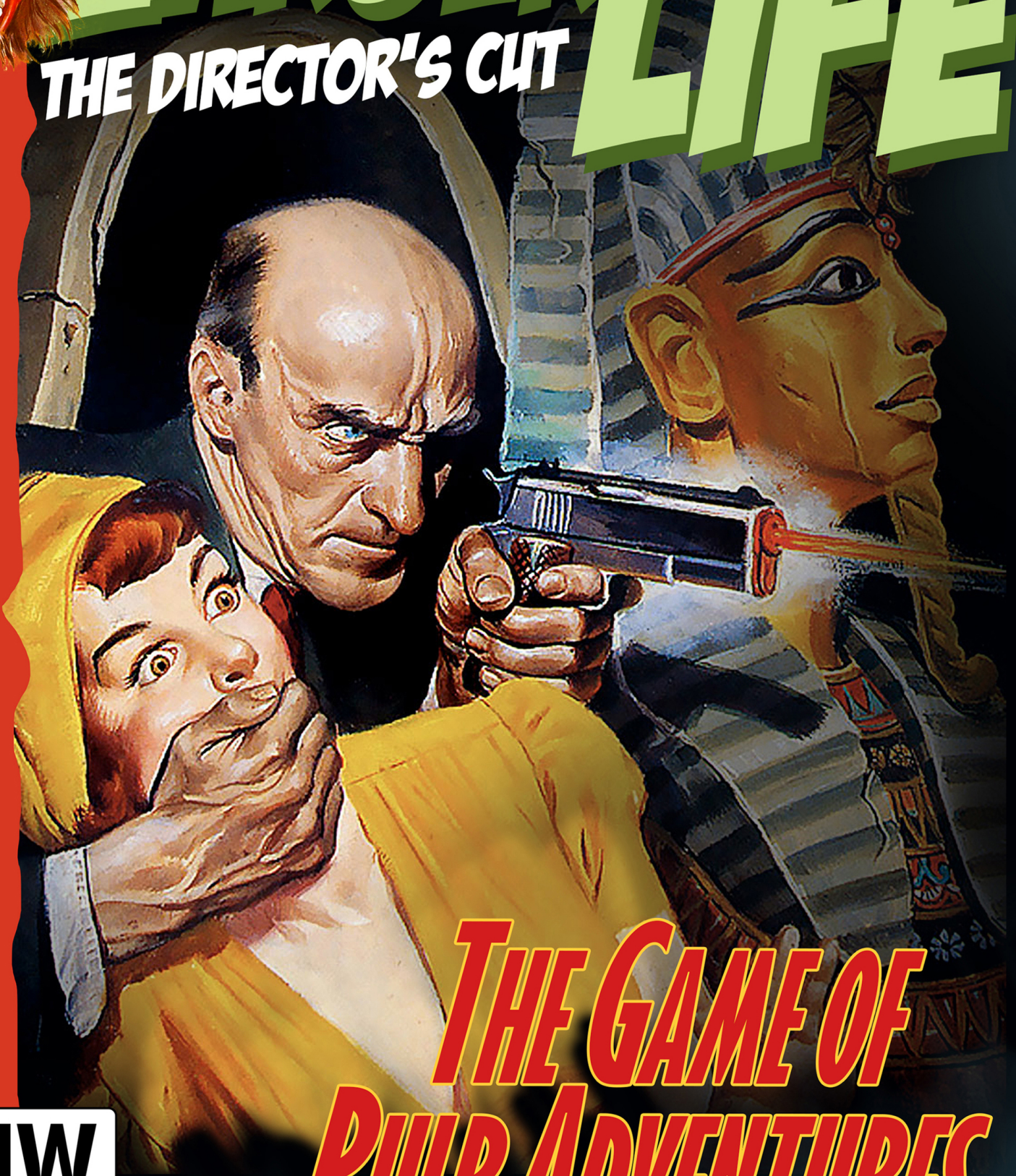
TWO HOUR WARGAMES PRODUCTION

ISSUE 1



THE DIRECTOR'S CUT

LARGER THAN LIFE



THE GAME OF PULP ADVENTURES

THW
ROLEPLAYING



HARD BOILED OR SCRAMBLED?

It's a game about the Pulp. That means Lost Worlds, intrepid Archaeologists, Cliffhangers, and more. The setting may be exotic, the villains particularly villainous, but in truth, it's all about the Story. Whether it's finding treasure, saving someone, or thwarting the villain, it all boils down to the Story.

Larger Than Life – Directors Cut, can be likened to an action movie where your Hero moves from Scene to Scene trying to succeed in his adventure. What needs to be done? How do you do it? Who's in peril? Who's behind all this? All these things and more are generated for you by the easy to use game mechanics. Inside *Larger Than Life – Director's Cut* you'll find:

- A variety of characters for you to play with and against. Stars, Co-Stars, Love Interests, Femme Fatales, and of course, the villains – we call them the *Big Bads*.
- Over 35 Attributes that you can mix and match to make your characters unique.
- A system that allows your characters to increase in skills and abilities when they succeed, but force them into “retirement” when they fail.
- An easy to use mechanic that will generate and solve Clues, during each Story, based on your characters abilities. Solve the Clues and you make it to the Final Scene.
- Nine different villains to fight, from Mob Bosses to Cavemen, and everything in between.
- Four different Locales to adventure in. From the back alleys of a large Metropolis, to the villages in a Lost World, your Hero can travel from place to place, all generated by the game mechanics.
- Over fifty Professions to create Victims, Suspects, and People of Interest and enrich your Story.
- Mechanics that generate hundreds of possible adventures, with no two ever being alike.
- All this and more.

“Give me the diamond!” Gimez repeated, as he pointed his pistol.

“I will give you till three, then I shoot you both!”

“One!” M'tawbe could feel the axe coming loose.

“Two!” Dario measured the distance to his gun and looked at Gimez.

“Three!” Gimez took aim and ...

Will our hard boiled Hero reach his gun in time or end up scrambled on the cave floor? Will Gimez really shoot? Can M'tawbe free his axe in time? And what about Lil? All these questions and more will be answered in the next Scene of ...



2HW-1077

\$20.00

LARGER ^{THAN} LIFE

THE DIRECTOR'S CUT

LARGER THAN LIFE – THE DIRECTOR’S CUT

TABLE OF CONTENTS

		Attribute Table – 3	8
		Attribute Table – 4	8
		Attribute Table – 5	9
		Attribute Table – 6	9
PROLOGUE	1		
INTRODUCTION	1	STAR PACKAGES	9
Word of Advice	2	Adventurer	9
		Lawman	9
		Jack off All Trades	10
NEEDED TO PLAY	2	BIG BAD PACKAGES	10
Dice	2		
<i>Passing Dice</i>	2	CIRCLES	10
<i>Counting Successes</i>	3		
<i>Possibilities</i>	3	PROFESSIONS	10
<i>Reading and Adding the Dice</i>	3	<i>Movers</i>	10
<i>1/2d6</i>	3	<i>Shakers</i>	11
<i>How Many d6</i>	3	<i>Exotics</i>	11
Figures and Terrain	3	<i>Civilians</i>	11
<i>Basing Figures</i>	3	<i>Criminal Element</i>	11
<i>Defining Facing</i>	3	<i>Stop!</i>	11
Tables	4	CLASS	12
<i>Why So Many?</i>	4	<i>Adventurer</i>	12
THE CAST	4	<i>Civilians</i>	12
<i>Stars</i>	4	<i>Criminal Element</i>	12
<i>Co-Stars</i>	4	<i>Law & Order</i>	12
<i>Love Interest</i>	4	WEAPONS	12
<i>The Big Bad</i>	4		
<i>Femme Fatale</i>	5	ITEMS	12
<i>Extras</i>	5	<i>Is it a Game Breaker?</i>	12
DEFINING CHARACTERS	5	<i>How Do You Lose Items?</i>	12
STARS AND GRUNTS	5	<i>What Can I Carry?</i>	13
<i>Death, Dying, and Being Killed</i>	5	<i>Special Cases</i>	13
<i>Retired</i>	5	<i>Stop!</i>	13
<i>Star Advantages</i>	6	HOME	13
<i>Star Power</i>	6		
<i>Free Will</i>	6	RECRUITING NPCs	13
<i>Star Packages</i>	6	<i>NPC Recruiting Costs</i>	14
GENDER	6	<i>Available Recruits</i>	14
REPUTATION	7	<i>Available Recruits Table</i>	14
<i>NPC Reputation</i>	7	<i>How Many of Them?</i>	14
<i>Stop!</i>	7	NPC GENERATORS	15
ATTRIBUTES	7	<i>Using the Big Bad’s Minions</i>	15
<i>How Many</i>	7	<i>Metropolis NPC Generator</i>	16
<i>How Determined</i>	7	<i>Exotic NPC Generator</i>	17
Attribute Table – 1	8	<i>Jungle NPC Generator</i>	18
Attribute Table – 2	8	<i>Lost World NPC Generator</i>	18
		<i>Stop!</i>	19

LARGER THAN LIFE – DIRECTOR’S CUT

GROUPS	19	<i>Shooting Table</i>	27
<i>Group Cohesion</i>	19	<i>Shooting Damage</i>	27
<i>Splitting Up Groups</i>	19	<i>Shooting Damage Table</i>	28
<i>Activating Groups</i>	20	<i>Stacking Damage</i>	28
		<i>Cover or Concealment</i>	28
		<i>Cover or Concealment Table</i>	28
LEADERS	20	<i>Primitives – Ranged Weapons</i>	29
<i>Star Leaders</i>	20	<i>Firing at Carrying Wounded</i>	29
<i>Temporary Leaders</i>	20	<i>Firing Two Weapons at Once</i>	29
<i>Leader Die</i>	20		
<i>Stop!</i>	20		
TURN SEQUENCE	21		
ACTIONS	21		
MOVEMENT	22	DAMAGE	30
<i>Unoccupied Section Movement</i>	22	<i>Out of the Fight</i>	30
<i>Occupied Section Movement</i>	22	<i>-1 to Rep</i>	30
<i>Going Prone</i>	22	<i>Duck Back</i>	30
<i>Involuntary Movement</i>	22	<i>Stop!</i>	30
<i> Carry On</i>	22		
<i> Charge</i>	22	REACTION TESTS	31
<i> Duck Back</i>	23	<i>In Sight & Charge into Melee</i>	31
<i> Fire</i>	23	<i>Received Fire & Man Down</i>	31
<i> Run Away</i>	23	<i>Received Fire</i>	31
<i> Rush Shot</i>	23	<i>Man Down</i>	31
<i>Stop!</i>	23	<i>Multiple Tests</i>	32
		<i>Reaction Test Results</i>	32
IN SIGHT	23	STATUS AND ACTIONS	32
<i>In Sight Or Out of Sight</i>	23	<i>Carry On</i>	32
<i>Triggering an In Sight Test</i>	23	<i>Charge</i>	32
<i>Taking the In Sight Test</i>	24	<i>Duck Back</i>	32
<i>Multiple In Sights</i>	24	<i>Fire</i>	32
<i> In Sight Table</i>	24	<i>Out of the Fight</i>	32
<i>Optional In Sight</i>	24	<i>Run Away</i>	32
<i>Resolving In Sight Actions</i>	25	<i>Rush Shot</i>	32
<i>Completed In Sights</i>	25	<i>Stop!</i>	32
<i>Moving, Shooting, and In Sight</i>	25		
<i>Stop!</i>	25	MELEE	33
RANGED WEAPONS	25	<i>Melee Weapons</i>	33
<i>Ranged Weapons Table</i>	26	<i> Melee Weapons Table</i>	33
<i>Out of Ammo</i>	26	<i>Charge into Melee Test</i>	33
<i>Stop!</i>	26	<i> How to Charge into Melee</i>	33
		<i> Charge into Melee Table</i>	33
SHOOTING	26	<i>Melee Combat</i>	34
<i>Line of Sight</i>	26	<i> Multiple Figure Melees</i>	34
<i>Target Selection</i>	26	<i> Melee Combat Table</i>	34
<i> Active Targeting</i>	26	<i>Determining Melee Damage</i>	34
<i> Reactive Targeting</i>	26	<i> Melee Damage Table</i>	35
<i>Apply Target Rating</i>	27		
<i>Firing a Weapon</i>	27	AFTER THE SCENE	35
		<i>Recovery Table</i>	35

LARGER THAN LIFE – DIRECTOR’S CUT

<i>Stop!</i>	35	<i>Loading Up PEFs</i>	44
		<i>Stop!</i>	44
TALK THE TALK	35	THE STORY	45
<i>Talk the Talk Table</i>	36		
<i>Meeting Them Again</i>	36	TYPES OF SCENES	45
CHALLENGES	36	<i>Presentation</i>	45
<i>Success & Failure</i>	36	OPENING SCENE	45
<i>Challenge Table</i>	37	<i>What Must be Accomplished?</i>	45
<i>Stop!</i>	37	<i>Person, Place, or Thing Table</i>	46
DAY PART	37	<i>Find or Rescue</i>	46
<i>What Day Part?</i>	37	<i>Who</i>	46
<i>Day Part Table</i>	37	<i>Who Are They Table</i>	46
<i>Day Parts and Visibility</i>	38	<i>Where</i>	46
<i>Advancing a Day Part</i>	38	<i>Where to Next Table</i>	46
		<i>Where Are They Table</i>	46
TERRAIN	38	<i>Recover an Object</i>	47
<i>Lay Out the Table</i>	38	<i>What</i>	47
<i>How Big a Section?</i>	38	<i>Where</i>	47
<i>Key Sections</i>	38	<i>Where to Next Table</i>	47
<i>Metropolis Locale</i>	39	<i>Where Are They Table</i>	47
<i>Exotic Locale</i>	39	<i>Find Treasure</i>	47
<i>Jungle</i>	39	<i>What</i>	47
<i>Lost World</i>	39	<i>Where</i>	47
<i>Stop!</i>	39	<i>Thwart the Big Bad</i>	47
		<i>Who Is the Big Bad/</i>	47
LOCALES	39	<i>Who Is the Big Bad Table</i>	48
<i>Metropolis Map</i>	40	<i>And How Bad is He?</i>	48
<i>Exotic Map</i>	40	<i>How Bad is Bad Table</i>	48
<i>Jungles Map</i>	40	<i>The Master Plan</i>	48
<i>Lost World Map</i>	40	<i>The Master Plan Table</i>	48
<i>The Rectangle Knows All</i>	41	<i>Hold Someone Prisoner</i>	49
<i>Area</i>	41	<i>Steal Treasure</i>	49
<i>Low, Middle, or High?</i>	41	<i>Steal Weapon</i>	49
<i>The Number in the Middle</i>	41	<i>Unleash Death and Destruction</i>	49
<i>PEF</i>	41	<i>Retrieve and Artifact of Great Power</i>	49
<i>Day Parts</i>	41	<i>Where’s the Big Bad?</i>	49
<i>Moving Between Areas</i>	41	<i>How Many Clues?</i>	49
<i>Moving Between Maps</i>	41	<i>Under Pressure</i>	49
PEFs	42	<i>1st Advance the Story Scene</i>	50
<i>Generating PEFs</i>	42	<i>Next Scene</i>	50
<i>Re-Stocking PEFs</i>	42	<i>Stop!</i>	50
<i>PEF Rep</i>	42	THE TRAVEL SCENE	50
<i>PEF Movement</i>	42	<i>Which Map When ?</i>	50
<i>Resolving PEFs</i>	42	<i>Where to Next Table</i>	50
<i>PEF Resolution Table</i>	43	<i>Exactly Where?</i>	51
<i>Defining Moment</i>	43	<i>Area to Area Travel Scene</i>	51
<i>Multiple Moments</i>	43	<i>Map to Map Travel Scene</i>	51
<i>How Many of Them?</i>	43	<i>Getting There</i>	51
<i>Who Are They?</i>	43	<i>Transportation Table</i>	51
<i>Who Are They Table</i>	44	<i>Commercial Airlines</i>	51
		<i>Commercial Ship</i>	51

LARGER THAN LIFE – DIRECTOR’S CUT

<i>Foot</i>	51	<i>Seduction – Femme Fatale</i>	60
<i>Private Plane</i>	51	<i>Femme Fatale Package</i>	60
<i>Tramp Steamer</i>	51	<i>Femme Fatale Package Table</i>	60
<i>Defining the Travel Scenes</i>	52	<i>Seduction Table</i>	61
<i>Confrontation</i>	52	<i>Next Scene</i>	61
<i>Friendlylies</i>	52	<i>Stop!</i>	61
<i>Intercept</i>	52		
<i>Sabotage</i>	52	CAPTURED	62
<i>Seduction</i>	52	<i>Talk Me to Death Table</i>	62
<i>Trap</i>	52	<i>Using Star Power</i>	62
<i>Entering and Exiting a Map</i>	52	<i>When the Soliloquy Ends</i>	62
<i>Next Scene</i>	52	<i>Next Scene</i>	62
<i>Stop!</i>	52		
 ADVANCE THE STORY	 53	 CHASE	 63
<i>Advancing the Story</i>	53	<i>Chase Table</i>	63
<i>Advance the Story Table</i>	53	<i>Using Star Power</i>	63
<i>Object: What and Who Had It?</i>	53	<i>Next Scene</i>	63
<i>Who Had It Last Table</i>	53	<i>Stop!</i>	63
<i>Where Was It?</i>	54		
<i>Where Was It Table</i>	54	THE FINAL SCENE	64
<i>Target Building - Object</i>	54	<i>What’s going On?</i>	64
<i>Target Buildings Tables</i>	54	<i>Final Scene Table</i>	64
<i>Jungle and Lost World Target Buildings</i>	54	<i>The Escape</i>	65
<i>Find an Object: How?</i>	54	<i>Is This the End?</i>	65
<i>Find an Object Table</i>	55	<i>“My Final Revenge!”</i>	65
<i>Person of Interest</i>	55	<i>“My Final Revenge” Table</i>	65
<i>Who Are They Table</i>	55	<i>Next Scene</i>	65
<i>Where Are They?</i>	56		
<i>Where Are They Table</i>	56	FLUCTUATING REP	66
<i>Target Building - Person</i>	56	<i>Increasing Rep d6</i>	66
<i>Target Buildings Tables</i>	56	<i>Decreasing Rep d6</i>	66
<i>Jungle and Lost World Target Buildings</i>	56	<i>Bonus Rep d6</i>	66
<i>Is He There?</i>	56	<i>Using Rep d6</i>	66
<i>Not There, Now What?</i>	57	<i>Minimums and Maximums</i>	66
<i>Questioning the Person</i>	57	<i>Stop!</i>	67
<i>Questioning Table</i>	57		
<i>Next Scene</i>	58	STORY BOARD	67
<i>Stop!</i>	58	<i>Getting Started</i>	67
 TRAPS	 58	<i>Where’s the Object At?</i>	67
<i>Trap Table</i>	58	<i>Creating the Big Bad</i>	67
<i>Next Scene</i>	58	<i>Stereotypical Big Bads</i>	68
		<i>Business Magnate</i>	68
 CONFRONTATION	 59	<i>Business Magnate Minions Table</i>	68
<i>Who Is It?</i>	59	<i>How Many of Them?</i>	68
<i>Confrontation – Who Table</i>	59	<i>Cavemen</i>	68
<i>Their Grunts</i>	59	<i>Cavemen Minions Table</i>	68
<i>Confrontation – Grunts Table</i>	59	<i>How Many of Them?</i>	68
<i>How Many of Them?</i>	59	<i>Gangster</i>	69
<i>Walk the Walk</i>	60	<i>Gangster Minions Table</i>	69
<i>Okay, Let’s Get This Thing Started</i>	60	<i>How Many of Them?</i>	69
<i>Ending the Scene</i>	60	<i>King Beasters</i>	69
<i>After the Confrontation</i>	60	<i>King Beasters Minions Table</i>	69
		<i>How Many of Them?</i>	69

LARGER THAN LIFE – DIRECTOR’S CUT

<i>Natives</i>	70
<i>Natives Minions Table</i>	70
<i>How Many of Them?</i>	70
<i>Military Officer</i>	70
<i>Military Officer Minions Table</i>	70
<i>How Many of Them?</i>	70
<i>Politician</i>	70
<i>Politician Minions Table</i>	70
<i>How Many of Them?</i>	71
<i>Slavers</i>	71
<i>Slavers Minions Table</i>	71
<i>How Many of Them?</i>	71
<i>Whack Job</i>	71
<i>Whack Job Minions Table</i>	71
<i>How Many of Them?</i>	71
<i>Inspiration</i>	72
<i>Stop!</i>	72
PLAYER AID	72
<i>Building Your Star</i>	72
<i>Recruiting Your NPCs</i>	72
<i>Creating the Story</i>	72
<i>Travel Scene</i>	73
<i>Advance the Story</i>	73
EPILOGUE	73
REACTION TESTS	74
CHARACTER JOURNAL	75
QUICK REFERENCE SHEETS	

INDEX OF TABLES

<i>Advance the Story, 53, QRS</i>
<i>Attribute Tables, 8</i>
<i>Challenge, 37, QRS</i>
<i>Charge into Melee, 33, QRS</i>
<i>Chase, 63</i>
<i>Confrontation – Grunts, 59</i>
<i>Confrontation – Who, 59</i>
<i>Cover or Concealment, 28</i>
<i>Day Part, 37, QRS</i>
<i>Femme Fatale Package, 60</i>
<i>Final Scene, 64</i>
<i>Find an Object, 55, QRS</i>
<i>How Bad is Bad, 48</i>
<i>In Sight, 24, QRS</i>
<i>Master Plan, 48</i>
<i>Melee Combat, 34, QRS</i>
<i>Melee Damage, 35, QRS</i>
<i>Melee Weapons, 33, QRS</i>
<i>Minions – Business Magnate, 68</i>
<i>Minions – Cavemen, 68</i>
<i>Minions – Gangster, 69</i>
<i>Minions – King Beasters, 69</i>
<i>Minions – Military Officer, 70</i>
<i>Minions – Natives, 70</i>
<i>Minions – Politician, 70</i>
<i>Minions – Slavers, 71</i>
<i>Minions – Whack Job, 71</i>
<i>My Final Revenge, 65</i>
<i>NPC Generator, Exotic, 17, QRS</i>
<i>NPC Generator, Jungle, 18, QRS</i>
<i>NPC Generator, Lost World, 19, QRS</i>
<i>NPC Generator, Metropolis, 16, QRS</i>
<i>PEF Resolution, 43, QRS</i>
<i>Person, Place, or Thing, 46</i>
<i>Questioning, 57, QRS</i>
<i>Ranged Weapons, 26, QRS</i>
<i>Reaction Tests, 74, QRS</i>
<i>Recovery, 35, QRS</i>
<i>Recruits, Available, 14</i>
<i>Seduction, 61</i>
<i>Shooting Damage, 28, QRS</i>
<i>Shooting, 27, QRS</i>
<i>Spell Casting, 30</i>
<i>Talk Me to Death, 62</i>
<i>Talk the Talk, 36, QRS</i>
<i>Target Buildings, 54, 56, QRS</i>
<i>Transportation, 51, QRS</i>
<i>Trap, 58, QRS</i>
<i>Where Are They, 46, 47, 56, QRS</i>
<i>Where to Next, 46, 47, 50, QRS</i>
<i>Where Was It, 54, QRS</i>
<i>Who Are They, 44, 46, 55, QRS</i>
<i>Who Had it Last, 53, QRS</i>
<i>Who is the Big Bad, 48</i>

LARGER THAN LIFE – DIRECTOR’S CUT

QRS

MAPS

Where to Next
Transportation
Metropolis Map
Exotic Map
Jungle Map
Lost World
Area Rectangle

PERSON

Advance the Story
Question a Person of Interest
Who Are They
Where Are They
Target Buildings

WHAT OBJECT

Questioning
Find an Object
Who Had It Last?
Where Was It?

FIND AN OBJECT

Target Buildings
Find an Object
PEF Resolution
Day Part

NPCs – LOST WORLD/JUNGLE

Lost World NPC Generator
Jungle NPC Generator

NPCs – EXOTIC

Exotic NPC Generator

NPCs - METROPOLIS

Metropolis NPC Generator

TALK

Talk the Talk
Challenge

IN SIGHT

In Sight
Cover or Concealment

TRAP

Trap

SHOOT

Ranged Weapons
Shooting
Shooting Damage
Spell Casting

MELEE

Melee Weapons
Charge into Melee
Melee Combat
Melee Damage
Recovery

REACTION

Reaction Tests

SPECIAL THANKS TO:

Paul Kime: For another great cover.
Ken Hafer, Bob Minadeo and Ron "Baddawg" Strickland: For insisting that, "It's not just a gang warfare game."
The THW Guys on the Group and Forum: For the constant support.
And Lil...

PROLOGUE

“The large fellow in the corner; by himself,” the one-eyed bartender said with a nod. *“That’s M’tawbe.”*

“Does he always carry that axe?” the dour faced European asked. The bartender nodded and went about his work.

Sir William walked towards the corner as directed, closely followed by his local guide who had sworn that he could speak *“all the languages worth speaking, boss.”* Sir William hoped so.

Although sitting, M’tawbe presented an imposing figure. Looking up from his cup, no make that a bowl of wine; he locked eyes with Sir William.

“Mr. M’tawbe?” Sir William extended his hand with a broad smile. M’tawbe lifted the bowl and took a long drink ignoring the gesture of friendship. Sir William cleared his throat. *“Yes, well then. Gimez, ask this fellow if he’s interested in some work.”*

Gimez tried to convey the question to the bull of a man and hoped he remembered enough of the language. M’tawbe spoke slow and low with little hint of emotion.

“He says he doesn’t work for those from autre monde.”

Sir William had been taken aback when M’tawbe had let slip what he had believed to be French in his response. Obviously this man wasn’t quite what he appeared to be. *“Yes, I see. Tell him I wish to go north. To the Musu...”*

Gimez frowned when he heard the word *Musu*. What in the heck had he gotten himself into? He told M’tawbe of Sir Williams intentions. The black giant grinned and replied quickly.

“What did he say?”

Gimez cleared his throat before replying. *“He said why go so far to die when you could do it here in more comfort?”*

Undaunted, Sir William pressed on. *“Tell him he comes highly recommended. I know he’s been there before and if he will take us there again I’ll pay whatever he wants.”*

M’tawbe laughed when Gimez told him what Sir William had said. He took another drink, wiped his mouth and then spoke at some length. Gimez interpreted as he did.

“Yes, I have been there. Many moons ago...no, many lifetimes ago. One should not walk the land of the flesh eaters. If he does, he does not return or does not speak of it. He says he has many children... grandchildren, and wishes to see them grow old. He says no. He says you do not have what it takes for him to return. He says it takes a

“large life man” to go there. Sorry, boss, but he doesn’t think you’re large enough.”

Sir William frowned and stood tall. *“Fine, if the man is afraid to go then we’ll just make do. I’ll tell Mr. Fitch ...”*

“Dario?” M’tawbe lowered his now empty bowl onto the table quickly. *“You know Dario Fitch?”*

Sir William wasn’t sure what had surprised him more. That the giant of a man had showed obvious emotion or that he had spoken in fluent English.

“Yes, he’s agreed to take us to Musu,” Sir William replied directly. *“He’s the one that told me to come find you.”*

M’tawbe stood up and laughed a laugh that made the faint-hearted quake. With the power and grace of a lion he sprang to Sir William and with a grin lifted him off the floor as a man does a child.

“I too will go to Musu!” M’tawbe returned the slightly shaken European back to the floor. *“Come, let us go. We’ve much to do and it has been many years since I have seen Dario!”*

M’tawbe turned to Gimez and said, *“And it is not large life man. In English it is...”*

“LARGER THAN LIFE!”

INTRODUCTION

Nobody dies in the Pulps. Okay, maybe the guy that opened the Ark. He died. But as a general rule the Pulps are pretty bloodless. Not too realistic what with all the shooting, explosions, car crashing, falling from great heights, and...well you know what I mean. *But hey, it’s the Pulps.*

So what exactly are the Pulps?

Pulps are spaceships, Jungle Lords, intrepid archaeologists, Nazis, and seductive Femme Fatales.

Pulps are lost cities, underwater adventures, and maybe a hard-boiled detective or two.

Pulps are heroes moving from scene to the next at breakneck speed either on the trail or just a step in front of the bad guys.

Pulps are clever cliffhangers that keep you wanting more.

But mostly it’s all about the story.

And that’s what drives *Larger Than Life – Director’s Cut*. In *Larger Than Life* you step into the story and become a

LARGER THAN LIFE – DIRECTOR’S CUT

Larger Than Life Hero. Using a fast-paced system to generate your games, *Large Than Life* puts you into an adventure, moving you from scene to scene, each with a different challenge. Complete the challenge and move to the next scene. Fail and you’re whisked down another road that leads to who knows where. If you stick to it and if you’re lucky, you’ll complete all the challenges and that’ll get you what you wanted from the beginning; a shot at the “Big Bad”.

The Villain, the Evil Genius, or like we said, the Big Bad...we prefer to think of him as the Yin to your Yang because without the Big Bad there’s no story.

And it’s all about the story.

Welcome to the world of *Larger Than Life – Director’s Cut*.

Larger Than Life – Director’s Cut brings the previous version of *LTL* up to date. It uses the Final Version mechanics now standard in THW games. This allows you to bring your characters from other rules, such as *NUTS*, our WW2 game, into *Larger Than Life – Director’s Cut*.

Now let’s get started!

WORD OF ADVICE

Be sure to read the rules one section at a time and follow the *Stop Box* at the end of each section. If you have a question about the rules just keep reading as the answer will be coming along shortly.

But if you can’t find the answer, just check out the Two Hour Wargames Forum link below.

<http://site.twohourwargames.com/forum/index.php>

It’s a very active forum and you can expect an answer within 24 hours.

NEEDED TO PLAY

You will need a few things to play *Larger Than Life*. They are:

- Six-sided dice, also called d6. It is best to have at least six of them and the more you have, the quicker games will play.
- One measuring device, ideally one per player.
- Any combination of metal, plastic or paper figures in a consistent scale of your choice. Note that the rules are written for 28mm and if using a different scale adjust all distances accordingly, *but only if you want to*.
- Something to represent buildings and other terrain features.
- A flat surface at least 3'x3', but you can play with a larger one if desired.

DICE

During the game you will be asked to roll dice (d6) in a variety of ways. They are:

- Passing Dice.
- Counting Successes.
- Possibilities.
- Reading and Adding the Dice.
- 1/2d6

PASSING DICE

To *pass dice*, roll 2d6 and compare each die score individually to the *Target Number*. The Target Number can be *Reputation* (page 7) or something entirely different.

- *If the score is equal or lower* than the Target Number the d6 has been passed.
- *If the score is higher* than the Target Number the d6 has not been passed.
- You can pass 2d6, 1d6, or 0d6 when the dice are rolled in this manner, regardless of the number of d6 you may actually roll.
- *Isn't passing 0d6 like failing 2d6?* No, because we are counting the number of passed dice.

Example - The Charge into Melee Table (page 33) is used by rolling 2d6 versus the Rep of the figure. That means Rep is the Target Number. The Gangster has a Rep of 4. I roll 2d6 and score a 5 and 2. The Gangster has passed 1d6 as only the 2 is equal or lower than the Rep of 4.

LARGER THAN LIFE – DIRECTOR’S CUT

COUNTING SUCCESSES

Another way to use d6 is to roll them and count *successes*.

- A score of 1, 2, or 3 is a success.
- A score of 4, 5, or 6 is a failure.

Example: A Native Warrior is in melee and rolls a total of 6d6. He scores a 1, 2, 2, 3, 5, and 6. He has scored 4 successes.

POSSIBILITIES

Sometimes numbers will appear in parenthesis (1 - 2). Immediately roll 1d6. If that number is scored, that event has happened.

Example – I have met a Jewel Thief. There is a chance (1) that we have met before. I roll 1d6 and score a 1. She is someone that I have met before.

READING AND ADDING THE DICE

Sometimes you simply read the result as rolled. When rolling 2d6 in this way you add the scores together to get a total.

Example – On the Who Are They Table (page 44) I roll a 3 and a 6 for a total of 9.

1/2D6

Occasionally you will be asked to roll 1/2d6. Here's how we do it:

- Roll 1d6.
- (1 - 2) = 1
- (3 - 4) = 2
- (5 - 6) = 3

HOW MANY D6

How many d6 do you roll? Here's how we do it:

- Look in the upper left hand corner of each table. There will be a number that tells you how many d6 to roll.
- When a word such as *Rep* appears, that means 1d6 for each point of whatever word.
- If an “X” appears, this means no d6 are rolled.
- The number of d6 to be rolled will often be modified by applicable Circumstances.

Example –Dario Fitch declares a charge on a Gangster. Looking on the Charge into Melee Table in the upper left hand corner I see a 2. This means Dario will roll 2d6.

FIGURES AND TERRAIN

There are lots of figures that can be used with *Larger Than Life*. There aren't any official figures so play with whatever you have.

You can choose from metal figures, plastic figures, or even paper figures. I use paper counters sometimes. The best part is that you can use any of them and still play *Larger Than Life*. If you don't have figures, you can find them in gaming, toy and dollar stores, at conventions, or online.

Finding terrain can be handled in the same way or you can build it from scratch. Some very nice paper terrain is available online that will work just fine. I use eBay as one source for terrain; it is also a good way to find painted figures.

Perhaps the best form of guidance will come from joining the Two Hour Wargames Forum and asking your questions there.

<http://site.twohourwargames.com/forum/index.php>

BASING FIGURES

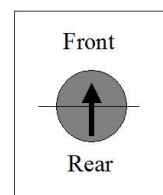
The easiest way to base figures for *Larger Than Life* is one figure on a round or square base. Whatever size bases you decide to use, be sure to use them consistently.

DEFINING FACING

Charging onto or shooting to the rear of an enemy depends upon the actual physical location of the attacker.

To qualify as a rear attack the attacker must begin and end its movement behind the rear facing of the target.

- The front facing is defined as 180 degrees to the front of the figure. Any figure, building, or terrain feature within this facing is considered to be In Sight (page 23).
- The rear facing is defined as 180 degrees to the rear of the figure. Any figure, building, or terrain feature within this facing is considered to be Out of Sight.
- The following illustration helps to define the front and rear facings.



TABLES

Wherever possible, the tables that you will *usually* use during the game have been grouped together in the back of the book. You will usually use two or three tables during your games and some, like the Shooting Table (page 27) can be easily memorized.

WHY SO MANY?

Tables help to create the Story. Your *Larger Than Life* games can be as simple or as detailed as you like. For those who want a quick pickup game, just use the basic Reaction Tables (page 74). If you want to play a full Story (page 45) use the additional tables that are provided. *Larger Than Life* is like a toolbox. You may not need all the tools, but they are there when you do!

THE CAST

Larger Than Life has a cinematic feel and can be compared to a movie. As in a movie, each character in the Cast has a role. There range from the Stars, to the Extras, and everything in between. Let’s go over the Cast in more detail.

STARS

Basically this is you, the player. *You* are the Star of *Larger Than Life* and the Story (page 45) revolves around you. As a Star you have a few advantages over others. This will be covered in the section called Star Advantages (page 6).

Stars can also have Star Packages (page 9).

Example – I decide my Star is a costumed crime fighter named Captain Action.

CO-STARS

Co-Stars are Non-Player Characters (NPCs).

Co-Stars can either work with the Star or against him depending upon the story. The Co-Star has Star Power d6 equal to his Rep minus 2, but no other Star Advantages.

Example – Captain Action is the Star. He has Buckeye Beaver (Rep 4) as his Co-Star to help him fight crime. Buckeye has Star Power d6 of 2 (page 6), but not Free Will (page 6).

LOVE INTEREST

The Love Interest is a NPC.

Every Star has a Love Interest. This is the one person that the Star holds closest to his or her heart. It also is his biggest weakness because whenever the Love Interest is in trouble the Star will drop everything or go anywhere to rescue her. In some cases the Star may have a treasured relative instead of a Love Interest.

The Love Interest can also be a Co-Star if desired. She may go on adventures with the Star or not. The Love Interest will have Star Power when played as a Co-Star.

Example – Captain Action loves Gayle Goodbody but she has successfully resisted his advances. It doesn’t matter because the diabolical Dr. Fee-Foo has kidnapped her and the Captain must immediately go to her rescue. No doubt this will put the Captain in grave danger!

THE BIG BAD

The Big Bad is a NPC but can be played by the player.

Some call him a Villain. Others call him the Evil Genius. We just call him misunderstood. The forces of good have the Star and the forces of evil have...the Big Bad.

This is the antagonist that will do all in his or her power to thwart the Star. But turnabout is fair play as it’s usually the Star’s job to stop the Big Bad. You can’t have one without the other. The Big Bad may be a one-time enemy or perhaps a recurring foe that appears in more than one story. It’s up to you. Heck, the Big Bad can even be you!

A Big Bad will never co-operate with another Big Bad. There’s only so much room at the top! The Big Bad has Star Power, but no other Star Advantages.

For more information, check out the section called Stereotypical Big Bad (page 68) for their Big Bad Package.

Example – Captain Action surveyed the wreckage and one thing was for certain. “Buckeye,” the Captain said to his youthful companion. “This looks like the work of my arch-enemy, Dr. Fee-Foo!” As if on cue, the black auto came careening around the corner guns blazing with the villainous Dr. Fee-Foo at the wheel. Captain Action knew this was the Final Scene!

FEMME FATALE

The Femme Fatale is a NPC.

While the Star has his Love Interest, the Big Bad has his Femme Fatale; a very beautiful and highly seductive woman whose purpose is to bend her enemies to her will.

The big difference is while the Star will drop everything to save his Love Interest, the Big Bad will not. She is merely one of many tools at his disposal and if she is captured; well he was looking for a Femme Fatale when he found her anyway.

If the Star is a female, the Big Bad may employ a male (Cad) in this role. The Femme Fatale has Star Power, but no other Star Advantages. She does have the Femme Fatale Package (page 60).

Example – Sasha sashayed up to the guard and smiled prettily. “Oooooo, I love a man in uniform,” she said distracting the unwitting guard just long enough to allow Bruno to sneak up behind him and knock him unconscious.

EXTRAS

Extras are NPCs.

These are the characters that come and go during the story as needed. To the Star they’re called *companions* while the Big Bad knows them as *minions*. In any case they are here today and often gone tomorrow, as they do not possess any Star Advantages.

Example – Captain Action watched as the police led Dr. Fee-foo off to jail. “Good job, Buckeye,” he said. “Too bad about ol’ Whatshisname.”

DEFINING CHARACTERS

Larger Than Life is played with individual figures referred to as *characters*. Characters and figures are used interchangeably in the text of the rules so don’t sweat it!

Characters are defined in the following ways.

- Is it a *Star* or a *Grunt*?
- What is its *Gender*?
- What is its *Reputation*?
- What *Attributes* does it have?
- What is its *Circle*?
- What is its *Profession*?
- What is its *Class*?
- What *Weapons* does it have?
- What *Items* is it carrying?
- Where is your *Home*?

STARS AND GRUNTS

There are two types of characters in Two Hour Wargames. They are *Stars* and *Grunts*.

STARS – Characters that represent you, the player. We suggest your Star begin with a Rep of 5.

GRUNTS – These are the *Non-Player Characters* (NPC) that does not represent the players. *NPCs are controlled by the game mechanics whether they are fighting with or against you.* All Grunts are generated using the NPC Generators (page 15) or Big Bad’s Minions.

DEATH, DYING, AND BEING KILLED

No one dies in *Larger Than Life*. Instead we use Out of the Fight as the worse damage and say “retire” when characters leave the game... permanently.

But the good news is that the Star has a couple of advantages that other characters may not.

RETIRED

The character has left the game for one reason or the other. Maybe it’s a voluntary retirement or a forced one, but in either case the character disappears from the Story.

STAR ADVANTAGES

As a Star in *Larger Than Life* you have two important advantages. Use both, one or none as you see fit. They are:

- Star Power.
- Free Will.

STAR POWER

Star Power is the ability of the Star to reduce damage. Here's how we do it:

- Stars begin each Story (not Scene) with Star Power equal to their Rep. So if you're a Rep 5 you get 5 Star Power dice.
- Whenever a figure with Star Power takes damage of any type he rolls his current number of Star Power dice. Read each d6 as rolled:
 - Any result of 1, 2, or 3 reduces the damage by one level.
 - Any result of 4 or 5 means the damage stays and the d6 is retained for future use later in the Story.
 - Any result of 6 means the damage stays and that die is removed from the figure's Star Power for the rest of the Story (page 45).

Damage from shooting is reduced in the following ways:

- An Out of the Fight (page 32) result becomes Duck Back.
- A Duck Back becomes Miss - Target takes a Received Fire Reaction Test.

Damage from melee is reduced in the following ways:

- An Out of the Fight (page 32) result becomes Target loses 1 point of Rep for the remainder of the Scene and immediately fights a round of melee.
- A Target loses 1 point of Rep for the remainder of the Scene and immediately fights a round of melee, becomes no Rep reduction and immediately fights another round of melee.

Example: A Star with a Rep of 5 is hit three times by submachine gun fire. He takes two Out of the Fight and one Duck Back result. He rolls 5d6 and scores a 1, 2, 3, 4 and 6.

The 6 is no help and is discarded for the remainder of the Story.

The 4 is no help but is kept.

The 1 reduces the first Out of the Fight to a Duck Back.

The 2 reduces the second Out of the Fight to a Duck Back.

The 3 reduces one of the Duck Backs to a Miss.

This leaves two Duck Backs, so the Star Ducks Back.

FREE WILL

Stars can choose to pass 2d6, 1d6 or 0d6 on the following Reaction Tests without having to roll any dice:

- Received Fire Reaction Test.
- Man Down Reaction Test.

Example – Dario Fitch is fired at by a German Askari and missed. He must take the Received Fire Test (page 31) but can use his Free Will. He chooses to pass 2d6 and returns fire.

STAR PACKAGES

When creating their Star, players may choose a Star Package (page 9). But before you read about them, continue on to get an idea of all the things you'll need to create your characters.

GENDER

Stars can choose their gender. NPCs will use the NPC Generators (page 15) and Big Bad's Minions (page 68) or you can choose its gender if desired.

REPUTATION

Reputation or Rep represents a combination of training, experience, and morale. Rep is an expression of a figure’s overall quality and coolness under pressure.

There are three possible *starting levels* of Reputation:

- **REP 5** - These are very confident and experienced characters. Not to be regarded lightly.
- **REP 4** - These are reliable characters of some experience. Overall pretty good characters.
- **REP 3** - These are characters of unknown quality and cannot be counted on during crunch time.

Remember, Stars always start with a Rep of 5. This doesn't mean that you're a Rep 5; your figure is! When you start playing Larger Than Life you're really a Rep 3 but after playing a few games your real life Rep may equal the Rep of your character!

NPC REPUTATION

NPC Reps can be found on the appropriate NPC Generator (page 15) and Big Bad’s Minions Tables (page 68).

STOP!

Larger Than Life is played with d6.

A success is a score of 1, 2, or 3.

To pass a d6 the result must be lower than the Target Number, usually Rep.

What advantages does a Star or Big Bad have over a Grunt? If you roll a “6” when using Star Power what happens?

Free Will allows the Star to pass 2d6, 1d6 or 0d6 when taking a Reaction Test, without rolling dice.

Stars should begin with a Rep of 5.

Start collecting the information on your Star and begin filling out a Character Journal (page 75).

ATTRIBUTES

In *Larger Than Life* we use Attributes to further define our characters. When using Attributes it’s best to limit them to your Star and your Grunts and not use them for the NPCs unless noted beforehand by the Story (page 45). But the choice is yours. Personally I use them for all NPCs as I play a lot and use recurring NPCs.

An Attribute is a trait or behavior that is demonstrated over the life of the character.

HOW MANY

Stars are allowed two Attributes unless choosing a Star Package (page 9).

Big Bads are allowed Big Bad Packages as found in the Stereotypical Big Bad section (page 68).

Femme Fatales use the Femme Fatale Package (page 60).

Grunts are allowed only one Attribute.

HOW DETERMINED

Attributes are determined in the following ways:

- Stars can choose one Attribute and roll for the other, if you choose. You do not have to roll for the second, but if you do, you must keep it!
- Grunts must roll for their Attribute.

Here's how you roll for an Attribute.

- Roll 1d6 and read the result as rolled.
- Go to the appropriate table.
- Next roll 1d6 and read the result as rolled.
- Go to the appropriate row on the table to see the Attribute to be used.

Example - Char is a Rep 4 Investigative Reporter. She rolls a "4" then a "5". Looking on the "4" Attribute Table I go to the 5th Attribute. Char has Quick Reflexes.

LARGER THAN LIFE – DIRECTOR’S CUT

ATTRIBUTE TABLE - 1

#	ATTRIBUTE
1	Agile: Counts a +1 to Rep when taking a Physical Challenge involving climbing or balance.
2	Ambidextrous: The character ignores the <i>shooter firing with Off Hand penalty</i> when shooting.
3	Athlete: Counts a +1 to Rep when taking a Physical Challenge.
4	Attractive: Counts a +1d6 when taking a Talk the Talk Test against the opposite sex.
5	Brawler: Counts a +1d6 when in melee.
6	Charismatic: Counts a +2d6 when taking a Talk the Talk Test against other characters.

ATTRIBUTE TABLE - 2

#	ATTRIBUTE
1	Clumsy: Counts a -1 to Rep when taking a Physical Challenge
2	Coward: Treats a result of Duck Back as Run Away.
3	Crack Shot: Will roll 3d6 instead of 2d6 when using a Bolt-Action Rifle, counting the best 2 scores.
4	Cruel: Counts a +1d6 when taking a Talk the Talk Test against characters with a lower Rep.
5	Dim: Counts a -1d6 when taking a Talk the Talk Test.
6	Drunkard: Roll 1d6 at the start of every Scene. If the score is higher than the figure's Rep or a "6", the character is drunk. Roll 1d6 and consult the table below to see the effects on the character. This is done only once and the character will behave this way every time: <ul style="list-style-type: none"> • (1 - 4) Dim: Behave as if Dim. • (5 - 6) Nerves of Steel: Perform as if has Nerves of Steel attribute.

ATTRIBUTE TABLE - 3

#	ATTRIBUTE
1	Fast: Counts a +1 to Rep when taking a Physical Challenge against another character.
2	Free Spirit: Counts a +1d6 when taking a Talk the Talk Test, but counts a -1 to Rep when taking a Mental Challenge.
3	Genius: Counts a +2 to Rep when taking a Mental Challenge, but counts a -2d6 when taking a Talk the Talk Test.
4	Greedy: Empty structures, corpses, or <i>anything</i> that offers possibility of loot will delay him for 1d6 turns. A Leader can cut this short by moving to within 1".
5	Hard as Nails: Once during each Scene the character will treat its first Out of the Fight result as Carry On instead.
6	Initiative: Counts one Rep higher for Activation purposes when operating alone.

ATTRIBUTE TABLE - 4

#	ATTRIBUTE
1	Logical: Counts a +1 to Rep when taking a Mental Challenge, but counts a -1d6 when taking a Talk the Talk Test.
2	Near Sighted: Counts Rep at one less when shooting.
3	Nerves of Steel: Treat Duck Back as if Carry On. Counts a +1d6 when taking the Charge into Melee Test.
4	Poser: Can never score higher than pass 1d6 when taking a Reaction Test.
5	Quick Reflexes: Counts a +1d6 bonus when taking the In Sight Test.
6	Rage: Counts a +1d6 when in melee. Roll +1d6 when taking the Charge into Melee Test.

ATTRIBUTE TABLE - 5

#	ATTRIBUTE
1	Resilient: Once during each Scene the character will treat the first Out of the Fight result as a Carry On result instead.
2	Shy: Counts a -1d6 when taking a Talk the Talk Test
3	Slow to React: Counts a -1d6 when taking the In Sight Test.
4	Slow: Will always be the last character to enter a building or when moving.
5	Smooth: Counts a +1d6 to taking a Talk the Talk Test
6	Stealthy: Opponents will always count a -1d6 penalty when taking an In Sight Test versus this character when alone.

ATTRIBUTE TABLE - 6

#	ATTRIBUTE
1	Steely Eyes: Counts a +1d6 when taking the In Sight Test.
2	Stone Cold: Will roll 3d6 when taking a Reaction Test, counting the best 2d6.
3	Stunning: Counts a +2d6 when taking a Talk the Talk Test versus the opposite sex.
4	Tough: Once during each Scene the character will treat the first Duck Back result as a Carry On result.
5	Unlucky: Anytime a friend within 3" of the character is hit by ranged weapon fire there is a chance (1 - 2) that the unlucky character will suffer the result instead.
6	White Knight: May not shoot or melee anyone unable to defend themselves.

STAR PACKAGES

Players can choose to use one of the following Star Packages in place of the previously outlined procedure for generating Attributes.

ADVENTURER

These guys and gals live for the thrill of adventure. Making discoveries, hunting big game and other exotic pursuits beckon these peoples.

Adventurers fall into the Exotic Circle (page 10) and can choose any Profession (page 10). Explorers, Great White Hunters, Treasure Hunters, Archaeologists, and Jungle Lords are some examples of Adventurers.

Adventurers have the following two Attributes and *must* roll for a third:

- Hard as Nails.
- Smooth.

Adventurers use the Adventurer Reaction Tests.

The Adventurer will be self-employed (1 – 2) or employed by the Academia (3 – 4), a Private Company (5), or a Government Agency (6). Players can choose their employer as desired.

LAWMAN

These are the people that protect society from the evils that lurk in the dark. Lawmen stand between civilization and chaos and live to protect and serve.

Lawmen fall into the Exotic Circle and can choose any Law & Order Class Profession. Big City Cops, Local Sheriffs, G-Men, Private Investigators, and Crime Fighting Vigilantes are some examples of the Lawman.

Lawmen have the following two Attributes and *must* roll for a third:

- Crack Shot.
- White Knight.

Lawmen use the Law & Order Reaction Tests.

The Lawman will be self-employed (1 – 2) or employed by a Metropolis (3 – 4), the Military (5), or a Government Agency (6). Players can choose their employer as desired.

JACK OF ALL TRADES

Similar to Adventurers, these folks seek employment that constantly keeps them on the edge. These are adrenaline junkies that sometimes care more about the risk than the reward.

Jacks of All Trades fall into the Exotic Circle and can choose any Profession. Independent Pilots, Spies, and Guides are examples of the Jack of All Trades.

Jacks of All Trades have the following two Attributes (#) and *must* roll for a third:

- Quick Reflexes.
- Brawler.

Jacks of All Trades can choose to use the Adventurers or Law & Order Reaction Tests but must choose when the character is created.

The Jack of All Trades will be self-employed (1 – 2) or employed by a Private Company (3), Private Parties (4 – 5), or a Wealthy Benefactor (6). Players can choose their employer as desired.

BIG BAD PACKAGES

When you need a Big Bad just grab one from the section we call Stereotypical Big Bads (page 68). You will find their Big Bad Packages (page 68) there as well.

CIRCLES

In real life people tend to associate with similar people the majority of the time, and come into contact with others. An example would be the attorney that goes with his attorney friend to Starbucks. His co-worker, who he comes into contact with regularly, is in the same Circle (Shaker) while the barista (Civilian), making the latte, is an acquaintance. To reflect this moving between circles, we have grouped the people in *Larger Than Life* into Circles. See the section on Professions for more information.

PROFESSIONS

People work. I work, you work, and in general everybody works and it doesn't change in *Larger Than Life*. In fact, it plays a big role in generating your Story (page 45). For simplicity's sake we've grouped similar professions together and placed them under five broad categories. *These categories also provide the social standing of the character.*

- **Movers** - Wealthy and powerful people. These people influence the masses either in person or behind the scenes, usually economically.
- **Shakers** - People that have access to the Movers and often carry out their desires as well as competing with them.
- **Exotics** - People with "unique" jobs such as Body Guard, Pilot, Reporter and more.
- **Civilians** - The vast majority of people who have ordinary jobs and lead, usually, hum drum lives.
- **Criminal Element** - This covers all criminal Professions from the petty thief to the criminal mastermind and everything in between

If you don't find your favorite Profession listed, just slip it into one of the categories.

MOVERS

Business Magnate – These are captains of industry, successful businessmen, who wield immense power.

Hollywood - The biggest people in the entertainment business.

Patron - A supporter, sponsor, or benefactor of someone or something, such as an institution, event, or cause. Often their support takes the form of financial backing. Large amounts of financial backing.

Playboy - Single, rich, world traveler often seen in the company of the finest women.

Politician - Those who are elected or appointed to their office in the government.

Trophy Wife - These are highly attractive women (1 – 5) or men (1), with social grace and skills, that are seen as a prize possession of a very wealthy spouse. They are not otherwise employed and may (1 - 2) have children. Trophy Wives are often (1 – 2) Patrons as well.

LARGER THAN LIFE – DIRECTOR’S CUT

SHAKERS

Professional - The Shakers Professional category covers white collar jobs including doctors, scientists, engineers, and much more. Here are a few specific professions we use to advance the story.

- **Academia** - Professors and those people associated with universities and other areas of education.
- **Accountants** - Accounting is the profession of managing and tracking business financial information.
- **Attorneys** - Any form of law practitioner from high-priced lawyers down to low life shysters
- **Political Assistant** - These are the people who assist the Politicians.
- **Trophy Wife** - These are highly attractive women (1 – 5) or men (1), with social grace and skills, that are seen as a prize possession of a very wealthy spouse. They are not otherwise employed and may (1 - 2) have children. Trophy Wives are often (1 - 2) mistresses for Movers.

EXOTICS

Professional - The Exotic Professional category covers mystics, archaeologists, kooky scientists, inventors and more. Soldiers and native warriors also fit into this Profession. Here are a few specific professions we use to advance the story.

- **Body Guard** - Body guards are weapon packing people that provide physical protection for those that need it, usually Movers. Body guards are often off duty police officers (1 – 2).
- **Pilot** - Pilots are capable of flying a plane or, in some cases, piloting a boat.
- **Police** - Either an officer (1 – 4), sergeant (5), or detective (6).
- **Private Investigator** - When the police won’t do or you need discretion to find information, something, or someone, you hire a PI.
- **Reporter** - Not the normal pencil pusher but an aggressive investigative reporter.

CIVILIANS

Professional - The Civilian Professional category covers cooks, cashiers, delivery drivers, sales clerks, store owners and much more. Here are a few specific professions we use to advance the story.

- **Dependent** - This can be a spouse (1 – 3), child (4 – 5), or elderly person (6). Anyone that is dependent upon someone else for their daily welfare.
- **Factory Worker** - Someone that works in a factory producing tangible goods.
- **Laborer** - Someone that performs manual labor.
- **Service Industry** - Someone that provides a simple service such as a gas station attendant.

CRIMINAL ELEMENT

Dealer - Person involved in buying, selling, and distributing illegal goods, usually alcohol or guns. Dealers also smuggle in these goods from far off locations, usually at the docks.

Gangster - Gangsters are members of an organization that cooperate to benefit from illegal activities. Gangsters are usually of a violent temperament.

Street Urchin – Street urchins are orphaned or homeless children that live on the street, sometimes (1 – 2) in the employ of criminals.

Thief - Thieves specialize in pick pocketing or breaking and entering with the occasional strong arm robbery.

Working Girl - Those that provide companionship for a price.

STOP!

How many Attributes do Stars and Grunts get? Review the three Star Packages. It’s better to choose one of them, but you can roll normally for Attributes instead.

Choose your Profession based on the Attributes you take.

We use Circles to group the characters in *Larger Than Life*. NPCs usually hang out with NPCs of the same Circle. Keep that in mind when you meet members of the Criminal Element.

Continue to fill in the Character Journal (page 75) as pieces of information are revealed.

CLASS

All characters fall into one Class or another. Their Profession usually will determine the Class of the character. However there are exceptions where some Professions may appear in more than one Circle. In these cases the player must decide which Circle he is in.

Class also determines which Reaction Tests (page 31) the character will use. Here are the Classes used in Larger Than Life.

- Adventurer.
- Civilians.
- Criminal Element.
- Law & order.

ADVENTURER

Adventurer is a unique Class in that members can have any Profession. These are the Stars of the Story.

Example – I am a Star and decide to play the Adventurer Class. I decide to be an Exotic Professional, an Archaeologist.

CIVILIANS

The majority of people found in *Larger Than Life* are ordinary people doing the hum drum jobs, day after day; just content to exist.

CRIMINAL ELEMENT

Criminals are people who skirt or openly break the laws for their personal gain and profit. This can range from petty thieves to megalomaniacs intent on world domination.

LAW & ORDER

The Law & Order classification covers all police, soldier, and other martial professions. These people are often the muscle for Movers and Shakers.

WEAPONS

Most characters are assumed to have a weapon while some, such as Civilians, may not. Weapons are covered in more detail in the appropriate sections entitled Ranged Weapons (page 25) and Melee (page 33). For ease of play we’ve also listed the weapon of the character on the NPC Generators (page 15) and Big Bad’s Minions (page 68).

In *Larger Than Life* we have grouped weapons into broad categories. If you don’t see a weapon listed use the stats for a weapon in the category that best fits it.

ITEMS

We believe that game play is the thing and bookkeeping is a chore. Enter the use of Items.

It is assumed that your Profession provides you with the necessities to live to your standard. Lodging, food, and other necessities are taken care of.

Major purchases such as weapons, vehicles, space ships, etc. are accounted as Items. *Basically if you want a major purchase, you have it and here’s why.*

IS IT A GAME BREAKER?

With such a lackadaisical view of Items, couldn’t a player decide he had whatever he wanted? Maybe the player could have a spaceship, or ten vehicles, a mansion or even all of them?

Sure, why not? *The only rule on Items, is it cannot alter the rules of the game.*

HOW DO YOU LOSE ITEMS?

Easy come easy go; you will lose Items and quite often during your career. Here’s how we do it:

- Someone takes them from you when you go Out of the Fight and are captured or robbed.
- You give them freely to another character.

Yes, but I can just get them right back. Yes, yes you can. But you’ll see that the game isn’t about accumulating Items, but actually about improving your character.

WHAT CAN I CARRY?

How many Items can a character carry? That depends on your Rep. Characters can carry twice their Rep in Items, period. Here’s how we do it:

- Items are either normally used with one hand or two hands.
- Items used with one hand, count as one Item for carrying purposes.
- Items used with two hands, count as two Items for carrying purposes.

SPECIAL CASES

There are some special cases that do not fit into the one hand, two hand categories. Here’s how we do it:

- **Clothing** does not count against carrying limits.
- **Personal Items** like wallet, watch, etc. do not count against carrying limits.
- **Packs or duffle bags** can hold Items equal to the character's Rep. The pack or duffle bag will count as two Items.
- **If the Item can carry you**, such as a vehicle, it does not count against the number of Items you can carry and it can carry a lot of Items. How many is for you to decide. Just remember that if you lose your vehicle, you lose the Items that were inside it.

Over time you can acquire as many Items as you want but you cannot carry them all of the time. On your Character Journal (page 75), write down what you are normally carrying at all times. You can alter this before any Scene (page 45).

STOP!

There are four Classes of characters. Each has their own set of Reaction Tests, meaning members of one Class will behave slightly different than members of another.

Most NPCs will be armed.

Items are divided into one hand and two hand Items, based on how they are normally used. Characters can carry twice their Rep in Items. Review the Special Cases section for more info.

HOME

Players can choose any Area on any Map as their Home. This is where the Opening Scene (page 45) takes place.

Home is your character’s safe place. It may be where he grew up or where he has set down roots. It’s the Area where everyone knows his name and where he will have his Opening Scene. The Star can always go home during the Story if desired. Why?

The benefit of being Home allows you to recruit as many characters as you want. In effect, you do not have to roll on the Recruits Available Table (page 14).

Who you want to recruit, and what your Profession is, will go a long way in determining where you live. If you’re a Jungle Lord you probably won’t be living in a Metropolis like Paris. But you could. Keep this in mind when choosing your home. We suggest that you choose your Home after you’ve fully defined your Star.

The possible locations for your Home are:

- Metropolis (page 40).
- Exotic (page 40).
- Jungles (page 40).
- Lost World (page 40).

RECRUITING NPCs

Before each Scene you may have the option to recruit Grunts. Here’s how we do it:

- If you start the Scene in a city, town, or village you can recruit NPCs.
- To recruit NPCs you will use Recruiting Points also known as RP.
- Each Star is given Recruiting Points equal to their current Rep.
- The Big Bad, when played by a player, is given Recruiting Points equal to their current Rep.
- Co-Stars may also recruit but are given RP equal to half their Rep, rounded down.

LARGER THAN LIFE – DIRECTOR’S CUT

NPC RECRUITING COSTS

Stars and Big Bads may recruit NPCs at the following costs and restrictions.

- Co-Stars cost 2 Recruiting Points.
- Femme Fatales cost 2 Recruiting Points.
- All others cost 1 Recruiting Point
- You cannot recruit any character with a higher Rep than the recruiter. If at the end of a Story you have a NPC with an equal or higher Rep, he must be cut loose.
- You cannot have more NPCs than Recruiting Points.
- You can cut loose NPCs at any time during the Story and convert them into Recruiting Points.

Example – Dario Fitch (Rep 5) has 5 Recruiting Points, 1 for each point of Rep. I decide to recruit 1 Co-Star (2 RP) and 3 Grunts (2 RP).

Later in the Story Dario is in Cairo (city) so can recruit. He cuts loose the 3 Grunts and now has 3 RP to use.

AVAILABLE RECRUITS

Once you know how many Recruiting Points you have to use it’s time to recruit your Grunts. Here’s how we do it:

- If you are at Home you can recruit NPCs as you did your first group (page 13).
- If you are not at Home, consult the Available Recruits Table (page 14). You cannot recruit in the Jungle or Lost World Locales, but there’s always Talk the Talk (page 36).
- You can roll once for each Recruiting Point you have. This will limit who you can recruit and sometimes you’ll have slim pickings.
- Start with 2d6.
- Modify the number of d6 by any applicable Circumstances.
- Roll the modified number of d6 versus the Rep of the recruiter.
- Determine how many d6 are passed.
- Go down the left-hand column of the table to the appropriate row for the number of d6 passed.
- Go across to see how many NPCs are available to be recruited.
- Then to the appropriate NPC Generator Table (page 15) for the Locale.
- Roll 1d6, read the result as rolled and go down the left-hand column to the appropriate row. Roll a 2nd d6 if needed.
- This is the NPC that is available.

2	AVAILABLE RECRUITS
<i>(Taken versus Rep)</i>	
<i>No recruits are available in the Jungle or Lost World</i>	

CIRCUMSTANCE	MODIFIER
<i>Metropolis</i> – If recruiting in a Metropolis.	+1d6
<i>Exotic</i> – if recruiting in an Exotic Locale.	-1d6

# D6 PASSED	RESULT
2	Can recruit NPCs up to your full Rep, rounded down. May have 1 Co-Star with Rep equal to the Star and the rest of the recruits must be lower.
1	Can recruit NPCs up to half your Rep, rounded down. No Co-Stars are available and the recruits must have Reps lower than the Star.
0	No NPCs available to be recruited.

Example - Captain Action is a Rep 4 Star. He recruits a Rep 4 Co-Star, Buckeye Beaver at two points. He then recruits two Grunts at one point each. He may not recruit any more characters using his Recruiting Points until he loses or cuts loose some of his recruits.

HOW MANY OF THEM?

The same procedure for recruiting NPCs is used when you resolve PEFs (page 42). While how to generate NPCs are fresh in your mind, let’s go over how we determine how many of them there are. Here’s how we do it:

- Start with a number of opponents, equal to the size of your group. If you have five figures, then start with five.
- Roll 1d6.
- *If the die score is an odd number*, convert it into a 1/2d6 result and subtract it from the starting number.
- *If the die score is an even number*, convert it into a 1/2d6 result and add it to the starting number.
- You can never have less than one opponent.

Example – While in Cairo (Exotic Locale) Dario is out looking for an NPC to question about the Golden Monkey (long story). Along the way he resolves a PEF (page 42). He has run into a Slaver from the Exotic NPC Generator (page 17) but now must see if he is alone.

I start with 1, as Dario is alone, and roll 1d6 and score a 4. This converts into 2 and as the result was even, I add this number to my group (1). Dario has met 3 NPCs lead by a Slaver. Who are the other two?

NPC GENERATORS

You will meet lots of NPCs in *Larger Than Life*. When you need to generate them use the NPC Generator Tables based on the Locale (page 39) that you are currently in.

- When directed by the Story, go to the NPC Generator Table for the appropriate Locale: Metropolis (Page 16) - Exotic (Page 17) Jungle (Page 18) - Lost World (Page 18)
- Go down the left-hand column to the appropriate Circle.
- Go to the next column, roll 1d6, and read the result as rolled.
- Go down to the corresponding row to see what Profession you have met.
- Keep going across to generate all the needed information for the NPC.
- If you meet the NPC and he is not alone, roll 1d6, read the result as rolled, and go across to the appropriate column based on the d6 result. This will tell you the Circle of the NPCs he is with.
- Now go to the appropriate Circle Table and roll to see who they are.

Example – Dario Fitch the Private Investigator has run into 3 NPCs in San Francisco. I roll 1d6 on the Who Are They Table (page 44) for the Area he is in, and score a result of Shaker.

I go to the NPC Generator – Metropolis Table and roll 1d6 under the Shaker Circle, scoring a 3. Looking on the row I see that it is an Attorney. Who are the other 2 NPCs?

I roll 1d6 and score a 5, go across the row to the appropriate number scored and see that the Shaker is with 2 members of the Criminal Element.

I now go to the Criminal Element Circle and roll 2d6, 1 for each NPC. I score a 2 (Gangster) and 6 (Working Girl).

USING THE BIG BAD’S MINIONS

When Advancing the Story (page 53) you use the NPC Generator for the Locale.

When you have a Confrontation, you use the Big Bad’s Minions (page 68).

LARGER THAN LIFE – DIRECTOR’S CUT

METROPOLIS NPC GENERATOR

<i>CIRCLE</i>	<i>#</i>	<i>PROFESSION</i>	<i>CLASS</i>	<i>M</i>	<i>F</i>	<i>REP</i>	<i>WPN</i>	<i>1-3</i>	<i>4</i>	<i>5</i>	<i>6</i>
Civilian	1	Dependent	Civilian	1 - 2	3 - 6	3/4	x	C	C	C	CE
Civilian	2	Factory Worker	Civilian	1 - 6	x	3/4	x	C	C	C	CE
Civilian	3	Laborer	Civilian	1 - 6	x	4/5	x	C	E	S	CE
Civilian	4	Professional	Civilian	1 - 5	6	3/4	x	C	E	S	CE
Civilian	5	Service Industry	Civilian	1 - 3	4 - 6	3/4	x	C	E	S	CE
Civilian	6	Service Industry	Civilian	1 - 2	3 - 6	3/4	x	C	E	S	M
Criminal	1	Dealer	Criminal Element	1 - 5	6	3/4	BAP	CE	C	S	M
Criminal	2	Gangster	Criminal Element	1 - 6	x	3/4	BAP	CE	C	C	M
Criminal	3	Gangster	Criminal Element	1 - 6	x	3/4	BAP	CE	C	C	S
Criminal	4	Street Urchin	Criminal Element	1 - 5	6	3	K	CE	C	S	M
Criminal	5	Thief	Criminal Element	1 - 5	6	3/4	P	CE	C	C	E
Criminal	6	Working Girl	Criminal Element	x	1 - 6	3/4	x	C	C	S	CE
Exotic	1	Body Guard	Law & Order	1 - 5	6	4/5	BAP	E	CE	S	M
Exotic	2	Pilot	Civilian	1 - 6	x	4/5	P	M	E	S	CE
Exotic	3	Police	Law & Order	1 - 6	x	4/5	BAP	M	S	E	CE
Exotic	4	Private Eye	Law & Order	1 - 5	6	4/5	BAP	E	M	S	CE
Exotic	5	Professional	Civilian	1 - 4	5 - 6	3/4	x	C	E	S	M
Exotic	6	Reporter	Civilian	1 - 5	6	3/4	P	E	S	M	CE
Mover	1	Business Magnate	Civilian	1 - 5	6	3/4	P	M	S	E	C
Mover	2	Hollywood	Civilian	1 - 4	5 - 6	3/4	x	M	C	S	CE
Mover	3	Patron	Civilian	1 - 5	6	3/4	P	M	M	S	E
Mover	4	Playboy	Civilian	1 - 5	6	3/4	P	M	S	E	C
Mover	5	Politician	Civilian	1 - 4	5 - 6	3/4	x	M	M	S	E
Mover	6	Trophy Wife	Civilian	1	2 - 6	3/4	x	M	M	S	E
Shaker	1	Academia	Civilian	1 - 5	6	3/4	x	E	C	S	M
Shaker	2	Accountant	Civilian	1 - 6	x	3/4	x	S	E	M	CCE
Shaker	3	Attorney	Civilian	1 - 6	x	3/4	x	S	C	CE	M
Shaker	4	Political Assistant	Civilian	1 - 5	6	3/4	x	M	C	E	S
Shaker	5	Professional	Civilian	1 - 5	6	3/4	x	S	E	M	CE
Shaker	6	Trophy Wife	Civilian	1	2 - 6	3/4	x	S	M	E	CE

LARGER THAN LIFE – DIRECTOR’S CUT

EXOTIC NPC GENERATOR

CIRCLE	#	PROFESSION	CLASS	M	F	REP	WPN	1-3	4	5	6
Civilian	1 (1 - 3)	Camera Crew – Movies	Civilian	1 - 6	x	3/4	x	C	C	C	CE
Civilian	1 (4 - 6)	Lumpers – Movies	Civilian	1 - 6	x	3/4	x	C	C	C	CE
Civilian	2	Dependent	Civilian	1 - 2	3 - 6	3/4	x	C	C	C	CE
Civilian	3	Factory Worker	Civilian	1 - 6	x	3/4	x	C	C	C	CE
Civilian	4	Laborer	Civilian	1 - 6	x	4/5	x	C	E	S	CE
Civilian	5	Professional	Civilian	1 - 5	6	3/4	x	C	E	S	CE
Civilian	6	Service Industry	Civilian	1 - 3	4 - 6	3/4	x	C	E	S	CE
Criminal	1	Dealer	Criminal Element	1 - 5	6	3/4	BAP	CE	C	S	M
Criminal	2	Gangster	Criminal Element	1 - 6	x	3/4	BAP	CE	C	S	M
Criminal	3	Street Urchin	Criminal Element	1 - 5	6	3	K	CE	C	S	M
Criminal	4	Thief	Criminal Element	1 - 5	6	3/4	P	CE	C	C	E
Criminal	5	Working Girl	Criminal Element	x	1 - 6	3/4	x	C	C	S	CE
Criminal	6 (1)	Big Boss (Slaver)	Law & Order	1 - 6	x	4/5	BAP	CE	C	S	M
Criminal	6 (2)	Little Boss (Slaver)	Law & Order	1 - 6	x	3/4	BAP	CE	C	S	M
Criminal	6 (3 - 5)	Gunmen (Slaver)	Law & Order	1 - 6	x	3/4	BAR	CE	C	C	E
Criminal	6 (6)	Bearer (Slaver)	Law & Order	1 - 4	5 - 6	3/4	BAR	CE	C	C	E
Exotic	1 (1 - 3)	Guide	Law & Order	1 - 6	x	4/5	BAR	E	S	C	CE
Exotic	1 (4 - 6)	Hunter	Law & Order	1 - 6	x	4/5	BGR	E	S	C	CE
Exotic	2 (1 - 4)	Askari	Law & Order	1 - 6	x	3/4	BAR	E	S	C	CE
Exotic	2 (5 - 6)	Bearers	Civilian	1 - 6	x	3/4	x	C	E	S	CE
Exotic	3 (1)	Captain – Police	Law & Order	1 - 6	x	4/5	BAP	M	S	E	CE
Exotic	3 (2 - 6)	Officer – Police	Law & Order	1 - 6	x	3/4	BAP	E	S	C	CE
Exotic	4 (1)	Military Officer	Law & Order	1 - 6	x	3/4	BAP	E	S	N	CE
Exotic	4 (2)	Military NCO	Law & Order	1 - 6	x	4/5	BAP	E	S	C	CE
Exotic	4 (3 - 6)	Military Soldiers	Law & Order	1 - 6	x	3/4	BAP	E	S	C	CE
Exotic	5	Body Guard	Law & Order	1 - 6	x	3	x	E	CE	S	M
Exotic	6	Pilot	Civilian	1 - 6	x	4/5	P	M	E	S	CE
Mover	1 (1 - 2)	Director – Movies	Civilian	1 - 6	x	3/4	x	M	C	S	CE
Mover	1 (3 - 4)	Leading Lady - Movies	Civilian	x	1 - 6	3/4	x	M	C	S	CE
Mover	1 (5 - 6)	Leading Man - Movies	Civilian	1 - 6	x	4/5	x	M	C	S	CE
Mover	2	Business Magnate	Civilian	1 - 5	6	3/4	P	M	S	E	C
Mover	3	Patron	Civilian	1 - 5	6	3/4	P	M	M	S	E
Mover	4	Playboy	Civilian	1 - 5	6	3/4	P	M	S	E	C
Mover	5	Politician	Civilian	1 - 4	5 - 6	3/4	x	M	M	S	E
Mover	6	Trophy Wife	Civilian	1	2 - 6	3/4	x	M	M	S	E
Shaker	1	Academia	Civilian	1 - 5	6	3/4	x	E	C	S	M
Shaker	2	Accountant	Civilian	1 - 6	x	3/4	x	S	E	M	CE
Shaker	3	Attorney	Civilian	1 - 6	x	3/4	x	S	C	CE	M
Shaker	4	Political Assistant	Civilian	1 - 5	6	3/4	x	M	C	E	S
Shaker	5	Professional	Civilian	1 - 5	6	3/4	x	S	E	M	CE
Shaker	6	Trophy Wife	Civilian	1	2 - 6	3/4	x	S	M	E	CE

LARGER THAN LIFE – DIRECTOR’S CUT

JUNGLE NPC GENERATOR

CIRCLE	#	PROFESSION	CLASS	M	F	REP	WPN	1-6
Civilian	1 - 2	Bearer (Slaver)	Civilian	1 - 6	x	3	x	Always with Slavers.
Civilian	3 - 4	Villagers (KB)	Civilian	1 - 2	3 - 6	3	x	Always with King Beasters.
Civilian	5 - 6	Native Villagers	Civilian	1 - 2	3 - 6	3	x	Always with Natives.
Criminal	1 - 3	Gunmen (Slaver)	Criminal Element	1 - 6	x	3/4	BAR	Always with Slavers.
Criminal	4 - 6	Gunmen (Slaver)	Criminal Element	1 - 4	5 - 6	3/4	BAR	Always with Slavers.
Exotic	1	Guide (Hunters)	Law & Order	1 - 6	x	4/5	BAR	Always with Hunters.
Exotic	2	Hunter (Hunters)	Law & Order	1 - 6	x	4/5	BGR	Always with Hunters.
Exotic	3	Askari (Hunters)	Law & Order	1 - 6	x	3/4	BAR	Always with Hunters.
Exotic	4	Bearer (Hunters)	Civilian	1 - 6	x	3/4	x	Always with Hunters.
Exotic	5	Warriors (KB)	Law & Order	1 - 6	x	3/4	Spear	Always with King Beasters.
Exotic	6	Native Warrior	Law & Order	1 - 6	x	3/4	Spear	Always with Natives.
Mover	1 - 2	Big Boss (Slaver)	Criminal Element	1 - 6	x	4/5	BAP	Always with Slavers.
Mover	3 - 4	Chief (KB)	Law & Order	1 - 6	x	4/5	Spear	Always with King Beasters.
Mover	5 - 6	Natives Chief	Law & Order	1 - 6	x	4/5	Spear	Always with Natives.
Shaker	1 - 2	Little Boss (Slaver)	Criminal Element	1 - 6	x	3/4	BAP	Always with Slavers.
Shaker	3 - 4	Witch (KB)	Law & Order	x	1 - 6	4/5	K	Always with King Beasters.
Shaker	5 - 6	Natives Shaman	Law & Order	1 - 5	6	3/4	K	Always with Natives.

LOST WORLD NPC GENERATOR

CIRCLE	#	PROFESSION	CLASS	M	F	REP	WPN	1-6
Civilian	1 - 3	Cavemen Villagers	Civilian	1 - 2	3 - 6	3	x	Always with Cavemen.
Civilian	4	Villagers (KB)	Civilian	1 - 2	3 - 6	3	x	Always with King Beasters.
Civilian	5	Native Villagers	Civilian	1 - 2	3 - 6	3	x	Always with Natives.
Civilian	6	Bearer (Slaver)	Civilian	1 - 6	x	3	x	Always with Slavers.
Criminal	1 - 3	Gunmen (Slaver)	Criminal Element	1 - 6	x	3/4	BAR	Always with Slavers.
Criminal	4 - 6	Gunmen (Slaver)	Criminal Element	1 - 4	5 - 6	3/4	BAR	Always with Slavers.
Exotic	1 - 3	Cavemen Tribesman	Law & Order	1 - 6	x	3/4	Spear	Always with Cavemen.
Exotic	4	Warriors (KB)	Law & Order	1 - 6	x	3/4	Spear	Always with King Beasters.
Exotic	5	Warriors (KB)	Law & Order	1 - 6	x	3/4	Spear	Always with King Beasters.
Exotic	6	Native Warrior	Law & Order	1 - 6	x	3/4	Spear	Always with Natives.
Mover	1 - 2	Big Boss (Slaver)	Criminal Element	1 - 6	x	4/5	BAP	Always with Slavers.
Mover	3 - 5	Chief (KB)	Law & Order	1 - 6	x	4/5	Spear	Always with King Beasters.
Mover	6	Natives Chief	Law & Order	1 - 6	x	4/5	Spear	Always with Natives.
Shaker	1	Little Boss (Slaver)	Criminal Element	1 - 6	x	3/4	BAP	Always with Slavers.
Shaker	2 - 3	Cavemen Hunter	Law & Order	1 - 6	x	4/5	Spear	Always with Cavemen.
Shaker	4 - 5	Witch (KB)	Law & Order	x	1 - 6	4/5	K	Always with King Beasters.
Shaker	6	Natives Shaman	Law & Order	1 - 5	6	3/4	K	Always with Natives.

CIRCLE: The Circle that the NPC runs in.

#: This is the number needed to be rolled on 1d6 to meet that type of NPC. When numbers appear in parenthesis, roll a 2nd d6 to determine the type of NPC.

PROFESSION: The Profession of the NPC.

CLASS: The Class of the NPC.

M: The d6 result needed to roll for the NPC to be male.

F: The d6 result needed to roll for the NPC to be female.

REP: The Rep of the NPC. When 2 numbers appear, roll 1d6: (1 - 4) = Lower Rep. (5 - 6) = Higher Rep.

WPN: The weapon the NPC is carrying. When an “x” appears, the person is unarmed.

1 - 3: The Circle of the NPC the NPC is with when rolling a 1, 2, or 3 on 1d6.

4: The Circle of NPC the NPC is with when rolling a 4 on 1d6.

LARGER THAN LIFE – DIRECTOR’S CUT

5: The Circle of NPC the NPC is with when rolling a 5 on 1d6.

6: The Circle of NPC the NPC is with when rolling a 5 on 1d6.

1 – 6: The specific type of NPC the NPC is with.

STOP!

Each Star has a Home located in a specific Area on a specific Map. Being Home allows you to recruit more NPCs during the Story.

There are four Locales (Maps), each with its own Non-Player Character Generator. Each NPC Generator is used to create NPCs in a specific Locale and influences who will meet in these Locales.

Review each NPC Generator to help you when choosing your Home.

GROUPS

During the game, a *group* is any number of figures in the same section that operates together over the course of a turn.

- The smallest number of figures in a group is 1; there is no maximum number of figures in a group.

At the start of the Scene each side deploys their figures into groups.

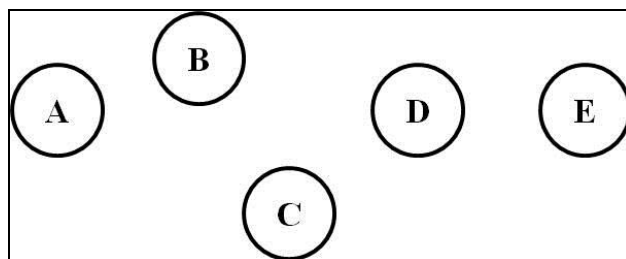
Figures that start the turn in the same group will activate at the same time.

GROUP COHESION

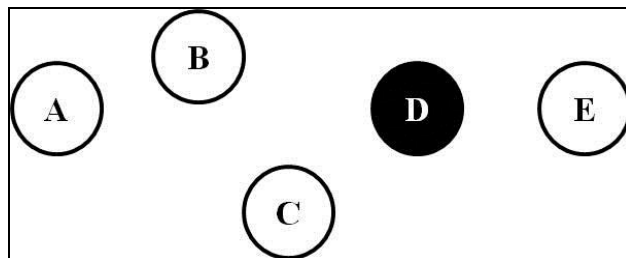
For figures to be in the same group they must:

- Start within 4" of one or more figures in the group.
- Have a LOS to one or more figures in the group and/or be in LOS of one or more figures in the group.
- Characters must be in Carry On status to continue the group.

If any of the above three requirements no longer apply, then the figures are in separate groups.



In the picture above we see a 5 figure group. All of the figures are within 4" of another figure, have LOS and are in Carry On Status.

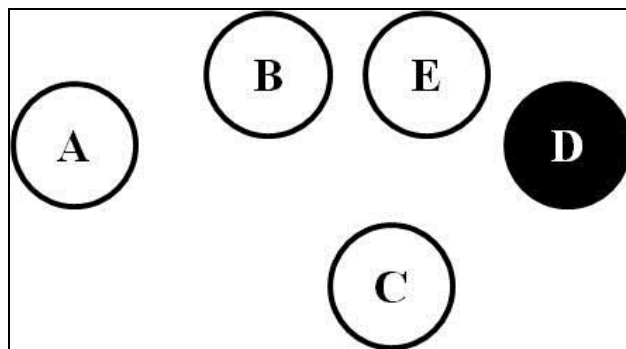


In this picture one member of the group (D) has been hit and is Out of the Fight. As he is not in Carry On status, the link between figures is broken. There are now two groups (A, B, and C are one group while E is another) and they will activate separately.

SPLITTING UP GROUPS

Groups are not permanent. You can form up or break apart your group into larger or smaller groups, at any time during the turn when you are *active*, or when forced to by a Reaction Test (page 31).

You may combine groups during the turn to form a single group. These groups can now charge, shoot, etc. as one group.



In the above picture E has activated and moved to join the other group (A, B and C). E can now move the remainder of his movement taking A, B, and C with him. D could be carried by one of the figures, but cannot move on his own.

LARGER THAN LIFE – THE DIRECTOR'S CUT

ACTIVATING GROUPS

For activation purposes groups are defined at the *start* of the turn, *before* Activation dice are rolled.

LEADERS

There are two types of Leaders in *Larger Than Life*.

- *Star Leaders*. This is you, the player.
- *Temporary Leaders*. These are the figures with the highest Rep in a group when not led by a Leader.

Example – Dario Fitch is the Star of a small group of Police Officers. He decides to move off by himself to out flank a group of Gangsters, while the group moves forward. This effectively splits the group into two. The other group consists of three Grunts, one Rep 4 and two Rep 3s. The Rep 4 is the Temporary Leader of that group.

Based on the Scene the Gangsters have a Rep 4 Leader, a Rep 5 Gangster and Rep 3 Gangster. They will activate on 4, as long as the Leader is functional. Later he goes Out of the Fight and the Temporary Leader becomes the Rep 5 Gangster.

STAR LEADERS

Star Leaders have two functions in *Larger Than Life*.

- They determine when the group will activate based on *their* Rep.
- They are allowed to use Leader Die.

TEMPORARY LEADERS

Temporary Leaders have one function in *Larger Than Life*.

- They determine when the group will activate based on *their* Rep.

Example – Continuing the previous example Dario Fitch is a Star Leader (Rep 5) while Charles is the Temporary Leader (Rep 4) of the other group.

LEADER DIE

A Leader Die represents the ability of the Star Leader to lead his group, to inspire them to greater effort, and to guide them through tough situations. Here's how we do it:

- The Leader Die is an off color d6 that is rolled in addition to the 2d6 rolled for the group.
- Roll the d6 together when taking a Received Fire or Man Down Reaction Test (page 31).
- Apply the results of the 2d6 to the Rep of the characters taking a Received Fire or Man Down Reaction Test (page 31). They will pass 2d6, 1d6, or 0d6.
- It is not applied to the Leader. He only uses the 2d6 rolled for the group.
- Apply the result of the Leader Die to the Rep of the Leader. This means he will pass 1d6 or 0d6. Add this result to the number of d6 passed by the other characters in the group.
- The Leader Die is rolled, even if the Leader does not qualify for the Reaction Test.

Example – Dario Fitch (Rep 5) is the Leader of a group of Gangsters composed of himself and two Grunts, one Rep 4 and one Rep 3. They run into a group of rival Gangsters and two of them come under fire. After all In Sight actions are resolved, the two Grunts who came under fire must now take the Received Fire Test (page 31). Dario does not have to take the test as he was not fired on but is allowed to roll his Leader Die.

I pick up 1d6 for my Leader Die and add it to the 2d6 that I will roll for the group. I roll the d6 and compare the Leader Die to Dario's Rep. I score a 4 meaning that I have passed, based on Dario's Rep, and can now add 1d6 to however many d6 each Grunt passed.

The other 2d6 rolled for the group come up 4 and 5. The Rep 3 passes 0d6. He adds the passed 1d6 from the Leader Die, for a total of pass 1d6.

The Rep 4 Grunt passes 1d6. He adds the pass 1d6 from the Leader Die, for a total of pass 2d6.

Note that because the two Grunts passed different numbers of d6 they may behave differently.

STOP!

What is the maximum number of inches between figures to remain in a group?

What's a Leader Die? How is it used? Who can use it?

You have a Rep 5 Leader, a Rep 4 Grunt, and a Rep 3 Grunt. The Leader score came up 4 and the 2d6 roll for the Grunts was a 1 and 4. How many d6 did each character pass? What happens if you pass 3d6? You can only count the best 2d6 results.

LARGER THAN LIFE – THE DIRECTOR'S CUT

TURN SEQUENCE

Larger Than Life is played in turns, with each turn divided into two phases of *activation*, one per side. When active the side can perform actions (page 21). Although games, called Scenes, can last an unlimited number of turns, each turn follows a strict sequence.

- Before the game begins, both sides choose a d6 of different colors.

Example - I decide to play solo. I choose a blue d6 for the Star and a yellow d6 for the Big Bad and other NPCs run by the game mechanics.

- At the start of each turn the dice are rolled. This is called rolling for Activation.
- If the die scores are the same (doubles), neither side will activate, so re-roll the activation dice.

Example – Activation dice are rolled. I score a Blue 4 and a Yellow 4. As I have doubled up, no one can activate.

- If the die scores are *not* doubles read each die individually. The higher score determines which side will activate its group or groups first.

Example - The two dice are rolled and a Blue 5 and a Yellow 4 are rolled. The Star side scored higher so I can activate those groups first.

- Only groups led by a Leader with a Rep equal to or higher than his Activation die score can be activated. Groups are activated from highest Reps to lowest, with ties activating in the order the player desires.

Example: A Blue 5 and a Yellow 4 were rolled. The Blue d6 scored higher so the Star side activates first. I can only activate groups that are led by a Rep 5 or higher Leader.

- After the first group has completed all its actions *and any reactions it may have caused have been resolved*, the active side is allowed to proceed to its next group.
- After all of one side's groups have been activated the other side can activate one group at

a time, based on the result of its activation die roll.

Example: A Blue 5 and a Yellow 4 were rolled. I have finished activating all the Star side groups I wanted to. It is now the Yellow sides turn. The game mechanics can only activate groups that are led by a Rep 4 or higher Leader.

- After both sides have activated all of their eligible groups and *all reactions have taken place* the turn is over and Activation dice are rolled again, signifying the start of the new turn.

This system will mean that many times lower Rep figures, will not be able to activate. This reflects their lack of confidence and hesitancy to engage the enemy. *It also stresses the importance of putting higher Rep Leaders with lower Rep groups!*

Now that you know the turn sequence, we will explain the rules in the order that they will occur during the game turn. *This may be different than what you experienced in the past.* Let's start with Actions.

ACTIONS

When a side is *active*, and in a table section with opposing NPCs or PEFs (page 42), its characters can voluntarily do one of the following actions:

- Move to 2" from a group of NPCs and Talk the Talk (page 36).
- Charge into Melee (page 33).
- Move – Can change the direction it is facing, move up to its normal movement and shoot if desired.
- Shoot – Can shoot, change the way it is facing, and move up to its normal move.
- Search a Target Building (page 54).
- Reload a weapon. The character may move normally while doing so.
- Exchange or pick up dropped weapons or Items, but cannot fire them at that time.

LARGER THAN LIFE – THE DIRECTOR'S CUT

MOVEMENT

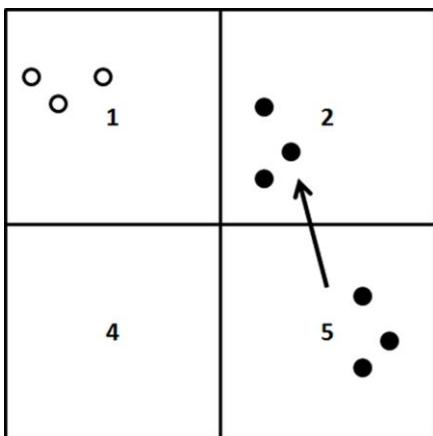
There are two types of movement, *voluntary*, when the figure is *active*, and *involuntary* when caused by a Reaction Test (page 31). Figures can be forced into involuntary actions and movement due to the results of a Reaction Test. These actions and movement are covered in more detail in the Status and Actions section (page 32).

UNOCCUPIED SECTION MOVEMENT

Movement in *Larger Than Life* is by sections on the table. The table is divided into nine equal sections; more about that later (page 38).

For now, just know that a section is considered to be *unoccupied* when there are no NPCs or PEFs (page 42) in it. Here's how we do it:

- Active characters can move one section (page 38) per turn, when active.
- Active characters can move up to 4" into an occupied section from an unoccupied section, ending their move.
- Characters can move as little or as much as they desire when active and inside the section. We recommend familiarizing yourself with the In Sight section (page 23).

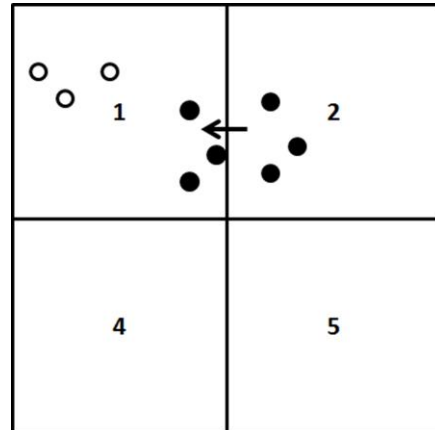


The Star group of 3 characters, in section 5, activates and moves into section 2. They can move into any part of section 2 regardless of the distance moved as it is unoccupied.

OCCUPIED SECTION MOVEMENT

A section is considered to be occupied when there are NPCs or PEFs in it. Here's how we do it:

- Characters can move up to 8" inside the section. We recommend familiarizing yourself with the In Sight section (page 23).



Activation dice are rolled for the start of the new turn. The Star group of 3 characters, in section 2, activates and moves into section 2. As the section is occupied by opposing or neutral NPCs, they can only move a maximum of 2" into the section.

GOING PRONE

Characters may go prone at various times during the game. Here's how we do it:

- Active characters may voluntarily go prone at any time during their turn.
- If forced to Duck Back by a Reaction Test and no cover is available within 6", the figure will drop prone in place, ending its turn.
- To regain its feet a prone figure must be active and spend 2" of their movement if in an occupied section.

INVOLUNTARY MOVEMENT

Characters may be forced into involuntary movement or actions by the results of a Reaction Test. Let's cover each one in detail.

CARRY ON

The tester carries on and can act when active and react when called upon.

CHARGE

The tester and target take the Charge into Melee Test.

LARGER THAN LIFE – THE DIRECTOR'S CUT

DUCK BACK

Move to the nearest cover within 6". This can be in any direction, even forward. If no cover is available within 6" the figure will drop prone in place, ending its turn. It may fire when next active or if caused by a subsequent Reaction Test. *Figures in Duck Back cannot see or be seen by the cause of the test but those that go prone can.*

FIRE

The tester must fire at the figure that caused the Reaction Test. If a figure cannot fire it will behave as directed by the Reaction Test.

RUN AWAY

The running away figure is immediately removed from the table. Characters may voluntarily Run Away.

RUSH SHOT

The figure must fire but counts the Rush Shot penalty.

STOP!

Grab two d6 of different colors. Grab two figures from opposing sides and place them on the table 12" from each other. One side will use one colored d6, while the other side will use the other. Both sides have a Rep of 4.

Roll for activation. Which side scored the higher number? Can that figure activate? Did you roll *doubles*? If so what happens?

An unoccupied section is one without NPCs or PEFs in it. Characters can move one section at a time through unoccupied sections. They can even move into an occupied section. Once inside, their turn ends and their movement rate changes.

An occupied section is one with NPCs or PEFs in it. When this happens you can only move each character up to 8" and up to 4" when entering the section.

IN SIGHT

The In Sight Test is a Reaction Test taken differently than the others. Where the others roll dice versus the Rep of the tester, the In Sight rolls dice looking for successes, a score of 1, 2, or 3.

First let's explain the difference between being In Sight and Out of Sight.

IN SIGHT OR OUT OF SIGHT

Figures are *always* in sight or out of sight. A figure is in sight when:

- An enemy figure can trace a *Line of Sight* (page 26) to that figure, from figure base to figure base. This still applies even if that figure is *in cover or concealed or both*.

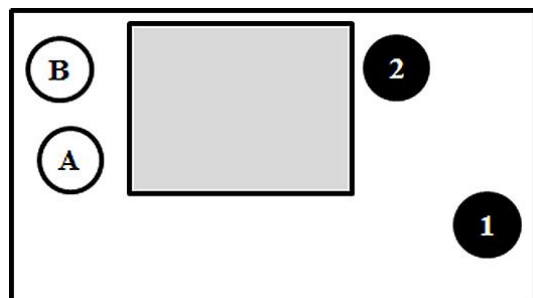
A figure is out of sight when:

- It cannot be seen because of intervening terrain. Figures in Duck Back behind cover also fall into this category.
- It cannot be seen due to weather or light restrictions such as being too far away to see the enemy at night.
- It cannot be seen due to any other figure in the way.

TRIGGERING AN IN SIGHT TEST

Here's how an In Sight Test is triggered:

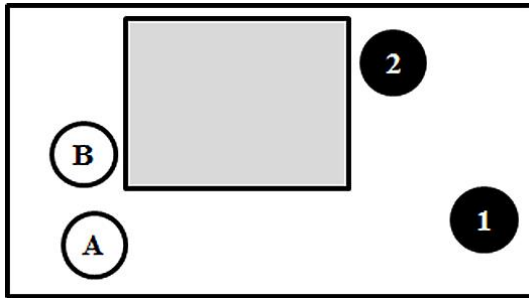
- Whenever a figure has an opposing figure enter into its Line of Sight or LOS, and the opposing figure was not seen previously during this activation phase, the In Sight Test has been triggered.



In the first picture the white side cannot be seen by "1" or "2".

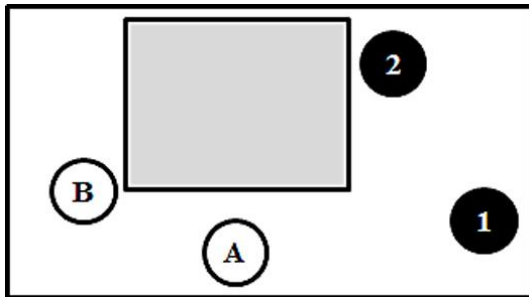
- The In Sight Test is triggered as soon as *any* figure in a moving group comes into sight.

LARGER THAN LIFE – THE DIRECTOR'S CUT



In the second picture white activates and figures "A" and "B" move forward. "A" comes into sight of "1" triggering the In Sight Test.

- Once the test is triggered the triggering group is allowed to move all of its figures (whether they triggered the In Sight or not) up to two additional inches, regardless if they have left over movement or not. This movement could result in the figure going out of sight.



The In Sight is triggered and the figures in the triggering group are allowed to move two additional inches, before the test is resolved. Figure "A" moves closer to "1" while "B" moves to the edge of the house so "B" can see "1"; also putting "B" into sight of "1".

TAKING THE IN SIGHT TEST

After the triggering group has moved up to two additional inches all figures in sight of an enemy, or having the enemy in sight will take the test. Here's how we do it:

- The Leader of the group takes the In Sight.
- Each Leader starts with 1d6 per level of their Rep.
- Consult the In Sight Table.
- Modify the number of d6 each Leader rolls, by any applicable Circumstance or Attribute.
- There is no maximum number of d6 that can be rolled.
- There is no minimum number of d6 that can be rolled and there may be times when the Leader reaches 0d6. At this time he counts as scoring zero successes.

- All Leaders roll their modified d6 total looking for successes, score of 1, 2 or 3.
- The side with the Leader with the higher number of successes has won the In Sight and can act. The opposing side can only react.
- If the number of successes rolled is equal, immediately re-take the test.

MULTIPLE IN SIGHTS

There may be times when more than two groups are involved in the In Sight. An example would be one group moving into sight of two opposing groups. Here's how we do it:

- The Leader of each group takes the In Sight normally.
- The highest scoring Leader wins the In Sight and all figures on that side, even those in another group, are allowed to act.

REP		IN SIGHT	
<i>(Looking for successes)</i>			
ATTRIBUTE		MOD	
Opponent is Stealthy and the only figure in sight.		-1d6	
Quick Reflexes		+1d6	
Slow to React		-1d6	
Steely Eyes		+1d6	
CIRCUMSTANCE		MOD	
Active - Character is active and moved.		-1d6	
Concealed - Enemy is concealed.		-1d6	
Ducking Back - Character is Ducking Back.		⁽¹⁾	
Evening - If the Evening Day Part.		-1d6	
Late - If the Late Day Part.		-2d6	
Running Away - Character is Running Away		⁽¹⁾	

⁽¹⁾ Figure cannot fire and will complete its reaction instead.

OPTIONAL IN SIGHT

If you want more detail you can have each figure roll their In Sights separately. Here's how we do it:

- Each figure rolls its own d6 for the In Sight Test.
- Place a d6 with the number of successes scored face up next to the figure.
- In Sights resolved from highest number of successes to lowest with ties being simultaneously resolved.
- If a figure is hit by fire if has its In Sight d6 removed.

LARGER THAN LIFE – THE DIRECTOR'S CUT

- Continue the In Sight until all characters have acted or lost their chance to act from being hit by fire.
- Reaction Tests are taken after all In Sights are resolved.

RESOLVING IN SIGHT ACTIONS

The group winning the In Sight will now act, from highest Rep to lowest. Here's how we do it:

- If the figure can fire – it will.
- If the figure cannot fire – it will Charge into Melee.
- Stars can choose to move its remaining movement instead. Those characters led by the Star can choose to move as well.

Example – Dario, Charlene and Sooze have run into a group of six Natives. Dario wins the In Sight and chooses to run. The trio moves their remaining movement of 6" down the trail and out of sight.

COMPLETED IN SIGHTS

Once all figures that have won the In Sight Test have completed or forfeited their actions, appropriate Reaction Tests are taken, and the active side continues its part of the turn.

MOVING, SHOOTING, AND IN SIGHT

After the In Sight Test is completed and all actions taken, figures in the moving group that triggered the test can continue their remaining movement and take active fire. This movement could trigger a new In Sight Test.

Example – Dario Fitch walks around a corner and triggers an In Sight Test. The Nazi soldier and Dario exchange fire with Dario taking out the Nazi. Dario continues his move and triggers an In Sight with another soldier. Both roll their In Sight and Dario wins again and fires but misses.

The Nazi takes a Received Fire Test (page 31) and fires back.

STOP!

Before going any further, take two sides of two figures with different Reps and do the following:

Place each side 6" from each other.

Roll an In Sight Test. Did you use the Leader of each side for the test?

Resolve the In Sight Test. What will each figure do when it is his turn to act?

What if a figure scores zero successes?

RANGED WEAPONS

There are two ways to inflict damage in *Larger Than Life*. The first way is through shooting and the other is through melee (hand-to-hand combat). Each weapon is classified by type and in some cases weapons have been lumped into broader categories. If you do not see your weapon listed, simply use the one that is closest to it. Weapons are defined by two characteristics:

TYPE – The type of weapon.

TARGET RATING – The number of targets the shooter can fire at when shooting.

As you can only fire at targets in the same table section, ranges are not needed. Think of each table section as a scene in a movie where those in the adjacent section are in another scene.

BA PISTOL (BAP) – The Big A\$\$ Pistol is a large caliber handgun with a Target Rating of 2.

BIG GAME RIFLE (BGR) – The Big Game Rifle is used to hunt large Creatures and Dinosaurs and has a Target Rating of 1.

BLOWGUN (BG) – The 1 Target Rating blowgun used by some natives to cause the target to go Out of the Fight without physical damage. Victims of a successful blowgun attack will automatically pass 2d6 on the Recovery Test (page 35).

BOLT ACTION RIFLE (BAR) – A single Bolt-Action Rifle has a Target Rating of 1.

BOW (BW) – The bow and arrow is usually used by "primitive people" and has a Target Rating of 1.

MACHINE PISTOL (P) – A smaller caliber handgun with a high rate of fire, the Machine Pistol has a Target Rating of 3.

LARGER THAN LIFE – THE DIRECTOR'S CUT

PISTOL (P) – A smaller caliber handgun with a Target Rating of 1.

SEMI-AUTOMATIC RIFLE (SAR) – Semi-Automatic rifles have a higher rate of fire than the Bolt Action Rifle with a Target Rating of 2.

SHOTGUN (SG) – Big bang weapon used mainly for hunting with a Target Rating of 3.

SUB-MACHINE GUN (SMG) – A weapon with lots of firepower, used by military forces and with a Target Rating of 1.

RANGED WEAPONS

TYPE	TARGET RATING
BA Pistol (BAP)	2
Big Game Rifle (BGR)	1
Blowgun (BG)	1 ⁽¹⁾
Bolt Action Rifle (BAR)	1
Bow (BW)	1
Machine Pistol (MP)	3
Pistol (P)	1
Semi-Automatic Rifle	2
Shotgun	3
SMG	3

(1) Used with poison. Target goes Out of the Fight if hit.

OUT OF AMMO

Ammo in *Larger Than Life* is pretty much unlimited. However, there still is a chance that the weapon may temporarily run out of ammo and must be reloaded. Here's how we do it:

- Anytime double *ones* are rolled when shooting, a weapon it is out of ammo and cannot be fired again until reloaded.
- It takes one turn of activation to reload the weapon.
- Figures reloading weapons may move their normal movement.

The weapon is considered out of ammo, *after* the d6 have been applied for the purposes of hitting.

Example – Jim Bob Joe (Rep) fires at three targets. He will roll 2d6, three times. He scores 1 and 2, passes 2d6 and scores a hit on the 1st target.

He then scores a 1 and 1, passes 2d6, and scores a hit on the second, but is out of ammo.

He cannot roll for the 3rd target.

STOP!

Before going any further take two sides of two figures each with a variety of Reps and do the following:

Place each side 6" from each other.

Give them a variety of weapons.

Roll an In Sight Test. Did you use only the Leader for the In Sight Test?

Resolve the In Sight Test. When the winning side has finished, take any necessary Reaction Tests. Remember that you roll one set of 2d6 for the group when taking Reaction Tests and apply the results to each figure.

2d6 is rolled for each point of Target Rating. The next section shows you how it's done.

SHOOTING

Shooting a weapon and hand-to-hand combat are distinctly different ways of inflicting damage. This is reflected by the different game mechanics used in *Larger Than Life*.

LINE OF SIGHT

To shoot something, you must first be able to see it. Here's how we do it:

- *Figures can only see things through their 180 degree front facing* (page 3).
- A straight line from the shooter to the target is called a Line of Sight or LOS.
- Line of Sight extends across the whole table and is only blocked by intervening figures, terrain, and buildings.
- LOS is only inside the section. You cannot see targets outside of the section you are in! Think of each section as a different scene in a movie.

TARGET SELECTION

A figure may fire at as many targets as the weapon has Target Rating within its swath.

ACTIVE TARGETING

Active shooters can target any figure it desires.

REACTIVE TARGETING

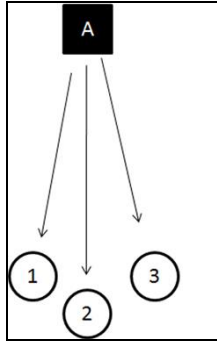
Reacting shooters can only fire at the cause of the test.

LARGER THAN LIFE – THE DIRECTOR'S CUT

APPLYING TARGET RATING

Each point of Target Rating can be thought of as a shot. Each shot is applied individually to the target. Here's how we do it:

- A figure may fire from 1 to 3 shots at the same target, depending upon the Target Rating of the weapon.
- A figure may fire at more than one target if each is within 1" of another target.



In the above picture "A" has a SMG with a Target Rating of 3. As the distance from "1" to "3" is 3", the swath of the SMG, all are eligible targets. "A" fires 1 shot at all three targets.

- Before firing the shooter must declare how many shots will go onto each target. It is possible for one target to have multiple hits.

Example – Carlos fires his SMG at Dez and Char. He declares to fire 1 shot at the first target, Dez, and the 2nd and 3rd third shots at Char.

FIRING A WEAPON

Shooting can occur when the figure is active or in reaction. Here's how we do it:

- Establish a LOS between the shooter and the targets.
- Declare how many targets you will fire at and how many shots per target.
- Roll 2d6 versus the Rep of the shooter once for each target regardless of the number of shots on the target. So if you fire 3, 2, or 1 shot at the same target, you only roll 2d6 once. The extra shots come into play on the Shooting Damage Table (page 28).

- Go to the Shooting Table and down the left-hand column to the appropriate row based on the number of d6 passed.
- Go across the row and carry out the result.

Example – Sooze (Rep 4) fires her Pistol at a Nazi who is in cover. Sooze rolls 2d6, a 2 and 5, passing 1d6. Looking on the Shooting Table under Passed 1d6 we see that Sooze has missed.

2	SHOOTING
<i>(Taken vs. Rep)</i>	

ATTRIBUTE	MODIFIER
Crack Shot using a BAR	+1d6
Near Sighted	-1 to Rep
CIRCUMSTANCE	RESULT
Any d6 score of "6"	D6 automatically fails.
Double "ones".	Weapon is now out of ammo.

# D6 PASSED	RESULT
2	Hit.
1	Shooter missed if - <ul style="list-style-type: none"> • Firing with the Off Hand – <i>Ambidextrous</i> ignores. • Rush Shot. • Evening or Late Day Part. • Primitives using modern weapons. Target was missed if - <ul style="list-style-type: none"> • Carrying wounded. • Shielded and fired on by Primitive Weapon. • In Cover. • Prone. • Second or higher target.
0	Miss.

SHOOTING DAMAGE

When the target is hit, the shooter must roll on the Shooting Damage Table. Here's how we do it:

- Start with 1d6.
- Modify this by any applicable Circumstance.
- Roll the modified number of d6 and compare each score to the Rep of the Target.
- Read the result in the left-hand column then go across to determine the result.
- Rolling multiple d6 can result in the target taking additional damage.

LARGER THAN LIFE – THE DIRECTOR'S CUT

1 SHOOTING DAMAGE

(Taken versus Rep of the Target)

CIRCUMSTANCE	MODIFIER
Big Game Rifle.	+2d6
BA Pistol – Only if fired at 1 Target.	+1d6
Damage Spell.	+2d6
Machine Pistol – Only if fired at 1 Target.	+2d6
Semi-Automatic Rifle – Only if fired at 1 Target.	+1d6
Shotgun – Only if fired at 1 Target.	+1d6
SMG – Only if fired at 1 Target.	+2d6

SCORE	RESULT
Equal or less than Rep of the Target.	Target Ducks Back.
Higher than Rep of the Target.	Target is knocked to the ground and Out of the Fight.
“6”	Target is knocked to the ground and Out of the Fight.

ATTRIBUTE	MOD
Hard as Nails	Treats 1 st Out of the Fight in each Scene as Carry On instead.
Resilient	Treats 1 st Out of the Fight in each Scene as Carry On instead.
Tough	Treats 1 st Duck Back in each Scene as Carry On instead.

Example – Dario Fitch (Rep 5) fires with his BAP at a Native Warrior (Rep 5) and passes 2d6, scoring a hit. He now rolls for damage. He starts with 1d6 for scoring a hit and counts a +1d6 for firing his BAP at one target. I roll the 2d6 and score a 4 and 6. The 4 is a Duck Back as it is less than the Native's Rep but the 6 is an Out of the Fight result as it exceeds the Native's Rep.

But the Native has the Resilient Attribute so the Out of the Fight becomes a Duck Back. The Native now has 2 Duck Back results. What happens now?

STACKING DAMAGE

After any Star Power or Attributes have been applied, we stack damage in the following ways:

- Out of the Fight results will stack.
- Duck Back results do not.
- When taking an Out of the Fight result and a Duck Back result, the Duck Back result is ignored.

Example – Dario Fitch fires his BAP at 1 target. He rolls 2d6 and passes 2d6. He has hit his target twice.

Dario now rolls 1d6 twice, versus the Rep of the Target (4). He scores a 4 and 6. The target has suffered 2 Out of the Fight results. The target has the Resilient Attribute so 1 Out of the Fight is eliminated. The second is not so the Native goes Out of the Fight.

COVER OR CONCEALMENT

There will be times when a character will be in cover, concealment or both. Cover and concealment are different.

- *Concealment* makes you harder to see. Concealment does not stop a bullet. Concealment comes into play when taking the In Sight Test.
- *Cover* stops a bullet from hitting parts of your body, so it makes it harder to be hit. Cover comes into play on the Shooting Table.

So how do you tell which is which? We've put together a short list that answers the question. Players should match the terrain on the table with the type that best resembles it on the Cover or Concealment Table *before* the game begins.

COVER OR CONCEALMENT

TYPE	RESULT
Buildings, inside	Stationary figures inside of buildings are in cover and concealment. Moving figures inside buildings are concealed.
Vehicles, Inside of	Figures inside vehicles are in concealment.
Vehicles, Behind	Figures behind vehicles are in cover.
Woods or Rough	Stationary figures inside woods or rocky areas are in cover and concealment. Moving figures inside woods or rocky areas are concealed.

LARGER THAN LIFE – THE DIRECTOR'S CUT

PRIMITIVES - RANGED WEAPONS

When primitives (Natives, King Beasters, and Cavemen) are found on a Map that they do not normally appear on, such as a Metropolis, they will be armed with modern ranged weapons. They will count a penalty when rolling on the Shooting Table (page 27).

Example – Three Native Warriors have traveled with the Big Bad to Cairo (Exotic Locale). They have traded in their spears for Submachine Guns. When rolling on the Shooting Table they miss if they pass 1d6 as well as 0d6.

FIRING AT CARRYING WOUNDED

Characters carrying another character can be shot at. Here's how we do it:

- When firing at a character carrying a wounded character, a result of pass 1d6 is a miss.
- If firing at the wounded character, a result of pass 1d6 is a miss.

FIRING TWO WEAPONS AT ONCE

It is possible to fire two weapons at the same time. Here's how we do it:

- The shooter designates one weapon as being fired with the Off Hand and takes the penalty when rolling on the Shooting Table.
- Which two weapons can you use together? Any two that you want, it's your game.

Example – Buggy has been cornered by the G-Men. He steps into the open and takes the In Sight. Buggy wins and can act, he decides to fire. He has two SMGs, one in each hand. He declares the second one to fire as the Off Hand weapon.

Buggy rolls 2d6 against his Rep of 4 and scores a 1 and 5. The G-Men are in the open so Buggy scores a hit. He then rolls for the Off Hand weapon and scores a 1 and 5 again. He has missed.

MAGIC SPELLS

Witches and Native Shamans can cast magic spells. There are two types of spells.

DAMAGE SPELL

The Damage Spell causes physical harm to the target and is used against one target. Here's how we do it:

- The spell is cast instead of shooting.
- Consult the Spell Casting Table (page 30).
- Start with 2d6.
- Modify the number of d6 by any applicable Circumstance.
- Roll the modified number of d6 versus the Rep of the caster.
- Go down the left-hand column to the appropriate row based on the number of d6t passed, then across to see the result.
- Immediately apply the result to the target and caster if necessary.
- A successful Damage Spell causes the target to take a hit as if from shooting.

Example – The Witch (Rep 4) is charged by a Native (Rep 5) and can fire. This means she casts a spell and rolls 2d6 versus her Rep of 4. She scores a 1 and 4, passes 2d6 on the Spell Casting Table, and the Native is hit by the spell. The Witch rolls 3d6 on the Shooting Damage Table and scores a 1, 4, and 6. The 6 causes the Native to go Out of the Fight.

DAZZLE SPELL

The Dazzle Spell causes confusion and is used against one or more targets. Here's how we do it:

- The Target Rating of the spell is equal to the Rep of the caster.
- The spell is cast instead of shooting.
- Consult the Spell Casting Table (page 30).
- Start with 2d6.
- Modify the number of d6 by any applicable Circumstance.
- Roll the modified number of d6 versus the Rep of the caster.
- Go down the left-hand column to the appropriate row based on the number of d6t passed, then across to see the result.
- Immediately apply the result to all of the targets and caster if necessary.
- A successful Dazzle Spell causes the target to not be able to shoot and defend itself in melee at a -1d6. The effects last for only the current phase of activation, whether the targets are active or not.

LARGER THAN LIFE – THE DIRECTOR'S CUT

Example – Later the Witch and three King Beaster Warriors encounter four Askari. The Witch casts a Dazzle spell, rolling 2d6 versus the four Askari. She scores a 1 and 5 on the Spell Casting Table. The spell is a success but her Rep is reduced for the rest of the Scene to 3.

The three King Beaster Warriors now charge the Askari who would be able to fire, but cannot due to the effects of the spell. They will suffer a -1d6 penalty when rolling on the Melee Table.

Example – Dario (Rep 5) and a Bodyguard (Rep 4) are in melee. Dario loses the first round of melee and uses his Star Power d6 to change the Out of the Fight result to a -1 to Rep result. Dario is now a Rep 4 and another round of melee is immediately fought.

Dario wins the melee and the Bodyguard goes Out of the Fight. As the melee is over, Dario wipes the blood from his mouth and recovers to Rep 5.

2 SPELL CASTING

(Taken vs. Rep)

CIRCUMSTANCE	MODIFIER
Using Magic Item	+1 or more d6

# D6 PASSED	RESULT
2	Spell cast successfully.
1	Damage Spell fails. Dazzle Spell cast successfully. Reduce the Caster's <i>current</i> Rep by one for the remainder of the Scene.
0	Spell fails. Reduce the Caster's <i>current</i> Rep by one for the remainder of the Scene.

DAMAGE

Characters can suffer damage from shooting, melee or failing a Physical Challenge (page 37). There are two stages of damage in *Larger Than Life*. They are, in order of severity from least to most:

- Out of the Fight.
- -1 to Rep.
- Duck Back.

OUT OF THE FIGHT

The figure has taken serious damage and cannot continue the Scene. He cannot move on his own and must be retrieved by others. If contacted by an enemy, he can be captured.

-1 TO REP

This is a temporary loss of Rep due to an ongoing melee. Any lost Rep is recovered after the melee is concluded.

DUCK BACK

While technically not damage, Duck Back can be a result of being fired at. Here's how we do it:

- Move to the nearest cover within 6". This can be in any direction, even forward.
- If no cover is available within 6" the figure will drop prone in place, ending its turn.
- It may fire when next active or if caused by a subsequent Reaction Test.
- *Figures in Duck Back cannot see or be seen by the cause of the test, but those that go prone can.*

STOP!

Notice that there are no ranges listed for the Ranged Weapons. This is because they can fire any distance inside of a section. You cannot fire from one section to the other.

Each weapon can fire at 1 or more targets based on its Target Rating. The shooter rolls 2d6 versus his Rep for each target fired at.

Shooting is done by rolling 2d6 versus the Rep of the shooter. You roll 2d6 per target whether firing 1, 2, or 3 shots at the target. The extra shots are accounted for on the Shooting Damage Table.

Rolling 2 or more "ones" causes the weapon to become out of ammo.

Take two characters and fire at each other with a variety of weapons.

Notice the greater chance of damage when firing at one target.

Out of Fight results stack, Duck Backs do not.

Primitives don't fire as well with modern ranged weapons.

Check the Big Bad's Minions (page 68) to see who can use Magic. Review how Magic is used – which spell is used against multiple targets? You cast the spell using the Spell Casting Table.

LARGER THAN LIFE – THE DIRECTOR'S CUT

REACTION TESTS

This section covers the heart of Two Hour Wargames. It is called the *Reaction Tests*. Figures will take Reaction Tests when called upon as circumstances arise. Reaction Tests reflect how a character will perform when under physical, mental, or emotional stress. Here's a list of the Reaction Tests in *Larger Than Life*, who takes them, and how they are done:

- **In Sight** (page 23) – Taken by the Leader of the group taking the test.
- **Charge into Melee** (page 33) – Taken individually by each figure rolling their own d6.
- **Received Fire** (page 31) - Taken by each qualifying figure in the group applying the same 2d6 result.
- **Man Down** (page 31) - Taken by each qualifying figure in the group applying the same 2d6 result.

All of the tests are grouped in the rear of the book (page 74) by character Class.

IN SIGHT & CHARGE INTO MELEE

The In Sight (page 23) and Charge into Melee Tests (page 33) are taken differently than the others and covered elsewhere.

RECEIVED FIRE & MAN DOWN

These two Reaction Tests are taken versus the Rep of the character. Here's how we do it:

- Determine which characters in the group must take the test or tests. It is possible that some and not all of the characters will qualify for the test.
- Go to the appropriate table based on the test to be taken and Class (page 12) of the testers.
- Start with one set of 2d6 for the group.
- If the characters are in cover, add 1d6.
- Leader Die can be used if the Star Leader is with the group.
- Roll the modified number of d6 and read the results as rolled.
- Apply the results of each d6 to the Rep of each character individually.
- Determine how many d6 each character passed.
- Go across the row to the appropriate column passed on the number of d6 passed.

Example – Four Police Officers are in the same group. One is a Rep 5 Star Leader, one a Rep 4, and two are Rep 3. One Rep 3 Officer is shot at and hit. The Police Officers now must take the Man Down Test.

I roll a Leader Die versus the Rep of 5 and score a 4, passing 1d6.

I roll 2d6 for the group and score a 4 and a 5. The Rep 5 Star Leader passes 2d6 – the Leader Die is not applied to the Leader.

The Rep4 Officer passes 1d6 and adds 1d6 passed for the Leader Die, so passes 2d6.

The Rep 3 Officers pass 0d6 and add 1d6 passed for the Leader Die, so pass 1d6.

I now look at the Man Down Test on the Law & Order row and apply the results.

RECEIVED FIRE

Whenever a character is shot at and missed, he will take the Received Fire Reaction Test. More than one character firing at the *same target at the same time* will cause only one Received Fire Test to be taken.

Example –Dario is fired on by two active Gangsters who are already in sight. One misses, but one scores an Out of the Fight result. Dario rolls his Star Power d6 and scores two successes, reducing the damage to Carry On. As Dario has not been hit, he takes the Received Fire Test, only once, even though he was fired at twice. Being a Star he chooses his reaction, passing 2d6, and returns fire.

MAN DOWN

Each time a character sees a friendly character within 4" get one of the following results it will take the Man Down Test.

- Out of the Fight.
- Run Away.

If a character takes a Man Down Test and scores a result of Run Away, he will cause another Man Down Test to be taken.

Example –Dario fires his pistol at one of three Gangsters and scores an Out of the Fight result.

The two Gangsters are 3" from their friend, so take the Man Down Test. They roll 2d6 causing one Gangster to pass 1d6 and the other pass 0d6. Passing 0d6 causes the Gangster to Run Away, causing the other Gangster to take another Man Down Test.

LARGER THAN LIFE – THE DIRECTOR'S CUT

MULTIPLE TESTS

There may be times when a figure qualifies for more than one Reaction Test at the same time. In these cases one set of d6 are rolled and the results applied to *all* the tests, with the *worst* result being counted.

Example - Three Police Officers fire at three Gangsters. One hit is scored. The remaining Gangsters now roll 2d6 as a group and they are applied individually, versus their Reps. The dice scores are applied to the Man Down and the Received Fire Tests. The Gangsters must take the worse result.

REACTION TEST RESULTS

The result of taking a Reaction Test can cause the character's status to change for the worse, never for the better. Here are the Reaction Test results from best to worst:

- Carry On.
- Charge.
- Fire.
- Rush Shot.
- Duck Back.
- Run Away.

STATUS AND ACTIONS

The Reaction Tests can change the status of a character and force it to act in a certain way. Here we will explain the terms found on the Reaction Tests.

CARRY ON

The figure is in good order. Can act as desired and react as called on. A figure is considered to be *carrying on* if it is *not* doing any of the following.

- Duck Back.
- Out of the Fight.
- Run Away.

CHARGE

The character and target will take the Charging into Melee Test (page 33).

DUCK BACK

The character called upon to Duck Back is trying to protect himself by seeking cover. Here's how we do it:

- Move to the nearest cover within 6". This can be in any direction, even forward.
- If no cover is available within 6" the figure will drop prone in place, ending its turn.
- It may fire when next active or if caused by a subsequent Reaction Test.
- *Figures in Duck Back cannot see or be seen by the cause of the test, but those that go prone can.*

FIRE

The figure fires his weapon if it is loaded. Magic users will cast a spell instead of firing a weapon.

OUT OF THE FIGHT

The figure has taken serious damage and cannot continue the Scene. He cannot move on his own and must be retrieved by others. If contacted by an enemy, he can be captured.

RUN AWAY

The figure has quit the Scene and is removed from the table. If there is an enemy figure within six inches between the character and the table closest table edge, it will surrender instead.

RUSH SHOT

The figure immediately fires or casts a spell counting the *Rush Shot* penalty.

STOP!

Take out two opposing figures, one Civilian and one Criminal Element, and place them 12" apart. Both are Rep 4.

Roll activation. Who goes first? Did you roll *doubles*? If you did, what happened?

Assume that the active figure has fired at the inactive figure and has missed. What Reaction Test is taken? Review the three different results for the test when passing 2d6, 1d6, and 0d6. Now review the results for the other Classes. What are the differences, if any?

How is Duck Back different than Run Away?

Remember that taking the time to review and do these little exercises will make the rules easier to understand and your games more fun.

LARGER THAN LIFE – THE DIRECTOR'S CUT

MELEE

We use the following procedures when characters want to resort to hand to hand combat.

MELEE WEAPONS

In Larger Than Life we use the following melee weapons. Whether a weapon is used with one or two hands is irrelevant as it is assumed that each character is proficient in the type of weapon it uses. The only difference in melee is if the character is using a melee weapon or not.

MELEE WEAPONS

TYPE	TARGET
Axe (AX)	1
Knife (K) ⁽¹⁾	1
Spear (SP)	1
Sword (SW)	1

(1) Includes Bayonet.

CHARGE INTO MELEE TEST

The only way to enter melee, is via the Charge into Melee Test. Here's how we do it:

- Only figures in the same section and within 8" of a target may charge into melee.
- The charging figure must have a clear LOS to the target figure at the time it charges.
- Chargers can declare a charge at any time during their turn, even if the target of the charge was out of LOS at the start of the charger's turn.
- The figure can be active or inactive.
- The test is taken by the individual figure.

Example – A Thug comes is in an alley and moves 4" into sight of two Civilians. In Sight is rolled and the Civilians go first. The Civilians decide to Charge the Thug. All three roll the Charge into Melee Test and the Thug's result is applied separately to each Civilian.

HOW TO CHARGE INTO MELEE

Here's how the Charge into Melee Test is taken:

- The figure has LOS, is in the same section, and within 8" of the target.
- Go to the Charge into Melee Table.
- Each figure starts with 2d6.
- Modify the number of d6 by any applicable Attribute or Circumstance.
- Roll the modified number of d6 versus the Rep of each involved figure.
- If charged by more than one figure, the target applies its results against all of the charging figures separately.
- Determine how many d6 each figure has passed.
- Go down the left-hand column to the appropriate row based on the number of d6 passed.
- Go across to the column based upon whether the Charger or Target passed more d6.
- Immediately carry out the results.

2 CHARGE INTO MELEE

(Taken versus Rep)

ATTRIBUTE	MODIFIER
Nerves of Steel	+1d6
Rage	+1d6
CIRCUMSTANCE	MODIFIER
Target in cover	+1d6
Target charged to flank	-1d6
Target charged to rear	-2d6

#D6 PASSED	CHARGER	TARGET
Pass more d6 than opponent	<p>Target may not fire or cast spell</p> <p>Charger moves into melee. No Reaction Tests taken.</p>	<p>Target can fire or cast spell.</p> <p>Charger moves into melee. No Reaction Tests taken.</p>
Pass same number d6 as opponent	<p>Civilian Target maybe not fire. Other Targets can fire or cast spell. Count the Rush Shot penalty.</p> <p>Charger moves into melee. No Reaction Tests taken.</p>	<p>Civilian Target maybe not fire. Other Targets can fire or cast spell. Count the Rush Shot penalty.</p> <p>Charger moves into melee. No Reaction Tests taken.</p>

LARGER THAN LIFE – THE DIRECTOR'S CUT

Example – Arizona Bob (Rep 5) wins the In Sight and declares a charge on a King Beaster Witch (Rep 4). AZ rolls 2d6 versus his Rep and scores a 2 and 5, passing 2d6.

The Witch starts with 2d6 but counts the +1d6 bonus for the Rage Attribute. She rolls 3d6 and scores a 1, 2, and 4, passing 3d6.

Looking on the Charge into Melee Table I see she can fire – in her case she will Cast a Damage Spell. The Witch rolls 2d6 on the Spell Casting Table (page 30) and scores a 2 and 6, passing 1d6. The spell fails, the Witch has her Rep reduced by 1 point, and AZ is moved into contact.

MELEE COMBAT

After the Charge into Melee Test is taken and any fire or spell casting resolved, the charger is moved into contact with the Target. Now it's time to melee. Here's how we do it:

- Go to the Melee Combat Table.
- Each figure starts with 1d6 for each point of Rep.
- Add or subtract d6 based on any applicable Attribute or Circumstance.
- Each figure rolls its modified total of d6, counting all successes, scores of 1, 2 or 3.
- Compare the number of successes scored by each figure.
- If both sides score the same number of successes another round of melee is immediately rolled.
- If one figure scores more successes, it has won the melee and will roll on the Melee Damage Table.

MULTIPLE FIGURE MELEES

A figure may be meleed by more than one figure. Here's how we do it:

- Up to three figures can melee one figure.
- The side with more figures decides in what order its figures will attack.
- Attacks are carried out one on one.

REP MELEE COMBAT

(Looking for successes)

ATTRIBUTE	MOD
Brawler	+1d6
Rage	+1d6
CIRCUMSTANCE	MOD
Dazzled – The character is suffering from a Dazzle Spell.	-1d6
Weapon – Using melee weapon.	+2d6

Example – The melee now takes place. AZ will roll 5d6 for his Rep. He scores a 1, 2, 3, 3, and 4 – 4 successes.

The Witch starts with 3d6 for her Reduced Rep and counts a +1d6 bonus for the Rage Attribute. She rolls 4d6 and scores a 1, 2, 4, and 5 – 2 successes.

AZ has scored more successes so has won the melee. Time to determine what damage was caused.

DETERMINING MELEE DAMAGE

When a character wins a melee, he must roll on the Melee Damage Table. Here's how we do it:

- Consult the Melee Damage Table (page 35).
- Roll 1d6 for each success scored by the winner, more than the loser.
- Compare each score to the Rep of the Target.
- Read the result in the left-hand column based on each d6 score then go across to determine the result.
- Rolling multiple d6 can result in the target taking additional damage.

Example – AZ has won the melee by scoring 2 more successes than the Witch. I roll the 2d6 and score a 2 and 4. The 2 is less than the current Rep of the Witch (3) so she reduces her Rep by 1 point for the remainder of the melee if we go to a second round.

The 4 is higher than her Rep of 3 (the reduction in Rep doesn't take effect until affect all damage is taken) so the Witch is knocked to the ground and Out of the Fight.

LARGER THAN LIFE – THE DIRECTOR'S CUT

SUCCESS MELEE DAMAGE

(Taken versus Rep of the Target)

SCORE	RESULT
Equal or less than Rep of the Target	Target loses 1 point of Rep for the remainder of the melee and immediately fights another round of melee. Rep is recovered after the melee is over.
Higher than Rep of the Target	Target is knocked to the ground and Out of the Fight.
“6”	Target is knocked to the ground and Out of the Fight.

AFTER THE SCENE

After every Scene, each Out of the Fight and Run Away Star or Grunt must see what has become of them. Here's how we do it:

- Consult the Recovery Test.
- Roll 2d6 versus the Rep of the figure.
- Determine how many d6 are passed.
- Go down the left-hand column to the appropriate row based on the number of d6 passed.
- Go across the row and carry out the results.

Example – Char (Rep 3) went Out of the Fight and after the Scene I roll 2d6 to see what happened to her. I roll a 4 and 2 passing 1d6. Char comes back at her normal Rep of 3 but receives 1 Decreasing Rep d6 (page 66).

Jim Bob Joe (Rep 4) ran away and after the game I roll 2d6. I roll a 5 and 3 passing 1d6. Jim Bob Joe comes back at a Rep of 4 but receives 2 Decreasing Rep d6.

Whatshisname (Rep 3) went Out of the Fight and rolls 2d6. He scores a 4 and 5, passes 0d6, and decides it's time to call it a career. Whatshisname is retired.

2 RECOVERY

(Taken vs. Rep)

# D6 PASSED	RESULT
2	All return at normal Rep.
1	Out of the Fight returns at normal Rep but receives 1 Decreasing d6 (page 66). Run Aways return at normal Rep but receive 2 Decreasing d6 (page 66).
0	All are Retired.

STOP!

Before going any further take two figures (Rep 4) and do the following.

Place them 6" from each other.

Give them different melee weapons.

Take a Charge into Melee Test.

Resolve a melee.

Do this a second time, with two figures charging one figure. Did you roll one set of d6 for the target when taking the Charge into Melee Test and apply them individually to both chargers?

Resolve a multi-figure melee. How many figures can melee one figure at the same time? Remember that melees are carried out on a one on one basis.

The Recovery Test is taken by any character that goes Out of the Fight or suffered a Run Away result. You come back at the same Rep but could gain Decreasing Rep d6 (page 66). Just keep track of them until the character is out of the Story.

TALK THE TALK

When players resolve a PEF (page 42) as NPCs and they come into contact they could be enemies, friends or neutrals. If the characters have no history with the NPCs they will take the Talk the Talk Test. Here's how we do it:

- The active characters move to within 2" of the inactive characters.
- Go to the Talk the Talk Table.
- The Leader of each group starts with 1d6 per point of Rep.
- Modify the number of d6 rolled by any applicable Attribute or Circumstance.
- Roll the modified number of d6 looking for successes (score of 1, 2 or 3).
- Determine the number of successes scored by each group then go down the left-hand column to the appropriate row based on the number of successes scored by the challenger versus the number scored by the target.
- Immediately carry out the results.

LARGER THAN LIFE – THE DIRECTOR'S CUT

REP	TALK THE TALK
<i>(Looking for successes, score of 1, 2 or 3)</i>	

ATTRIBUTE	MODIFIER
<i>Attractive</i> –Opponent is opposite sex.	+1d6
<i>Charismatic</i> –Against all opponents.	+2d6
<i>Cruel</i> – Opponent has lower Rep.	+1d6
<i>Dim</i> – Against all opponents.	-1d6
<i>Free Spirit</i> – Against all opponents.	+1d6
<i>Genius</i> – Against all opponents.	-2d6
<i>Logical</i> – Against all opponents.	-1d6
<i>Shy</i> – Against all opponents.	-1d6
<i>Smooth</i> – Against all opponents.	+1d6
<i>Stunning</i> – Opponent is opposite sex.	+2d6
CIRCUMSTANCE	MODIFIER
<i>Circle</i> – Each Circle lower in social standing the challenger is compared to the target.	-1d6
<i>Recruited</i> - If met the NPC before and recruited him.	+2d6
<i>Success</i> - If met the NPC before and exchanged goods or services.	+1d6
<i>Confrontation</i> – If have a Confrontation again.	X

# SUCCESSES	TALK THE TALK RESULT
Score more successes.	Success! The NPC will exchange goods or services with you. NPCs can be recruited. Will then leave; remove from the table.
Score same number of successes.	Pleasantries! Characters exchange pleasantries and nothing more. Will then leave; remove from the table.
Score fewer successes.	Uh oh! Characters of the same Class will exchange pleasantries and nothing more. Will then leave; remove from the table. Otherwise: Adventurer NPCs will ignore and nothing more. Will then leave; remove from the table. Civilian NPCs will ignore and nothing more. Will then leave; remove from the table. Criminal Element NPCs will Confront (page 59) Adventurers or Civilians. Law & Order NPCs will Confront (page 59) Criminal Element.
Score fewer and zero successes	Disaster! NPCs will Confront the Challenger and become Enemies.

MEETING THEM AGAIN

This is a very important rule so remember it!

When taking a Talk the Talk Test with NPCs, there is a chance that they will remember you, and that you will have made a good or bad impression on them. To enhance your story, we recommend that you keep track of NPCs you meet, just in case you meet them in the future. Here's how we do it:

- When you run into a NPC Profession that is the same as an NPC you have met in the past, *and in the same Locale*, roll 1d6.
- On a score of "1" you have run into that NPC again.
- If there is more than one NPC with the same Profession, roll 1d6 for each and the high result is the NPC you have met. Re-roll any ties.

CHALLENGES

Challenges are used when you want to do something not covered in the rules. For example, if you want to leap from one building to another, over an alley, you would use a Physical Challenge.

Want to pick the lock of a door? That's a mental Challenge.

Want to convince an Accountant to give you some information? We call that a People Challenge. Use the Talk the Talk Table.

SUCCESS & FAILURE

Now that you know what types of Challenges you can take it's time to see how to do it. Here's how we do it:

- Decide what the Challenge will be.

Example - Dario wants to leap across an alley to another building.

- Decide what type of Challenge it is – Mental, Physical, or People.

Example – I decide leaping the alley is a Physical Challenge so will go to the Challenge Table.

- Decide what benefit is gained by a success and the consequences of failure.

LARGER THAN LIFE – THE DIRECTOR'S CUT

Example – If Dario succeeds he will safely make it across the alley. If he fails he will fall into the alley and count two Out of the Fight results.

- Go to the Challenge Table.
- Start with the Rep of the character.
- Modify the Rep by any applicable Attributes or Circumstances.
- Roll 2d6 versus the modified Rep and determine how many d6 are passed.
- Go down the left-hand column to the appropriate row based on the number of d6 passed.
- Go across and immediately carry out the results.

REP	CHALLENGE
<i>(Taken vs. Rep)</i>	

<i>MENTAL CHALLENGE</i>	<i>MODIFIER</i>
<i>Free Spirit</i>	-1
<i>Genius</i>	+2
<i>Logical</i>	+1
<i>PHYSICAL CHALLENGE</i>	<i>MODIFIER</i>
<i>Agile:</i> When taking a Physical Challenge involving climbing or balance.	+1
<i>Athlete</i>	+1
<i>Clumsy</i>	-1
<i>Fast:</i> When taking a Physical Challenge against another character.	+1
<i>Difficult</i> –If the Challenge is considered difficult by all players.	-1
<i>Easy</i> – If the Challenge is considered easy by all players.	+1
<i>Tool</i> – If have a tool that increases the chances of success.	+1

<i># D6 PASSED</i>	<i>MENTAL OR PHYSICAL RESULT</i>
2	Success and reap the benefits.
1	May decide to re-take the test, counting any result of pass 1d6 as if pass 0d6 OR Decide not to take the test again, but may take the test when next Active.
0	Failed and suffer the consequences.

STOP!

The Talk the Talk Test is how characters interact with each other.

If you run into an NPC Profession that you've met before, roll 1d6. On a "1" you've met those NPCs again!

Mental Challenges are taken when brain power is needed. An example would be picking a lock.

Physical Challenges are taken when brawn or physical action is needed. An example would be climbing a wall.

That's it; you've finished the tabletop rules. If you've done the exercises, you should have a pretty good grasp of how the rules are played. Now let's go over setting up the Scene.

DAY PART

Scenes can occur at any time of the day. In *Larger Than Life*, we separate the day into four periods called Day Parts. For ease of play and storytelling we've added some arbitrary times for reference.

- **EARLY** (5AM to 11AM)
- **DAYTIME** (11AM to 5PM)
- **EVENING** (5PM to 11PM)
- **LATE** (11PM to 5AM)

WHAT DAY PART?

Sometimes you can choose the Day Part when the Scene will occur and sometimes you can't. Here's how we do it:

- Roll 1d6, read the result as rolled, and consult the Day Part Table.
- Want more detail? Roll 1d6 after you know the Day Part and add the result to the starting time.

1	DAY PART
<i>(Read the result as rolled)</i>	

<i>#</i>	<i>DAY PART</i>
1	Early
2	Daytime
3	Evening
4	Late
5	Your choice
6	Your choice

LARGER THAN LIFE – THE DIRECTOR'S CUT

Example – Dario is supposed to meet someone in the Uptown – High Area. I roll 1d6 and score a 3. The meeting will occur in the Evening. When exactly? I roll 1d6 and score a 4. Dario has a 9 PM dinner date.

DAY PARTS AND VISIBILITY

Visibility may be affected by the Day Part. Here's how we do it:

- Shooting during the Evening and Late Day Parts is harder and reflected on the Shooting Table.
- Seeing someone during the Evening and Late Day Parts is harder and reflected on the In Sight Table.

ADVANCING A DAY PART

Want to advance a Day Part? Easy to do; just say you're waiting for it to advance and it will. Just keep in mind business hours, etc.

Example – Arizona Bob arrives at the Oatman Saloon during the Daytime Day Part. He declares his intent to stay until the Evening Day Part. I have to check the Area for the number of PEFs (page 42) and adjust them accordingly.

TERRAIN

We try to make setting up terrain for your games as painless as possible. Nothing is more frustrating than deciding not to play a game because you don't have the right terrain pieces as dictated by the rules. Some gamers have wonderful resin pieces, others use paper tiles. Regardless of the type you have, we will make suggestions and where needed, provide specific instructions. The bottom line, is make whatever terrain you have, work for you. Just play the game!

LAYING OUT THE TABLE

Regardless of the size or shape of the table you play on, we divide it into sections. Here's how we do it:

- Divide the table into nine roughly equal sections. See the following illustration that shows the corresponding number for each section of terrain. In this case the table is square but you may be using a rectangle. It doesn't matter, just be sure and divide the table into nine equal sections.

1	2	3
4	5	6
7	8	9

- Refer to the appropriate Locale in the following sections for ideas on how to place terrain.
- Streets will run through sections 2, 5, and 8 or 4, 5, and 6. If you want you can have them intersect in section 5.
- Place buildings as you would see them in a city; in sections adjacent to the streets and close to each other if you like. Leave some space between buildings and you have an alley.
- When placing terrain pieces that block LOS, try and place them over 3" apart.
- Use as much or as little terrain as desired.

HOW BIG A SECTION?

Sections do not represent a specific distance. Instead it represents a separate scene in the movie! Consequently characters inside one section cannot see or interact in anyway with characters outside of the section.

Example – Dario Fitch is in section 9. He activates and moves into section 5. A PEF (page 42) is in section 1. Neither Dario nor the PEF can see each other. Dario activates and moves into section 1. He is placed up to 4" into the section and can now see the PEF.

KEY SECTIONS

There are two key sections when laying out the table. Section 9 is always where the Star enters the table while section 1 always has the Target Building (page 54).

If you're playing a game where the Star is occupying the Target Building, just start him in section 9 and place the PEFs normally. Don't worry; we'll be explaining PEFs pretty soon.

LARGER THAN LIFE – THE DIRECTOR'S CUT

METROPOLIS LOCALE

The Metropolis Locale is an area filled with modern buildings. You can have alleys, intersections, single streets, canals, bridges and more.

EXOTIC LOCALE

Think Cairo or similar city with older buildings, smaller streets, more alleys, and a town square market place. On the edge of an Exotic Locale you could place jungle vegetation on three sections of the table, maybe 1, 4, and 7.

JUNGLE

Jungles are pretty self-explanatory. At least 75% of the table should be jungle with trails or paths cutting through it. One fun piece of terrain is instead of a street like you would find in a Metropolis; make three sections a chasm with a rickety bridge linking the sides. When the characters cross the chasm, have them take a Physical Challenge (page 36). Failure is off the bridge and into the chasm...three Out of the Fight results and possible early retirement!

LOST WORLD

This is a great setting for letting your imagination run wild. Jungle vegetation, rock formations, waterfalls, impassable rivers; the possibilities are endless. How about a temple?

As you can see we are pretty loose with terrain and that's on purpose. *Larger Than Life* is about the Story. Many of the Scenes may not even require terrain placed on the table. In some cases, as in a Confrontation, you can make do with only one 12x12 inch section. I prefer to spend my time playing the game and try to keep the set up and take down of the table as short as possible.

STOP!

Each Day is broken into four parts. Using Day Parts enriches your stories. Sometimes you can choose the Day Part of the Scene. If you cannot, then we determine the Day Part at random.

Terrain is pretty fast and loose. Use what you have. Here are a few key points to remember.

- 1 – The table is always split into 9 sections.
- 2 – You cannot see from one section to the other. You can only see things in the same section as the one you are in.
- 3 – Section 9 is always where the Star enters.
- 4 – Section 1 is always where the Target Building (page 54) is located.

Feel free to use whatever you want for terrain as it's all about the game.

LOCALES

"I came to Casablanca for the water."

"What water? We're in the desert?"

"I was misinformed."

Richard "Rick" Blaine and Capitaine Louis Renault –

Casablanca - 1942

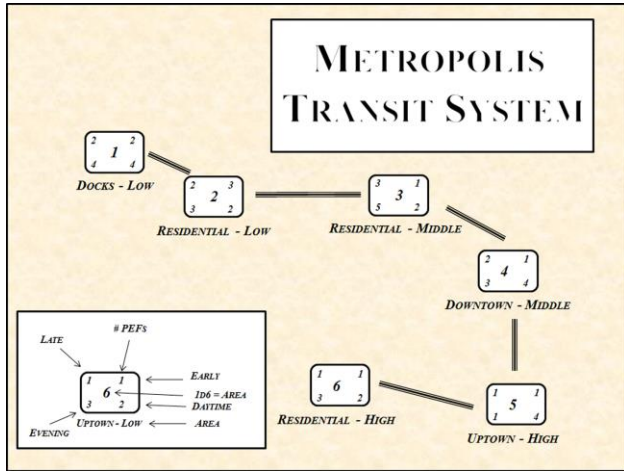
In *Larger Than Life* the Star can literally travel all over the world. As there are an infinite number of places that the Star can go, we have grouped all the locations in the world into four types called Locales with each having its own Map, composed of six Areas.

- Metropolis.
- Exotic.
- Jungle.
- Lost World.

LARGER THAN LIFE – THE DIRECTOR'S CUT

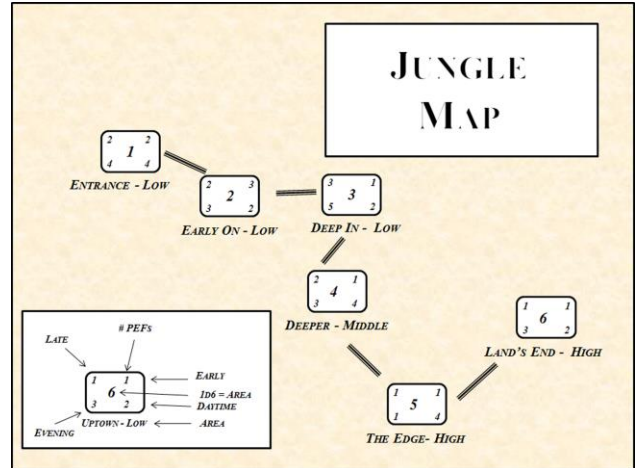
METROPOLIS

These are the urban areas in the most modern of nations. A veritable concrete jungle populated with many hundreds of thousands of people. New York City and the surrounding area is a Metropolis.



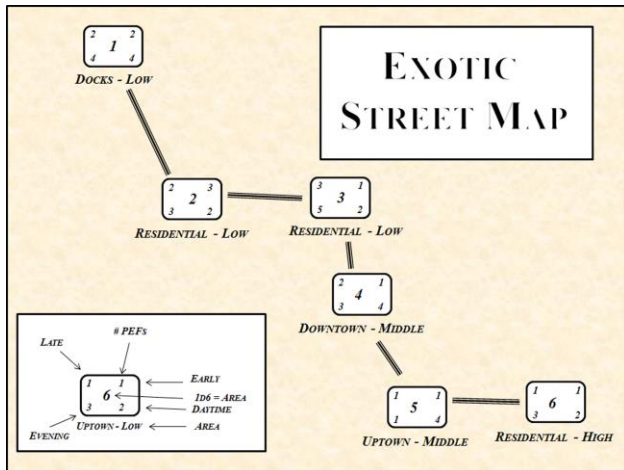
JUNGLES

These are the dense jungles of the world found in South America, Asia, and Africa. Deserts, large forests and arctic wastes can be substituted for jungles if desired. The Amazon rain forest, the Gobi desert and Antarctica would all fall under Jungles.



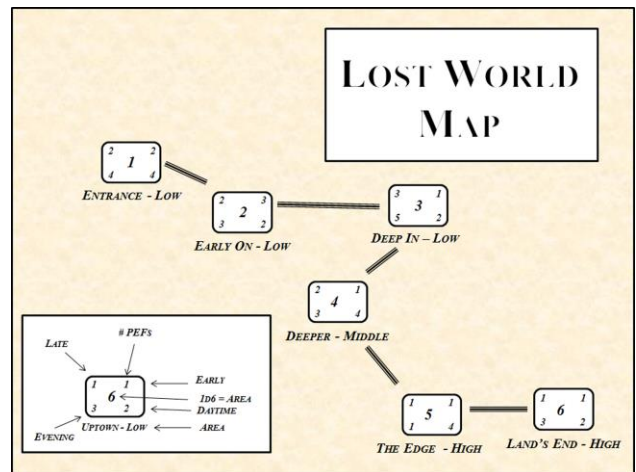
EXOTIC

These are the cities and towns in what would be considered older exotic locations. Population will always be dense even if the area isn't that large. Cairo, Shanghai and Rio de Janeiro are Exotic Locales.



LOST WORLD

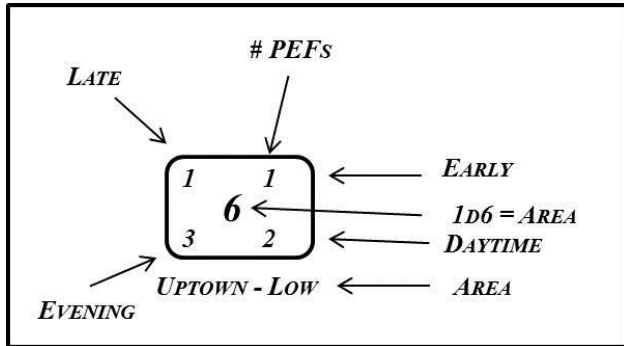
These are the Lost Worlds of legend and modern fiction. Usually found in jungles, on islands, in deep deserts or perhaps in the center of the Earth itself. Pellucidar, Skull Island and Atlantis would all fall under the Lost World Locale.



LARGER THAN LIFE – THE DIRECTOR'S CUT

THE RECTANGLE KNOWS ALL

Now let's see how to read the Maps. The rectangle holds all the info you'll need.



AREA

The name of the Area is listed under the rectangle.

LOW, MIDDLE, OR HIGH?

Each Area will be rated as Low, Middle, or High based on the social influence of the Areas. Basically, the Movers in *Larger Than Life* spend more time in the High Areas while those on the opposite end of the social spectrum can be found in the Low Areas. These ratings can be used in two ways.

- When you run into someone in an Area (page 41) we use the Who Are They Table (page 44)
- When you need to find someone we use the Where Are They Table (page 47).

THE NUMBER IN THE MIDDLE

This number corresponds to the Area and is used to move the characters during the Story. Here's how we do it:

- Roll 1d6 and read the result as rolled. This tells you the corresponding Area.

Example – Dario gets a phone call from a friend to meet him for a drink. I am doing it on the fly so roll 1d6 for the location. I score a 3. Looking on the Metropolis Map I see we will be meeting in the Residential – Middle Area of the city.

PEF

There are four numbers, one in each corner of the rectangle. Each number corresponds to the number of PEFs (page 42) for that Area during that Day Part (page 37).

DAY PARTS

The four Day Parts (page 37) are in the rectangle and appear like the face of a clock. Going clockwise they are:

- Upper right-hand corner is the Early Day Part.
- Lower right-hand corner is the Daytime Day Part.
- The lower left-hand corner is the Evening Day Part.
- The upper left-hand corner is the Late Day Part.

Example – I go to Residential - Middle in the Late Day Part. Looking in the upper left corner, there will be 3 PEFs in the Scene (page 45).

MOVING BETWEEN AREAS

When you need to move from Area to Area, here's how we do it:

- How you physically move between Areas is irrelevant and up to the players. You can assume you are walking, driving, taking a rickshaw, whatever works for you.
- How far each Area is from the next is up to you.
- Characters move from linked Area to linked Area. This will be the next lower and next higher number from the current Area

Example – Dario Fitch is in Cairo, an Exotic Locale. He is in the Downtown – Middle Area (4). He can move to the Residential – Low Area (3) or to the Uptown – Middle Area (5).

- Characters will be required to move through many Areas during the Story (page 45) and can visit the same Areas multiple times.

MOVING BETWEEN MAPS

Just as you can move between Areas, so can you move between Maps. Here's how we do it:

- How you physically move between Maps is determined by the Transportation Table (page 51). We'll be covering this later in the book when you need it.
- Characters move from Map to Map as determined by the Story.

LARGER THAN LIFE – THE DIRECTOR'S CUT

Example – Dario Fitch is in Cairo, an Exotic Locale and has to go to a Metropolis. He uses the Transportation Table (page 51), rolls a 5, and will be going there by Commercial Airlines.

- Characters will move through as many Maps as dictated by the Story (page 45) and can visit the same Map multiple times.
- When you enter or exit a new Map you always enter or exit through Area 1.

PEFS

PEF stands for Possible Enemy Force. We use PEFs to limit the intelligence the player has prior and during the game. By using PEFs we create a sense of uncertainty as to the size of the enemy force, if any, its composition and location. Heck a PEF could even be just a case of nerves!

GENERATING PEFs

There are two ways to generate PEFs. The first is when the Scene begins. Here's how we do it:

- After the terrain has been set up and the player has entered or been placed on the table, it's time to generate the PEFs.
- Go to the appropriate Locale Map (page 40) and see how many PEFs are on the table for the Area and the Day Part. This info can be found in the Area Rectangle.
- Roll 1d6. The score indicates which numbered section of the table will contain a PEF.
- Place a marker of any type in this section of the table, to represent the possible PEF.
- If a terrain feature could block the LOS from your force to the PEF, be sure to place the PEF in a manner that does so.
- If no such feature is present then place the PEF in the center of that section.
- Repeat this process until you have placed all the PEFs for the Area and Day Part.
- It is possible to have more than one PEF in the same section.
- Do *not* place PEFs in buildings, as we will be using the Defining Moment (page 43) rules as well.

RE-STOCKING PEFs

When you leave the Target Building the PEFs are restocked. Here's how we do it:

- On the turn that the characters exit the Target Building, count how many unresolved PEFs are on the table.
- If there are less than the starting number found in the Area Rectangle on the Locale Map (page 40), generate new PEFs to bring the total up to that number.

Example – Dario Fitch has finished questioning a Person of Interest. He is now active so will be exiting the Target Building. I look on the Map at the Area Rectangle that he is in – Uptown – High. It is the Evening Day Part so there should be 1 PEF on the table. As there aren't any, I generate one normally and place it on the table.

If there were 2 PEFs, I'd remove 1 at random.

PEF REP

Just like characters have Reputation, so do PEFs. All PEF's have a Rep of 4.

PEF MOVEMENT

PEFs do not move. Once placed they can either be resolved as NPCs or nothing at all. In both cases they are removed from the table.

RESOLVING PEFs

When contacted we must determine what the PEF actually is. Here's how we do it:

- The player is in the section with and has a LOS to the PEF.
- Consult the PEF Resolution Table (page 43).
- Roll 2d6 versus 4; the Rep of the PEF.
- Determine how many d6 are passed.
- Go down the left-hand column to the appropriate row based on the number of d6 passed.
- Go across and see the results.
- Remove the PEF and immediately carry out the results.

LARGER THAN LIFE – THE DIRECTOR'S CUT

2

PEF RESOLUTION

(Taken versus the PEF Rep of 4)

#D6 PASSED	RESULT
2	Contact. Roll for How Many (page 43) and then go to the Who Are They Table (page 44) for the Area.
1	If no NPCs have been contacted during the Scene, count as if passed 2d6. If NPCs have been contacted during the Scene, count as if passed 0d6.
0	Nothing at all.

DEFINING MOMENT

The Defining Moment is the second way to generate PEFs. Here's how we do it:

- When one or more of your characters enters a building for the *first time*, this will be a Defining Moment.
- Resolve each Defining Moment as if it were a PEF.
- When entering a building to meet someone in particular, the Defining Moment is resolved *before* meeting them. After it has been resolved, you will meet the Person of Interest.

MULTIPLE MOMENTS

So you just had a friendly chit chat with some locals, great. Want more? Here's how we do it:

- If you choose to stay in a building and advance the Day Part (page 37) there will be another Defining Moment.
- If you leave the building and come back during another Day Part, there will be another Defining Moment.
- If you choose to divide the building into multiple sections or floors there will be a Defining Moment. This can be as many sections or floors as you like!

Example – Arizona Bob is in the Oatman Saloon during the Daytime Day Part. He has already resolved the Defining Moment and wants more. I declare he is waiting for the Day Part to advance into Evening. He now rolls for a new Defining Moment.

HOW MANY OF THEM?

You've resolved a PEF as NPCs, but how many are there? Here's how we do it:

- Start with a number of opponents, equal to the size of your group. If you have five figures, then start with five.
- Roll 1d6.
- *If the die score is an odd number*, convert it into a 1/2d6 result and subtract it from the starting number.
- *If the die score is an even number*, convert it into a 1/2d6 result and add it to the starting number.
- You can never have less than one opponent.

Example – Arizona Bob is by himself, the NPC starts as 1 opponent. If AZ's two friends had shown up, there would have been 3 of them and the NPC opponent would have started with 3.

The NPC rolls 1d6 and scores a 4. This converts to a 1/2d6 result of 2. As it's an even number, this is added to the original 1 for a total of 3. The NPC has brought two friends to the party.

WHO ARE THEY?

Now it's time to determine who the NPCs are. Here's how we do it:

- Consult the appropriate Who Are They Table (page 44) for the Area you are in.
- Roll 2d6, add the results together, and go down the left-hand column to the appropriate row, then across to the column based on the Area you are in.
- This tells you the Circle of the NPC you have met.
- Go to the appropriate NPC Generator and down to the appropriate Class in the left-hand column.
- Roll 1d6 and read the result as rolled. This is the Profession of the NPC you have met.
- If there are more NPCs, the first NPC you scored is the Leader. Stay on that row and roll 1d6 to see what Circle the other NPCs are from. Roll 1d6 for each NPC to determine their Profession as you did for the 1st NPC.

LARGER THAN LIFE – THE DIRECTOR'S CUT

2

WHO ARE THEY?

(Add the results together)

#	LOW	MIDDLE	HIGH
2	Civilian	Exotic	Mover
3	Civilian	Civilian	Mover
4	Shaker	Mover	Mover
5	Criminal	Shaker	Mover
6	Criminal	Civilian	Criminal
7	Exotic	Criminal	Shaker
8	Civilian	Exotic	Exotic
9	Shaker	Exotic	Mover
10	Civilian	Shaker	Mover
11	Civilian	Shaker	Mover
12	Mover	Shaker	Mover

Example – I decide to meet a Civilian Professional (I choose Cigarette Girl) at a Bar. I enter the table from the opposite end of where the Bar is located (it's in section 1 and I enter section 9) and move towards it.

Eventually I reach the Pink Door and enter. I immediately roll to resolve a PEF, the Defining Moment. Rolling on the PEF Resolution Table I pass 2d6.

I have run into someone, so I roll to see how many of them there are (page 43). I start with 1 as I am alone and roll 1/2d6 scoring a 4. This means I add 2 additional NPCs to the first NPC. I've met three NPCs.

I now go to the appropriate Who Are They Table (page 44). Looking on the Low column I roll 2d6 and score a 7. I have run into an Exotic

I now go to the Metropolis NPC Generator Table (page 16), look under the Exotic section and roll a 3. I have run into a Police Officer.

But now who are the other two NPCs? I roll 1d6 and score a 2. I go along the 1st NPC row and see that he is with 2NPCS of the Mover Class. I go to the Mover section on the same table and score a 2, a Hollywood type. I roll a 3 on the same table and score a Patron. My guess is the cop is acting as a Bodyguard.

Isn't that a lot of dice rolling? Not really when you realize that you are building a story, with NPCs that can be used in future Stories. I now have met a Police Officer, a Hollywood type and a Patron, ready for future use. Now it's time to interact with them.

LOADING UP PEF'S

Here's a little trick I use that makes my games easier and also richer at the same time. As I generate NPCs I write them down on a 3x5 card but you could use a small notebook. I can now use them in the future, and remember, there's a chance that you could meet the again (page 36).

STOP!

There are four Locales used in *Larger Than Life*. The most modern is the Metropolis, followed by Exotic, then the Jungle and finally the Lost World.

Movement on each Locale Map is from Area to Area. We rate Areas as Low, Middle, or High, with the higher social standing Circles usually found in the High Areas.

Movement between Areas is unlimited and from adjacent to adjacent Area. Entering and exiting a Map is always through the #1 Area.

PEF stands for Possible Enemy Force but it could be nothing but a case of nerves or friendly Non-Player Characters.

The number of PEFs on the table will vary by the Area you are in and the Day Part. You will find this info on the Area Rectangle (page 41). How many PEFs would there be in the Downtown – Middle Area of the Exotic Map, in the Daytime Day Part? The answer is 4.

PEFs have a Rep of 4. They do not move but can regenerate. When is this done?

You can only resolve PEFs if they are in LOS and in the same section.

When you enter a building for the first time, you will have a Defining Moment. How do you have multiple Defining Moments?

When you meet NPCs, how do you determine how many of them there are? Using the Who Are They Table (page 44) will tell you who they are.

Whatever you do, be sure to keep the NPCs for future use. It will speed up your games by Loading Up the PEFs.

LARGER THAN LIFE – THE DIRECTOR'S CUT

THE STORY

Larger Than Life is all about the Story. Scenes are connected and strung together to form the Story. The Star must go from one Advance the Story Scene (page 53) to the next solving Clues until he reaches the Final Scene (page 64). In the Final Scene he finds what he has been looking for and confronts the Big Bad. How the Final Scene plays out determines if how successful you are.

“What?”

Okay, let us explain.

TYPES OF SCENES

Each Story consists of a number of Scenes. The Star must resolve the Scene before he can move on to the next Scene. There are a variety of Scenes in *Larger Than Life*. They are:

- **THE OPENING SCENE** – Where the Star gets briefed on what the story is about.
- **THE TRAVEL SCENE** – Used to get the Star from Scene to Scene.
- **THE ADVANCE THE STORY SCENE** – Scenes that contain the Clues (page 49) that the Star must solve to reach the Final Scene.
- **CONFRONTATION** – Scene where the Star is confronted by enemies who may or may not be working for the Big Bad.
- **CAPTURED** – Scene where the Star has been captured by the Big Bad.
- **CHASE** – Scene where the Star has escaped capture and is trying to avoid being recaptured.
- **THE FINAL SCENE** – Where the Story ends.

PRESENTATION

Although they may be different from each other, Scenes are always presented in the same way.

- **SCENE NAME** - This tells you the type of Scene and provides a brief description.
- **OBJECTIVE** - This tells you how to be successful.
- **CAST** - This tells you the characters involved.
- **TERRAIN** - This outlines the terrain of the table.
- **PLACES** - This tells you where the characters and PEFs are placed.
- **SPECIAL INSTRUCTIONS** - This is information that is not covered in the other sections.

- **NEXT SCENE** – The next Scene in the Story.

OPENING SCENE

The Opening Scene always takes place at the Home of the Star. In the Opening Scene the Star learns the particulars of the story.

OBJECTIVE:

- You will learn what the Star needs to accomplish.

CAST:

- The Big Bad is revealed.

TERRAIN:

- The table is not set up.

PLACES:

- The characters are not placed on the table.

SPECIAL INSTRUCTIONS:

The Opening Scene answers the following questions:

- What does the Star need to accomplish to be successful?
- Who is the Big Bad?
- How many Clues must the Star solve before reaching the Final Scene?
- What is your first Advance the Story Scene?

WHAT MUST BE ACCOMPLISHED?

What must the Star accomplish to be successful? Here's how we do it:

- Consult the Person, Place, or Thing Table (page 46).
- Roll 1d6, read the result as rolled, and add it to the Rep of the Star.
- Go down the left-hand column to the appropriate row based on the total scored.
- Go across to see what the Star must accomplish.
- The column at the far end of the row is the number of Clues that must be solved before the Star can go to the Final Scene (page 64). Be sure to write it down or remember it!

LARGER THAN LIFE – THE DIRECTOR'S CUT

1 PERSON, PLACE, OR THING

(Read the result as rolled)

CIRCUMSTANCE	MODIFIER
Each point of Rep of the Star.	+1

#	RESULT	CLUES
8 or less	Recover an Object.	2 + 1/2d6
9	Find or Rescue a Person. ⁽¹⁾	3 + 1/2d6
10	Find Treasure.	5 + 1/2d6
11 or more	Thwart the Big Bad.	6 + 1/2d6

(1) There is a chance that it is the Star's Love Interest.

Example – Dario Fitch is a Rep 5 Star. I roll 1d6 and scores a 4 for a total of 9. Dario must Find or Rescue a Person. I roll another 1d6 and score a 1. The Big Bad has kidnapped Dario's Love Interest!

FIND OR RESCUE

In this Story the Star must find or rescue someone. This person is called the Victim.

WHO

The 1st thing you need to know is who needs to be found. Here's how we do it:

- Go to the Who Are They Table (page 44) based on the location of your Home.

2 WHO ARE THEY?

(Add the results together)

#	LOW	MIDDLE	HIGH
2	Civilian	Exotic	Mover
3	Civilian	Civilian	Mover
4	Shaker	Mover	Mover
5	Criminal	Shaker	Mover
6	Criminal	Civilian	Criminal
7	Exotic	Criminal	Shaker
8	Civilian	Exotic	Exotic
9	Shaker	Exotic	Mover
10	Civilian	Shaker	Mover
11	Civilian	Shaker	Mover
12	Mover	Shaker	Mover

- Roll 2d6, add the results, and go down the left-hand column to the row based on the result.
- Go across to the column based on the location of your Home. This will tell you the NPC Circle.

- Now go to the NPC Generator Table (page 15) based on the location of your Home.
- Go down the left-hand column to the appropriate Circle of the Victim.
- Roll 1d6 to determine the Profession of the Victim.

Example – Dario Fitch has a Home in San Francisco (Metropolis) in the Residential – High Area. He has been contacted to find a missing person. I roll 2d6 on the Who Are They Table and score a 5. This means the person belongs to the Mover Circle.

I then go to the Metropolis NPC Generator Table, down the left-hand column to the Mover section and roll 1d6. I score a 6; the missing person is a Trophy Wife. I roll 1d6 and score a 2 – she is also a Patron.

WHERE

Now that you know who is missing you have to find out where was the Victim last seen. Here's how we do it:

- Go to the Where to Next Table (page 46).

1 WHERE TO NEXT?

(Read the result as rolled)

MAP	1-3	4-5	6
Exotic	Exotic	Jungle	Metropolis
Jungle	Jungle	Exotic	Lost World
Lost World	Lost World	Lost World	Jungle
Metropolis	Metropolis	Metropolis	Exotic

- Go down the left-hand column based on the location of your Home.
- Roll 1d6, read the result as rolled, and across to the appropriate column. This is the Map that is used.
- Go to the Where Are They Table.

1 WHERE ARE THEY?

(Read the result as rolled)

CIRCLE	1-3	4-5	6
Mover	High	High	Middle
Shaker	Middle	Low	High
Exotic	Middle	Low	High
Civilian	Low	Middle	Low
Criminal	Low	Middle	High

LARGER THAN LIFE – THE DIRECTOR'S CUT

- Go down the left-hand column to the appropriate row based on the Circle of the Victim.
- Roll 1d6 and go across to the appropriate column based on what you rolled.
- This is the Area that the Victim disappeared from. As there are two similar Areas, roll 1d6 for each, with the higher score being the place in question. Re-roll all ties.

Example – Dario needs to find a Trophy Wife Mover. He starts with finding out where she was last seen. I go to the Where to Next Table (page 46) and roll 1d6 under the Metropolis row, Dario's Home, scoring a 6. She was last seen in an Exotic Locale.

I then go to the Where Are They Table, down to the Mover row and roll 1d6, scoring a 6. She was last seen in a Middle Area. I look on the Exotic Locale Map for Middle Areas, roll 1d6 twice, and determine that the Trophy Wife disappeared in the Downtown Area.

RECOVER AN OBJECT

In this Story the Star must recover an object.

WHAT

The object can be anything you want it to be. One way to get inspiration is to roll up a Victim – this could tell you what was lost and needs to be found.

WHERE

Now that you know what is missing you have to find out where it was last seen. Here's how we do it:

- Go to the Where to Next Table (page 46).

1	WHERE TO NEXT?
<i>(Read the result as rolled)</i>	

<i>MAP</i>	<i>1-3</i>	<i>4-5</i>	<i>6</i>
Exotic	Exotic	Jungle	Metropolis
Jungle	Jungle	Exotic	Lost World
Lost World	Lost World	Lost World	Jungle
Metropolis	Metropolis	Metropolis	Exotic

- Go down the left-hand column based on the location of your Home.
- Roll 1d6, read the result as rolled, and across to the appropriate column. This is the Map that is used.
- Go to the Where Are They Table.

1	WHERE ARE THEY?
<i>(Read the result as rolled)</i>	

<i>CIRCLE</i>	<i>1-3</i>	<i>4-5</i>	<i>6</i>
Mover	High	High	Middle
Shaker	Middle	Low	High
Exotic	Middle	Low	High
Civilian	Low	Middle	Low
Criminal	Low	Middle	High

- Go down the left-hand column to the appropriate row based on the Circle of the Victim.
- Roll 1d6 and go across to the appropriate column based on what you rolled.
- This is the Area that the object disappeared from.

FIND TREASURE

In this story the Star must discover and return Home with valuable treasure.

WHAT

The treasure can be an artifact, jewels, or something else.

WHERE

Okay, so you know its treasure, but where is it? Can't tell you, you'll have to solve some Clues first (page 49).

THWART THE BIG BAD

In this Story the Star must stop the Big Bad from carrying out his Evil Plan.

WHO IS THE BIG BAD?

The Big Bad can be anyone you want him or her to be, but we have provided a little help. Here's how we do it:

- Consult the Who is the Who Is the Big Bad Table (page 48).
- Roll 2d6, add the results together, and go down the left-hand column to the appropriate row for the total scored.
- Go across to what the Star needed to accomplish. This will tell you the Big Bad.

LARGER THAN LIFE – THE DIRECTOR'S CUT

2 WHO IS THE BIG BAD

(Read the result as rolled)

#	PERSON	OBJECT	TREASURE	BIG BAD
2	K	C	C	B
3	M	K	B	P
4	N	N	N	P
5	S	M	N	M
6	G	S	K	W
7	G	G	W	W
8	G	N	N	W
9	S	P	K	M
10	B	B	B	B
11	W	C	C	B
12	C	K	C	P

B = Business Magnate (page 68).

C = Cavemen (page 68).

G = Gangster (page 69).

K = King Beasters (page 69).

N = Natives (page 70).

M = Military Officers (page 70).

P = Politician (page 70).

S = Slavers (page 71).

W = Whack Job (page 71).

Don't worry from where the Big Bad calls Home as he can travel the world just like your Star. In Fact, he will often travel to a Map he is not from to commit his dirty deed. It's just a game, make it work!

AND HOW BAD IS HE?

Now we will explain how to determine just how bad the Big Bad really is. The Big Bad is the Yin to the Star Yang. Both are connected to each other and to determine how bad the Big Bad is we must know how good the Star is. Here's how we do it:

- Consult the How Bad is Bad Table (page 48).
- Start with the Rep of the Star.
- Modify it by any applicable Circumstances.
- Roll 2d6 versus the modified Rep of the Star.
- Determine how many d6 are passed.
- Go down the left-hand column to the appropriate row based on the number of d6 passed.
- Go across the row to the next column to see the Rep of the Big Bad.

2 HOW BAD IS BAD

(Taken versus Rep)
A score of '6' is an automatic failure.

CIRCUMSTANCE	MODIFIER
<i>Business Magnet</i>	-1
<i>Cavemen</i>	+1
<i>King Beasters</i>	+1
<i>Military Officers</i>	-1
<i>Whack Job</i>	-2

#D6 PASSED	RESULT
2	The Big Bad has the same Rep as the Star.
1	The Big Bad is 1 point of Rep higher than the Star with a maximum of 7.
0	The Big Bad is 2 points of Rep higher than the Star with a maximum of 7.

Example – Arizona Bob is on the trail of the Red Mask. But how bad is the Red Mask? Well the Red Mask is a Whack Job so AZ Bob's Rep is reduced to 3. AZ rolls 2d6 versus his modified Rep of 3 and scores a 3 and a 6, passing 1d6. This means the Red Mask is 1 point higher in Rep.

The Star will try and stop the Big Bad from achieving his goal. But when you roll Thwart the Big Bad on the Person, Place or Thing Table, you have to ask? *What exactly is his plan?*

THE MASTER PLAN

What is the Big Bad's Master Plan? Here's how we do it:

- Consult the Master Plan Table (page 48).
- Roll 1d6, read the result as rolled, and add it to the Rep of the Big Bad.
- Go down the left-hand column to the appropriated row based on the total.
- Go across to see the Master Plan – what the Big Bad will do if the Star fails!

2 THE MASTER PLAN

(Read the result as rolled)

#	RESULT
4 or less	Kidnap and hold someone Prisoner.
5 to 7	Steal Treasure.
8 to 9	Steal Weapon.
10 to 11	Unleash Death and Destruction.
12 or more	Retrieve an Artifact of Great Power.

LARGER THAN LIFE – THE DIRECTOR'S CUT

HOLD SOMEONE PRISONER

The Big Bad has kidnapped someone of great importance and is holding them as a prisoner. Perhaps it's a Mover or Shaker or even a Civilian with blackmail possibilities. Maybe it's your Love Interest?

The Final Scene (page 64) will take place at the Big Bad's Lair.

STEAL TREASURE

The Big Bad will try and steal some valuable object or objects.

The Final Scene will take place at a Museum (1 - 4) or private residence of a Patron (5 - 6).

STEAL WEAPON

The Big Bad will try and steal a Weapon of Mass Destruction.

The Final Scene will take place on a road (1 - 3), on the Docks (4 - 5), or at a private airport (6) as the WMD are being transported.

UNLEASH DEATH AND DESTRUCTION

The Big Bad has a Weapon of Mass Destruction and is ready to unleash death and destruction upon the innocents unless he is stopped.

The Final Scene will take place at a dam (1 - 2), in a Metropolis (3 - 4), or at the Big Bad's Lair (5 - 6).

RETRIEVE AN ARTIFACT OF GREAT POWER

The Big Bad is searching for an Artifact of Great Power. His possession of this Artifact spells the domination of all of humanity. If the Big Bad is the member of a Cult (1) he is trying to summon and unleash a terrible Demon.

The Final Scene will take place at an archaeological dig (1 - 3), in a Lost Temple (4 - 5), or remote mountain top (6), all of which are located in Area #6 on the Jungle (1 - 5) or Lost World (6) Map.

Example - On the Person, Place or Thing Table Dario Fitch scored an eleven. This meant that he must "Thwart the Big Bad". He rolls 1d6 and scores a 5 which when added to the Rep of the Big Bad (6) gives a result of 11. Looking on the Master Plan Table we see that the Big Bad desires to Unleash Death and Destruction!

WHERE'S THE BIG BAD?

The Big Bad can be encountered in an Advance the Story Scene (page 53) or will be encountered in the Final Scene (page 64). Here's how we do it:

- Whenever the Star enters the Target Building during an Advance the Story Scene (page 53), roll 1d6. On a result of "1" the Big Bad is inside and doing what you are trying to do. Go to a Confrontation Scene (page 59).
- If possible he will try to capture the Star (1 - 2), Love Interest (3 - 4) or one or more of the Star's group (5 - 6). Once doing so he will immediately leave the Scene with his prisoner.
- If the Star is captured go to the Captured Scene (page 62).
- If the Love Interest is captured the Star loses two Clues if he has them or does not count them when he does. The Love Interest then escapes.
- If one of the group is captured the Star loses one Clue if he has one or does not count one when he does. The character then escapes.

Example – Arizona Bob is still searching for the Ring of St Olaf. When entering the Target Building I roll 1d6. By scoring a "1", he has run into the Big Bad during an Advance the Story Scene. I keep the table as set and it is now a Confrontation Scene (page 59).

I roll 1d6 for the Big Bad's intentions. I score a 5; the Big Bad is trying to capture one of the Star's group. The Big Bad succeeds in capturing one member of the group and makes his escape.

Arizona Bob loses one Clue.

If the Big Bad is captured, the Star will count as if solving three additional Clues. *He will then receive word that the Big Bad has escaped and the story continues.*

HOW MANY CLUES?

To reach the Final Scene (page 64) the Star must solve a certain number of Clues, but how many? That was determined when you rolled on the People, Place, or Thing Table (page 46).

UNDER PRESSURE

The Star must solve Clues to be successful. What happens when he has an Advance the Story Scene and fails to solve the Clue? Here's how we do it:

- The Star receives 1 Decreasing Rep d6 (page 66).

LARGER THAN LIFE – THE DIRECTOR'S CUT

- If the Star fails to solve Clues equal to his Rep, he has failed and the Story is over!

1ST ADVANCE THE STORY SCENE

After you have found out what needs to be accomplished, determined who is the Big Bad, and how many Clues must be solved it's time for your first Advance the Story Scene. *It is always Find an Object (page 55).*

NEXT SCENE:

- Advance the Story (page 53). Before you go there, you must check for a Travel Scene (page 50).

STOP!

The Story begins with the Opening Scene at the Star's Home.

Using the People, Place, or Thing Table determines what the Star must accomplish. The higher the Star's Rep, the more difficult will be the task.

The Big Bad will try to prevent the Star from accomplishing this task. The Big Bad is defined by rolling on the Who Is the Big Bad (page 48), How Bad is Bad (page 48), and Master Plan Tables (page 48).

When you enter an Advance the Story Scene the Big Bad will be present on a 1d6 result of "1". Otherwise he will always be in the Final Scene...will you?

If you fail to solve a Clue you gain 1 Decreasing Rep d6 (page 66). If you fail to solve as many Clues as your Rep, the Story is over, and you have failed!

THE TRAVEL SCENE

Travel Scenes are used to get the Star from one Scene to the next. Travel Scenes are often very short and usually not played out on the tabletop.

The Star has just finished a Scene. He may or may not have solved a Clue and it doesn't matter. All that matters is that the Scene, any Scene, has been finished and the Star is ready to go to the next scene. And the next scene is called a Travel Scene.

OBJECTIVE:

- To reach the next Scene by completing the Travel Scene unharmed.

CAST:

- The Star and any other characters that may be with him.

TERRAIN:

- The table is not set up.

PLACES:

- The characters are not placed on the table.

SPECIAL INSTRUCTIONS:

- Read and do the section, step by step.

WHICH MAP WHEN?

The Star finishes a Scene. From there he will go to the Advance the Story Table (page 53) to see what needs to be done next. But where will he go? Here's how we do it:

- Consult the Where to Next Table (page 46).
- Go down the left-hand column to the appropriate row based on your current location.
- Roll 1d6, read the result as rolled, then go across to the appropriate column. This tells you which Map to go to next.

1	WHERE TO NEXT?		
	<i>(Read the result as rolled)</i>		

MAP	1-3	4-5	6
Exotic	Exotic	Jungle	Metropolis
Jungle	Jungle	Exotic	Lost World
Lost World	Lost World	Lost World	Jungle
Metropolis	Metropolis	Metropolis	Exotic

LARGER THAN LIFE – THE DIRECTOR'S CUT

EXACTLY WHERE?

Once you know the Map that you will go to, roll 1d6. This tells you which Area to go to for your next Scene.

Example – Dario Fitch has just finished questioning an Accountant in the last scene, in a Metropolis. He rolls on the Where to Next Table and scores a 6 – an Exotic Locale. He rolls 1d6 and scores a 4. His next Advancing the Story Scene will be in Area #4 on the Exotic Street Map- Downtown – Middle. How will he get there?

AREA TO AREA TRAVEL SCENE

As the distances between Areas are short, you are assumed to have either have walked, taken a taxi, or driven; it's up to you. Each time you move from one Area to another there is a chance that you will run into someone. This is called a Travel Scene. Here's how we do it:

- Roll 1d6 when you leave an Area.
- If a "1" is scored you have triggered a Travel Scene (page 50). Go to a Confrontation Scene (page 59).

MAP TO MAP TRAVEL SCENE

Each time you move from one Map to another there is a chance that you will run into someone. This is called a Travel Scene, just like when moving between Areas. Here's how we do it:

- Roll 1d6 when you leave a Map.
- If a "1" is scored you have triggered a Travel Scene (page 50).

GETTING THERE

Once you have determined where you will be traveling to, you have to determine how you will get there. Unlike Area to Area travel, we're talking long distances. Here's how we do it:

- Consult the Transportation Table (page 51).
- Go down the left-hand column to the appropriate row for where you are at and where you are going to.
- Roll 1d6 and read the result.
- Go across the row to the column based on the result and this tells you how you will get there. How do you get back? Just follow the same procedure but in reverse.

1

TRANSPORTATION

(Read the result as rolled)

WHERE	1-3	4-5	6
Metropolis to Exotic	CS	CA	TS
Exotic to Jungle	FT	TS	PP
Jungle to Lost World	FT	TS	PP

COMMERCIAL AIRLINES (CA)

The Star is one of many passengers on a Commercial Airplane. If a "1" was scored, it will be resolved as a Confrontation when landing (1 – 5) or Seduction (6).

COMMERCIAL SHIP (CS)

The Star is one of many passengers on Commercial ship or ocean liner. If a "1" was scored, it will be resolved as a Confrontation (1 – 3), Trap (4), Seduction (5), or Friendlies (6).

FOOT (FT)

The Star is walking to the destination. If a "1" was scored, it will be resolved as a Confrontation (1 – 4), Seduction (5), or Friendlies (6).

PRIVATE PLANE (PP)

The Star has hired a small plane that can carry 3+1/2d6 passengers, including the Pilot. If a "1" was scored, it will be resolved as Sabotage.

TRAMP STEAMER (TS)

The Star has found booked passage on a commercial cargo ship. There is a chance (1 – 2) that there are 1d6 additional passengers onboard. The crew consists of 1 Captain and 3 + 1d6 additional crewmembers. If a "1" was scored, it will be resolved as Intercepted (1 – 3), Seduction (4), or a Confrontation (5 – 6).

Example - Dario must go from a Metropolis to an Exotic Locale. I check the Transportation Table (page 51) to see how he can get there. I roll 1d6 and score a 6. Dario has booked passage on a Tramp Steamer.

I now roll 1d6 looking for a "1". I score a "1", there is a Travel Scene (page 50). Going to the Tramp Steamer section I roll 1d6 and score a 5. It is a Confrontation Scene (page 59).

LARGER THAN LIFE – THE DIRECTOR'S CUT

DEFINING THE TRAVEL SCENES

Remember that a Travel Scene between Areas is always a Confrontation (page 59). But as the distances traveled between Maps is greater we have a variety of possible Travel Scenes. Let's go into more detail about the possible Travel Scenes that the Star can have.

CONFRONTATION

The Star is being confronted. The Travel Scene has ended. Before moving on to the next Advance the Story Scene the Star will be the target of a Confrontation at the Locale he has arrived at. Go to the section called Confrontation (page 59).

FRIENDLIES

The Star has met a friendly Co-Star that will join the Star for the next 1d6 scenes. This includes Travel Scenes, Advance the Story Scenes, Other Scenes and even the Final Scene. The Travel Scene has ended. Move on to the Advance the Story Scene (page 53).

INTERCEPT

A U-Boat (or other military watercraft) (1 – 2) or a privately owned watercraft (3 – 6) has intercepted the Star.

If intercepted by a U-Boat or other military watercraft the Star and his group are captured. Go to the section called Captured (page 62).

If intercepted by a privately owned watercraft the ship is boarded. Go to the section called Confrontation (page 59).

SABOTAGE

The mode of transportation is disabled in mid-flight and will crash. Here's how we do it:

- The Travel Scene has ended.
- Go to the appropriate Locale Map that was your destination.
- Roll 1d6 and read the result as rolled. This is the Area you have landed on.
- The good news is no one was hurt. The bad news is you'll have to walk from there.

SEDUCTION

The Star meets a Femme Fatale who immediately attempts to seduce the Star. Go to the section called Seduction – Femme Fatale (page 60).

TRAP

You have triggered a Trap. Go to the section called Trap (page 58). After the Trap has been resolved the Travel Scene has ended.

ENTERING AND EXITING A MAP

You will always enter or exit a Map from Area #1, unless your plane crashed. This means you may have to move through multiple Areas to get there.

Example – Arizona Bob is on the Metropolis Map, in Area #3 – Residential Middle. He rolls on the Where to Next Table (page 46) and scores a 6. His next stop is the Exotic Map. He rolls 1d6 and scores a 4. He must go to Area #4 – Downtown – Middle, on the Exotic Map.

AZ must move from Area #4 to Areas #1 on the Metropolis Map, arrive in Area #1 on the Exotic Map, and then to Area #4.

NEXT SCENE:

- Unless otherwise instructed, go to the Advance the Story Scene (page 53).

STOP!

Travel Scenes are used when you move between Areas and between Maps.

When the Star finishes a Scene he goes to the Where to Next Table (page 46) to see on what Map he will have his next Advance the Story Scene (page 53). Be sure to roll 1d6 to see the exact Area on the Map you need to go to.

Each time you move from one Area to the next roll 1d6. If a "1" is rolled, you will have a Confrontation (page 59). The same applies when moving from Map to Map but you have to use the Transportation Table (page 51) to determine how you can get there. The Travel Scene when moving from Map to Map depends on the type of transportation you will use.

When you enter or exit a Map it is always through Area #1. This means you may have to move through multiple Areas to reach Area #1 on a Map.

LARGER THAN LIFE – THE DIRECTOR'S CUT

ADVANCE THE STORY

In the Advance the Story Scene the Star is trying to find something or someone that will get him closer to the Final Scene.

OBJECTIVE:

- To solve a Clue.

CAST:

- The Star and any other characters that may be with him.

TERRAIN:

- The table is set up as outlined in the Terrain Section (page 38) after consulting the Special Instructions section.
- The Target Building is set up in section 1.

PLACES:

- The Star and his group will enter the table in section 9.
- PEFs are placed normally (page 42).

SPECIAL INSTRUCTIONS:

- Determine the Day Part randomly (page 37).
- Determine the number of PEFs by using the Area Rectangle (page 41) for the Area and Map you are in.
- Determine if the Star is trying to Find an Object (page 55) or Question a Person of Interest (page 53).
- The Star must travel over the table to the Target Building.
- Regenerate PEFs (page 42) when leaving the Target Building.
- The Star must exit the table from the section he entered.

ADVANCING THE STORY

When you need to find a Clue to solve, you will use the Advance the Story Table. Here's how we do it:

- Consult the Advance the Story Table.
- Roll 1d6, looking for successes – score of 1, 2, or 3.
- Go down the left-hand column to the number of successes scored – 1 or 0 – then across to see what must be done in the next Scene.

- After finding a Clue, or not, the Star always returns to this table for his next Clue until he has solved enough Clues to reach the Final Scene.

1	ADVANCE THE STORY
	<i>(Looking for successes)</i>

#	NEXT ENCOUNTER
SUCCESSSES	
1	Find an Object.
0	Question a Person of Interest.

Example – In the Opening Scene I go to the Advance the Investigation Table. I roll 1d6 and score a 1. Scoring a 4 means I must Find an Object.

OBJECT: WHAT AND WHO HAD IT?

Now that you know you must Find an Object, let's go over the particulars. The object can be anything you wish it to be. From a weapon to a piece of jewelry, whatever you want will work fine. It can be defined by the Story or made up on the fly; it doesn't matter as you will look for it in the same way. Here's how we do it:

- Consult the Who Had It Last Table.

2	WHO HAD IT LAST?
	<i>(Add the results together)</i>

#	LOW	MIDDLE	HIGH
2	Civilian	Exotic	Mover
3	Civilian	Civilian	Mover
4	Shaker	Mover	Mover
5	Criminal	Shaker	Mover
6	Criminal	Civilian	Criminal
7	Exotic	Criminal	Shaker
8	Civilian	Exotic	Exotic
9	Shaker	Exotic	Mover
10	Civilian	Shaker	Mover
11	Civilian	Shaker	Mover
12	Mover	Shaker	Mover

- Roll 2d6, add the results together, and go down the left-hand column to the appropriate row, then across to the column based on the Area you are in.
- This tells you the Circle of the NPC who last had the object.

LARGER THAN LIFE – THE DIRECTOR'S CUT

Example – Dario is at Home in the Residential – Middle Area of London (Metropolis). He has rolled on the Advance the Story Table and must Find an Object. I decide it is a book. He rolls 2d6, adds the results and scores a 9. Looking on the Middle column we see the last person to have the object was an Exotic.

WHERE WAS IT?

When you need to find where the object was last seen, we use the Where Was It Table.

X	WHERE WAS IT?		
	<i>(Read the result as rolled)</i>		

<i>CIRCLE</i>	<i>1-3</i>	<i>4-5</i>	<i>6</i>
Mover	High	High	Middle
Shaker	Middle	Low	High
Exotic	Middle	Low	High
Civilian	Low	Middle	Low
Criminal	Low	Middle	High

- Roll 1d6 and read the result as rolled. Go down the left-hand column to the appropriate row for the previous owner, then across to the column based on the score of the d6.
- This tells you the Area the object can be found in.

Example – Dario is looking for a book that was last in the possession of an Exotic. Who exactly isn't important, we can now find out where it could be.

I go to the Where Was It Table and down to the Exotic row in the left-hand column. I roll 1d6 and score a 4. Going across the row to the 4 column I see that the object can be found in a Low Area. As there are more than one Low Areas on the Map I roll 1d6 for each with the higher result being where the object could be found. Where in the Area? I go to the Target Buildings Table.

TARGET BUILDING

Now that you know what the object is and what Area it could be in, let's see in what building it could be found. Here's how we do it:

- Consult the Target Buildings Table.
- Roll 1d6, read the result as rolled, and go down the left-hand column of the appropriate table for the Area you must visit.
- Go across to see what type of building it is.
- Target Buildings are entered as soon as they are contacted.

1	TARGET BUILDINGS
	<i>(Read the result as rolled)</i>

#	<i>HIGH</i>
1	Gated House
2	Theater
3	Doctor's Office
4	Private Club
5	Night Club
6	Airport/Docks

#	<i>MIDDLE</i>
1	Retail
2	Bank or Western Union Office (1)
3	Bar
4	Restaurant
5	Office Building
6	Clinic

#	<i>LOW</i>
1	Warehouse
2	Tavern
3	Tenement
4	House
5	No-Tell Motel
6	Flop House

Example – Dario has to find a book that could be in a Low Area of a Metropolis. I now roll 1d6, and score a 5. I look on the Low section of the Target Building Table. The book could be at a No-Tell Motel.

JUNGLE AND LOST WORLD TARGET BUILDINGS

When on the Jungle or Lost World Maps replace the Target Building with an appropriate structure. This could be a hut, cave entrance, or simply a clearing. Just be sure to place it in section 1.

FIND AN OBJECT: HOW?

You've entered the Target Building, had a Defining Moment (page 43) and can now search for the object. Here's how we do it:

- Consult the Find an Object Table.
- Roll 2d6 and read the results as rolled. The lower score is the Difficulty Factor on the Find the Object Table.
- Roll 3d6 versus the Rep of the Star and determine how many d6 are passed.
- Next roll 3d6 versus the Difficulty Factor of the object. Determine how many d6 are passed.

LARGER THAN LIFE – THE DIRECTOR'S CUT

- Go down the left-hand column to the appropriate row based on the number of d6 passed by the Star versus the number passed by the Difficulty Factor of the object.
- Go across to see the results of the search.
- Immediately carry out the result.

3	FIND AN OBJECT <i>(Taken versus Rep or Difficulty Factor)</i> <i>A score of "6" is always a failure.</i>
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#D6 PASSED	RESULT
The Star passed 2+ d6 more	The Star finds the object and counts as solving two Clues!
The Star passed 1d6 more	The Star finds the object and counts as solving one Clue.
The Star passed the same	If the Star's Rep is higher than the Difficulty Factor, count as if the Star passed 1d6 more. If the Star's Rep is equal or lower than the Difficulty Factor, count as if the Star passed 1d6 less.
The Star passed 1d6 less	The Star cannot find the object.
The Star passed 2+d6 less	The Star cannot find the object. It's a Trap! Go to the Trap Table (page 58).

Example – Dario Fitch (Rep 5) enters the No-Tell Motel and begins to search for the book. I roll 2d6 and score a 3 and 5; the Difficulty Factor is 3.

Dario rolls 3d6 and scores a 3, 5 and 6, passing 2d6.

I roll 3d6 for the book and score a 1, 2 and 6, passing 2d6.

Looking on the Find an Object Table under the passed the same d6 row, I see it comes down to comparing Dario's Rep to the Difficulty Factor of the object. Dario's Rep is higher, he has found the book!

PERSON OF INTEREST

Once you now that you have to Question a Person of Interest you need to know who it is. Here's how we do it:

- If you need to find the Person of Interest you use the Who Are They Table (page 44).

2	WHO ARE THEY? <i>(Add the results together)</i>
----------	---

#	LOW	MIDDLE	HIGH
2	Civilian	Exotic	Mover
3	Civilian	Civilian	Mover
4	Shaker	Mover	Mover
5	Criminal	Shaker	Mover
6	Criminal	Civilian	Criminal
7	Exotic	Criminal	Shaker
8	Civilian	Exotic	Exotic
9	Shaker	Exotic	Mover
10	Civilian	Shaker	Mover
11	Civilian	Shaker	Mover
12	Mover	Shaker	Mover

- Roll 2d6, add the results together, and go down the left-hand column to the appropriate row, then across to the column based on the Area you are in.
- This tells you the Circle of the NPC you have met.

Example – Dario is at Home in the Residential – Middle Area of London (Metropolis). He has rolled on the Advance the Story Table and must Question a Person of Interest. He rolls 2d6, adds the results and scores a 9. Looking on the Middle column we see the Person of Interest is an Exotic.

Going to the Metropolis NPC Generator and down to the Exotic rows I roll 1d6, score a 3, and see that Dario must question a Police Officer. But where is he?

LARGER THAN LIFE – THE DIRECTOR'S CUT

WHERE ARE THEY?

When you need to find someone we use the Where Are They Table.

1 **WHERE ARE THEY?**
(Read the result as rolled)

CIRCLE	1-3	4-5	6
Mover	High	High	Middle
Shaker	Middle	Low	High
Exotic	Middle	Low	High
Civilian	Low	Middle	Low
Criminal	Low	Middle	High

- Roll 1d6 and read the result as rolled. Go down the left-hand column to the appropriate row, then across to the column based on the score of the d6.
- This tells you the Area the NPC can be found in.

Example – Dario is looking for a Police Officer. The Police Officer belongs to the Exotic Circle. I go to the Where Are They Table and down to the Exotic row in the left-hand column. I roll 1d6 and score a 4. Going across the row to the 4 column I see that the Police Officer can be found in a Low Area. As there are more than one Low Areas on the Map I roll 1d6 for each with the higher result being where the Officer could be found. Where in the Area? I go to the Target Buildings Table.

TARGET BUILDING

Now that you know who you're looking for and what Area they are in, let's see in what building they can be found. Here's how we do it:

- Consult the Target Buildings Table.
- Roll 1d6, read the result as rolled, and go down the left-hand column of the appropriate table for the Area you must visit.
- Go across to see what type of building it is.
- Target Buildings are entered as soon as they are contacted.

1 **TARGET BUILDINGS**
(Read the result as rolled)

#	HIGH
1	Gated House
2	Theater
3	Doctor's Office
4	Private Club
5	Night Club
6	Airport/Docks

#	MIDDLE
1	Retail
2	Bank or Western Union (1)
3	Bar
4	Restaurant
5	Office Building
6	Clinic

#	LOW
1	Warehouse
2	Tavern
3	Tenement
4	House
5	No-Tell Motel
6	Flop House

Example – Dario has to find a Police Officer in a Low Area of a Metropolis. I now roll 1d6, and score a 4. I look on the Low section of the Target Building Table. The Police Officer could be at a house.

JUNGLE AND LOST WORLD TARGET BUILDINGS

When on the Jungle or Lost World Maps replace the Target Building with an appropriate structure. This could be a hut, cave entrance, or simply a clearing. Just be sure to place it in section 1.

IS HE THERE?

You've entered the building, had a Defining Moment (page 43), and can now question the Person of Interest. But we must see if we can find him. Here's how we do it:

- Roll 1d6 and read the result as rolled.
- If a success is rolled (score of 1, 2, or 3) the Person of Interest is there and can be questioned.
- If a failure is rolled (4, 5, or 6) the Person of Interest is not there, but you don't count as not solving a Clue.

LARGER THAN LIFE – THE DIRECTOR'S CUT

NEXT SCENE:

- Unless otherwise instructed, go to the Advance the Story Scene (page 53).

STOP!

The Advance the Story Scene is used to find and solve Clues. Rolling on the Advance the Story Table (page 53) will tell you if you must Find an Object or Question a Person of Interest.

The Who Are They Table (page 44) tells you who had the object to be found, last, while the Where Was It Table (page 54) tells you where to look for it.

The object will be in a Target Building (in section 1) and the Find an Object Table (page 55) is used to find it and solve the Clue.

To Question a Person of Interest use the Who Are They (page 55) and Where Are They (page 56) Tables to see who and where they are. The Target Building Table (page 56), for the Area, is used to see where they can be found (in section 1).

The Questioning Table is used to solve the Clue.

TRAPS

What's a Pulp Adventure without a Trap or two? Traps are triggered during the Scene by a failed Find an Object Test (page 55). Here's how we do it:

- The character, usually the Star, fails on the Find an Object Test.
- Roll 1d6 for each character in the Star's group in the Scene.
- The high score is at risk from the Trap. Re-roll any ties.
- Consult the Trap Table (page 58).
- The Danger Factor of the Trap is equal to the number of Clues you have already found; no less than 1 and no more than 5.
- Roll 3d6 versus the Rep of the character and determine how many d6 are passed.
- Next roll 3d6 versus the Danger Factor of the Trap. Determine how many d6 are passed.
- Go down the left-hand column to the appropriate row based on the number of d6 passed by the character versus the number passed by the Danger Factor of the object.
- Go across to see the results of the search.
- Immediately carry out the result.

3

TRAP

(Taken versus Rep or Danger Factor)

A score of "6" is always a failure.

CIRCUMSTANCE

The Danger Factor of the Trap is equal to the number of Clues you have already found; no less than 1 and no more than 5.

#D6

RESULT

PASSED

Character passed 2+ d6 more	The character escapes the Trap and finds a possible Clue. Take the Find an Object Test (page 55) to find the Clue. ⁽¹⁾
Character passed 1d6 more	The character escapes the Trap.
Character passed the same	If character Rep is equal or greater than the Danger of the Trap, count as if passed 1d6 more. If character Rep is less than the Danger of the Trap, count as if passed 1d6 less.
Character passed 1d6 less	The character is caught in the Trap, goes Out of the Fight, and receives 1 Decreasing Rep d6.
Character passed 2+d6 less	The character is caught in the Trap, goes Out of the Fight, and receives 2 Decreasing Rep d6.

(1) Yes, this means you could trigger a Confrontation!

Example – Dario is looking for an object in a cave and has taken the Find an Object Test, failed miserably, and triggered a Trap.

In roll 1d6 for each character; Dario scores a 3, Whatshisname a 5, and Sooze a 4. Whatshisname is at risk.

I roll 3d6 versus Whatshisname's Rep of 4 and pass 1d6. Five Clues have been solved so I roll 3d6 versus the Danger Factor of 5 and pass 3d6. As Whatshisname has passes 2d6 less than the Trap it goes off and knocks him Out of the Fight and received 2 Decreasing Rep d6 (page 66) to be used at the end of the Story.

NEXT SCENE:

- Unless otherwise instructed, go to the Advance the Story Scene (page 53).

LARGER THAN LIFE – THE DIRECTOR'S CUT

CONFRONTATION

In this Scene, two opposing groups come into open combat. Any Out of the Fight characters will be captured by the other side if left behind. And then there's the Femme Fatale...

OBJECTIVE:

- To win the Confrontation. Failing that. To escape unharmed.

CAST:

- The Star and any other characters that were in the previous Scene.
- Opponents will be generated as per the Special Instructions.

TERRAIN:

- Only one section of a table is used. Set up a 6'' alley running through the section with exits at each end.
- If running into the Big Bas in a Target Building use the same set up but it is the interior of a buildings. This will affect Cover and Concealment (page 28).

PLACES:

- The Star and the opponents are placed in the alley.
- No PEFs are used.

SPECIAL INSTRUCTIONS:

- Determine the Day Part randomly (page 37) or it is carried over from the previous Scene.
- Place the characters in the alley. The alley represents an in your face area where the fight will take place. It could be anywhere; a loading dock, a hallway inside a building, or any other close quarters area that fits your Story.
- Place the opposing group 6'' away and in LOS of your group. Be sure to match up opposing characters of the same or closest Rep across from each other.
- Go to Walk the Walk (page 60).

WHO IS IT?

So you're having a Confrontation but must determine who it is with. Here's how we do it:

- If the Big Bad is present then you know the enemy is working with the Big Bad.
- If he is not, roll 1d6 and read the result as rolled.
- If you roll a success (score of 1, 2, or 3) then they are working for the Big Bad. This is good because if you capture any of them you can question them for Clues.
- If you roll a failure (score of 4, 5, or 6) then they are not working for the Big Bad. Really want to know who it is?
- Roll 1d6 and read the result as rolled.
- Consult the Confrontation – Who Table.

1	CONFRONTATION - WHO <i>(Read the result as rolled)</i>
----------	--

#	RESULT
1	Robbers.
2	Someone with a grudge against you.
3	Bad blood from a previous Story.
4	Gangers.
5	Personal Problem. A jealous husband, wife, ex-whatever or similar.
6	Case of mistaken identity.

THEIR GRUNTS

Now that you know who's causing the Confrontation, let's determine who's involved. Here's how we do it:

- If it's the Big Bad or if they work for him, use his Minions (page 68).
- If not, use the following NPCs, starting with #1 and going down to #6 as needed.

1	CONFRONTATION - GRUNTS <i>(Read the result as rolled)</i>
----------	---

#	CLASS	REP	WPN
1	Criminal Element	4	BAP
2	Criminal Element	4	BAP
3	Criminal Element	3	P
4	Criminal Element	5	BAP
5	Criminal Element	4	P
6	Criminal Element	3	BAP

HOW MANY OF THEM?

- Start with a number of opponents, equal to the size of your group. If you have five figures, then start with five.

LARGER THAN LIFE – THE DIRECTOR'S CUT

- Roll 1d6.
- *If the die score is an odd number*, convert it into a 1/2d6 result and subtract it from the starting number.
- *If the die score is an even number*, convert it into a 1/2d6 result and add it to the starting number.
- You can never have less than one opponent.

WALK THE WALK

It's come time to physically settle the issue. The opposition has you cornered and intends to do you physical harm. How bad?

- If they are working for the Big Bad and you have solved 4 or more Clues they will use deadly force. The two Leaders take an In Sight Test, with neither counting as active.
- If they do not work for the Big Bad, or if you they do and you have solved 3 or less Clues, both sides will Talk the Talk (page 36).
 - If you score fewer successes on the test they will use deadly force. Otherwise they will just try and give you a good old fashioned butt-kicking using melee combat.

OKAY, LET'S GET THIS THING STARTED

After the Talk the Talk or not, it's time to Walk the Walk. Here's how we do it:

- The two Leaders take an In Sight Test, with neither counting as active.
- The Leader with the higher number of successes goes first. Ties cause the test to be taken again but with both taking a -1d6 penalty.
- The side winning the In Sight will act.

Example – Dario has been confronted by three Slavers. I roll 1d6 and score a 4; they are not working for the Big Bad. We go to Talk the Talk.

Dario scores more successes than the Slaver Leader so at least they won't be using deadly force. Dario and the Slaver take an In Sight, with neither counting as active. Dario wins and pulls his BAP and shoots the Slaver Leader, putting him Out of the Fight. Hey, I said, the Slavers wouldn't use deadly force.

ENDING THE SCENE

The Scene continues until one side has left the table or has had all of their characters go Out of the Fight.

AFTER THE CONFRONTATION

Okay, so what happens after the Confrontation? Well, if you're lucky, you escaped harm. Heck if you captured one or more NPCs working for the Big Bad you can question one of them and maybe solve a Clue.

But if you lost and have gone Out of the Fight, this is what happens next:

- If working for the Big Bad, the NPCs will capture you (page 62).
- If not, the NPCs will rob you and leave you alone. Reduce the number of Clues you have solved by one.
- Regardless of the result, any Out of Fight characters must take the Recovery Test (page 35).

SEDUCTION – FEMME FATALE

Here's a Confrontation of another style. The Star has been approached by a mysterious woman (or cad if you're a female Star) intent on sweeping him off his feet.

FEMME FATALE PACKAGE

The Femme Fatale is a special character that has a special Femme Fatale Package. Here's how we do it:

- Consult the Femme Fatale Package Table.
- Roll 1d6 and read the result as rolled,
- Go down the left-hand column to the appropriate row based on the d6 score and across to see the package the Femme Fatale has.

1	FEMME FATALE PACKAGE
<i>(Read the result as rolled)</i>	

#	PACKAGE
1	Rep 4 - Attractive.
2	Rep 4 - Smooth.
3	Rep 4 - Smooth and Attractive.
4	Rep 5 - Stunning and Smooth.
5	Rep 5 - Smooth and Charismatic.
6	Rep 5 - Smooth, Stunning, and Charismatic.

Here's how we do it:

- Consult the Seduction Table.
- Each character starts with 1d6 per point of Rep.
- Modify the number of d6 to be rolled by any applicable Attributes.
- Each character rolls the modified number of d6 looking for successes – score of 1, 2, or 3.

LARGER THAN LIFE – THE DIRECTOR'S CUT

- Go down the left-hand column to the appropriate row based on the number successes scored by the Star versus the number of successes scored by the Femme Fatale.
- Immediately carry out the result.

REP	SEDUCTION
<i>(Looking for successes – a score of 1, 2, or 3)</i>	

ATTRIBUTE	MODIFIER
<i>Attractive</i>	+1d6
<i>Charismatic</i>	+2d6
<i>Dim</i>	-1d6
<i>Free Spirit</i>	+1d6
<i>Genius</i>	-2d6
<i>Logical</i>	-1d6
<i>Shy</i>	-1d6
<i>Smooth</i>	+1d6
<i>Stunning</i>	+2d6

# SUCCESSSES	RESULT
The Star scored 2+ more successes	The Femme Fatale is swept off her feet and is retired from the Story. The Star counts as solving one Clue.
The Star scored 1 more success	The Femme Fatale fails in her attempt to seduce the Star. She leaves, but if given the chance later in the Story she will try to seduce the Star again, counting a -1d6 for each previous failed attempt.
The Star scored the same number of successes	If the Star's Rep is higher than the Femme Fatale's Rep, count as if the Star passed 1d6 more. If the Star's Rep is equal or lower than the Femme Fatale's Rep, count as if the Star passed 1d6 less.
The Star scores 1 success less	The Femme Fatale succeeds in her efforts to seduce the Star. Star loses one Clue if he has it or does not count one when he does. She leaves, but if given the chance later in the Story she will try to seduce the Star again, counting a +1d6 for each previous successful attempt.
The Star scored 2+ successes less	The Femme Fatale succeeds in her efforts to seduce the Star! Go to the Captured Scene (page 62). Femme Fatale cannot attempt to Seduce the Star in the future.

Example – Dario Fitch (Rep 5) is on the way to Cairo on a Tramp Steamer as dictated by the Transportation Table (page 51). Rolling 1d6 I score a 1, there will be a Travel Scene onboard the ship. What kind? I roll 1d6 and score a 4 – Seduction by a Femme Fatale.

Going to the Femme Fatale Package Table I roll 1d6 and score a 5. She has a Rep of 5 and has the Smooth and Charismatic Attributes.

It's now time for Antonya, the Femme Fatale to try and seduce Dario. Dario starts with 5d6 for Rep and counts a +1d6 bonus for having the Smooth Attribute from the Adventurer Package. Dario rolls 6d6 and scores 4 successes.

Antonya starts with 5d6 for Rep and adds +3d6 for having the Smooth and Charismatic Attributes. She rolls 8d6 and scores 5 successes

Dario has scored 1 less success than Antonya so loses a Clue.

NEXT SCENE:

- Unless otherwise instructed, go to the Advance the Story Scene (page 53).

STOP!

Confrontation is open combat and can end with Out of the Fight characters being captured by the enemy.

You can be confronted by the Big Bad's Minions or someone else. Confrontations can be non-lethal or with deadly force.

The Femme Fatale will try and seduce the Star using the seduction Table. If she succeeds you'll be captured (page 62) at worse, lose a Clue at best!

LARGER THAN LIFE – THE DIRECTOR'S CUT

CAPTURED

Go to this Scene whenever the Star is captured.

OBJECTIVE:

- Characters must survive the Big Bad's Soliloquy.

CAST:

- The Star and any other characters that were captured.

TERRAIN:

- The table is not set up.

PLACES:

- The characters are not placed on the table.

SPECIAL INSTRUCTIONS:

It's time for the obligatory Soliloquy, courtesy of the Big Bad! Here's how we do it:

- The Talk Me to Death Table is used to determine the effects of the Soliloquy.
- The Big Bad rolls 1d6 per each point of Rep, looking for successes – a score of 1, 2, or 3.
- The Star rolls 1d6 per point of Rep, looking for successes – a score of 1, 2, or 3.
- The Star goes down the left-hand column to the appropriate row based on his successes scored.
- Go across the row to see the result.
- Immediately carry out the result.

REP

TALK ME TO DEATH

(Looking for successes)

<i># SUCCESSSES</i>	<i>RESULT</i>
More than Big Bad	The Star fires off a “snappy retort”, flustering the Big Bad. The Soliloquy is over.
Same as opponent	The Big Bad finishes his Soliloquy with no ill effects to the Star or other characters.
Less than Big Bad	The Big Bad becomes furious and takes one non-Star character away at random and retires (page 5) him. If only the Star is present his Rep is reduced by 1 point for the remainder of the Story.

USING STAR POWER

After the Star has determined his results on the Talk Me to Death Table, he can choose to use Star Power. Here's how we do it:

- The Star rolls his Star Power d6 normally, adding each success rolled to the number of successes he scored on the Talk me to Death Table.
- Any “6” rolled is discarded for the remainder of the Story.

WHEN THE SOLILOQUY ENDS

Unretired characters will try to escape.

NEXT SCENE:

- Go to the Chase Scene (page 63).

LARGER THAN LIFE – THE DIRECTOR'S CUT

CHASE

The Star and one or more characters have escaped Capture. They will group together and try to reach safety while the enemy will attempt to recapture them.

OBJECTIVE:

- To escape unharmed.

CAST:

- The Star and any other characters that were captured.

TERRAIN:

- The table is not set up.

PLACES:

- The characters are not placed on the table.

SPECIAL INSTRUCTIONS:

- The Chase Table is used to determine which characters, if any, have escaped from the Big Bad.
- Each captured character will roll individually on the Chase Table versus the Big Bad.
- Each captured character rolls 1d6 per point of Rep, looking for successes – a score of 1, 2, or 3.
- The Big Bad rolls 1d6 per point of Rep, looking for successes – a score of 1, 2, or 3. The Big Bad rolls only once with the results being applied individually to all opposing characters.
- Each character goes down the left-hand column to the appropriate row based on his successes scored.
- Go across the row to see the result.
- Immediately carry out the result.

REP

CHASE

(Looking for successes – score of 1, 2 or 3)

#	RESULT
SUCCESSSES	
More than Big Bad	Character escapes.
Same as opponent	Star can choose to escape or return to Captured Scene. Non-Stars count as if scored fewer successes than the Big Bad.
Less than Big Bad	Character that scored zero successes is Retired (page 5). Otherwise character is recaptured and returned to Captured Scene. If the Star escaped, all returned characters are Retired (page 5).

USING STAR POWER

After the Star has determined his results on the Chase Table, he can choose to use Star Power. Here's how we do it:

- The Star rolls his Star Power d6 normally, adding each success rolled to the number of successes he scored on the Chase Test.
- Any "6" rolled is discarded for the remainder of the Story.

NEXT SCENE:

- Unless you are recaptured, go to the Advance the Story Scene (page 53).

STOP!

The Capture Scene can end up badly for the Star or one character from the group. Star Power can be used to offset the damaging effects of the Talk Me to Death Table (page 62).

The Chase Scene is used after the Star and his group has escaped the Big Bad. It is possible that one, all, or none of them to escape. Characters that don't escape return to the Capture Scene.

LARGER THAN LIFE – THE DIRECTOR'S CUT

THE FINAL SCENE

This is the Final Scene, the reason behind the Story. You've solved all the Clues and can now confront the Big Bad, bringing an end to his plan.

OBJECTIVE:

- To find the person, rescue the victim, recover the weapon, find the treasure or artifact, or thwart the Big Bad.

CAST:

- The Star and any other characters as desired.
- Opponents will be generated as per the Special Instructions.

TERRAIN:

- The table is set up as outlined in the Terrain Section (page 38) after consulting the Special Instructions section.

PLACES:

- The Star starts in section 9.
- The Big Bad starts in Target Building in section 1.
- PEFs are placed normally (page 42).

SPECIAL INSTRUCTIONS:

- The Locale of the Final Scene is generated normally from the Where to Next Table (page 46). And yes, you have to get there using the Transportation Table (page 51).
- If you are captured on the way, the good news is you get taken directly to the Target Building, but have to suffer through the Soliloquy (page 62).
- Determine the Day Part randomly (page 37).
- The Star must travel over the table to the Target Building – this is where the Big Bad and the objective are located.
- All resolved PEFs are Big Bad's Minions, but the Big Bad is only found in the Target Building.
- Once the Star enters the Target Building it becomes a Confrontation Scene (page 59). The Big Bad will *always* use deadly force in the Final Scene.
- Generate the Big Bad's Minions from the appropriate Big Bad Package (page 68).
- The Star does not need to exit the table after the Confrontation is resolved.

WHAT'S GOING ON?

Depending upon the task the Star needs to accomplish, a variety of things can be going on when he enters the Target Building. Here's how we do it:

- When the Star enters the Target Building, consult the Final Scene Table (page 64).
- Roll 2d6 versus the Rep of the Big Bad.
- Determine how many d6 are passed and go down the left-hand column to the appropriate row based on the number of d6 passed. Be sure to use the correct table for the task needed to be accomplished.
- Go across the row to the result to see what is actually happening.

2	FINAL SCENE
	<i>(Taken versus Rep)</i>
	<i>Any result of "6" is a failure.</i>

# D6 PASSED	FIND OR RESCUE PERSON
2	Victim, unless the Love Interest, is actually working with Big Bad; count as an opponent! Star needs to capture the Victim to be successful.
1	Roll 1d6 versus the Rep of the Star. If pass 1d6 count as if passed 2d6. If pass 0d6 count as if passed 0d6.
0	Victim is a prisoner! Star needs to drive off or capture the Big Bad to be successful.

# D6 PASSED	RECOVER AN OBJECT
2	Big Bad has the object in his possession! Star needs to capture the Big Bad to be successful.
1	Roll 1d6 versus the Rep of the Star. If pass 1d6 count as if passed 2d6. If pass 0d6 count as if passed 0d6.
0	The Big Bad and the Star arrive at the same time! Both must fight to win the object. Star needs to drive off or capture the Big Bad to be successful.

LARGER THAN LIFE – THE DIRECTOR'S CUT

# D6 PASSED	FIND TREASURE
2	The Big Bad and the Star arrive at the same time! Both must fight to win the treasure. Star needs to drive off or capture the Big Bad to be successful.
1	Roll 1d6 versus the Rep of the Star. If pass 1d6 count as if passed 2d6. If pass 0d6 count as if passed 0d6.
0	The treasure isn't here, ⁽¹⁾ but the Big Bad is! Star needs to drive off or capture the Big Bad to be successful.

(1) Does it actually exist? After the Scene has ended, roll to solve a Clue. If you do, all signs point to yes! Is it time for another Story with the treasure as the prize?

# D6 PASSED	THWART THE BIG BAD
2	The Big Bad is ready to launch his plan! Star needs to capture the Big Bad to thwart him. If he does not the plan is successful!
1	Roll 1d6 versus the Rep of the Star. If pass 1d6 count as if passed 2d6. If pass 0d6 count as if passed 0d6.
0	The Big Bad and the Star arrive at the same time! Both must fight. If the Big Bad wins his plan succeeds. Star needs to drive off or capture the Big Bad to be successful.

THE ESCAPE

If the Big Bad is outnumbered by 3:1 or more during the Final Scene, he will try and escape. Any result of Duck Back becomes a Run Away result instead.

IS THIS THE END?

The battle is over. One side has left the table or has all of their characters go Out of the Fight. Now what happens? Here's how we do it:

- If the Big Bad has driven off or captured the Star, his plan has succeeded, the story is over and evil has triumphed. **The Star receives three Decreasing Rep d6 for his trouble!**
- If the Star has captured the Big Bad* the story is over and good has triumphed. **The Star receives three Increasing Rep d6 for his good work.**
- If the object or Victim was recovered the story is over and good has triumphed. **The Star receives one Increasing Rep d6 for his good work.**
- If the Big Bad has left the scene the Star has succeeded in thwarting him and good has held back evil for another day. **The Star receives one**

Increasing Rep d6 for his good work. Sounds like a sequel in the offing!

**The Big Bad is sent to prison or an insane asylum and may be encountered again (1).*

“MY FINAL REVENGE!”

So you've just beaten the Big Bad in the Final Scene. Congratulations! That just leaves one more Scene we like to call “My Final Revenge!” In this Scene there's a chance that the Big Bad will execute his *final revenge*. This is an act meant to get back at the Star right when he should be enjoying his victory. Here's how we do it:

- Consult the My Final Revenge Table (page 65).
- Roll 1d6 per point of the Big Bad's Rep looking for successes – score of 1, 2, or 3.
- Determine how many successes are rolled and go down the left-hand column to the appropriate row based on the number of successes scored.
- Go across and to find the results.
- Immediately carry out the result.

# SUCCESSSES	RESULT
5 or more	The Star sets off an explosion! Reduce his actual Rep by 1 point – no Star Power allowed.
4	The Star's Love Interest is injured and permanently Retired. The Star receives three Decreasing Rep d6.
3 or less	The act of “Final Revenge” doesn't go off! The Star and his friends are safe.

NEXT SCENE:

- The Story is over. Continue on and adjust the Reps of your characters if needed.

LARGER THAN LIFE – THE DIRECTOR'S CUT

FLUCTUATING REP

A character's Rep can increase or decrease depending upon how well he performs during the Story. We use Increasing d6 and Decreasing d6 to represent this possibility.

INCREASING REP D6

During the Story a character can gain Increasing Rep d6. Here's how we do it:

- If a Grunt was shot at or had one or more rounds of melee during a Scene and did not go Out of the Fight, he receives one Increasing d6.
- If a Star was shot at or had one or more rounds of melee during a Scene and did not go Out of the Fight, he receives one Increasing d6.
However, if he used Star Power during the Scene he does not receive the d6.

DECREASING REP D6

During the Story a character can gain Decreasing Rep d6. Here's how we do it:

- If a Grunt or Star went Out of the Fight during a Scene he receives one Decreasing d6.

BONUS REP D6

In addition to the previously outlined ways to gain Increasing and Decreasing Rep d6 there are the following ways as well:

- If the Star is driven off or captured by the Big Bad during the Story the Star receives three Decreasing Rep d6 for his trouble!
- If the Star has captured the Big Bad the Star receives three Increasing Rep d6 for his good work.
- If the objective of the Story was accomplished successfully the Star receives one Increasing Rep d6 for his good work.
- If the Star fails to solve Clues equal to his Rep, he has failed and the Story is over! The Star receives three Decreasing Rep d6 for doing such a lousy job.

USING REP D6

At the end of character's involvement in a Story the Rep d6 are used. Here's how we do it:

- Subtract one Increasing Rep d6 for each Decreasing Rep d6 the character has accumulated during the Story. Discard both.
- Continue the process until you only have Increasing Rep d6, Decreasing Rep d6, or none of each.
- Roll all Increasing d6. If any score is higher than the character's Rep, or a "6", increase the character's Rep by one point. *This is the most it can increase regardless of the number of d6 rolled.*
- Roll all Decreasing d6. If any score is a "1", decrease the character's Rep by one point. *This is the most it can decrease regardless of the number of d6 rolled.*

Example – Arizona Bob has finished the Final Scene and it's time to see if his Rep has changed. He has 6 Increasing Rep d6 and 4 Decreasing Rep d6 for a final total of 2 Increasing Rep d6. He rolls both and scores a 5 and 4. Not higher than his Rep or a 6, so his Rep does not change.

Jim Bob Joe has 2 Increasing Rep d6 and 5 Decreasing Rep d6. This gives him 3 Decreasing Rep d6 to be rolled and he does, scoring a 1, 1, and 5. His Rep goes down by 1 point.

MINIMUMS AND MAXIMUMS

The maximum Rep is 7.

There is no minimum Rep but players will see that some NPCs will need to be retired when they reach a certain level.

LARGER THAN LIFE – THE DIRECTOR'S CUT

STOP!

You reach the Final Scene when you have solved enough Clues.

The Final Scene is a blended Scene where you have to enter the table and reach the Target Building in section 1. Once there it becomes a Confrontation Scene (page 59).

We use the Final Scene Table (page 64) to determine what the Star needs to accomplish.

Review how the Scene will end.

Watch out for the Big Bad's Final Revenge!

Review how Grunts and Stars gain Increasing or Decreasing d6.

Depending how you have done during the Story you will have gained Increasing and Decreasing Rep d6. Subtract 1 Increasing Rep d6 for each Decreasing Rep you have at the end of the Story. Roll whichever you have left.

Rolling higher than your Rep or a "6" with an Increasing Rep d6 means you gain a point of Rep. Rolling a "1" with a Decreasing Rep d6 means you lose a point of Rep.

The maximum Rep is 7 and there's no minimum but you'll see that lower Reps may need to be retired (page 5).

STORY BOARD

Like we said at the beginning, *Larger Than Life* is all about the story. There's two ways to get that story.

The first way is to buy a pre-made scenario. The nice thing about this is everything's all ready for you. Just like going out to eat instead of cooking it at home. We'll be publishing our own pre-made scenarios for *Larger Than Life* and at a low cost so be sure and watch for them. Our first one is called *Mission St. Mary*.

The second way to get your Story is to create it yourself. This takes a bit more work but can be very satisfying. That's why we came up with the Story Board. You can roll on the tables to build your Story or just create one yourself.

GETTING STARTED

The first question you have to ask yourself is what is the single action the Star must do to succeed?

Is it *finding someone* that may or may not want to be found? Or maybe he must *rescue that person*. Who is that person? Perhaps it's the Love Interest?

Maybe you have to *retrieve an object*. Something that has been stolen and you have to recover it from those that stole it. This could be anything. A rare work of art stolen from a museum for example but the main ingredient is it was stolen and must be found.

A variation of the recover an object story is to have the Star *find a treasure*. The big difference is that the object or treasure may not even exist. It could be the stuff of legends, which lends itself to exotic locales and people. Or maybe the treasure is a lost civilization that has yet to be discovered.

The last story option involves *stopping someone from doing something bad or evil*. It can be as simple as stopping someone from committing a murder or as spectacular as blowing up the Hoover Dam in hopes of causing death and destruction. Or maybe to have his demands met... whatever they are.

If any of these ideas sound familiar then you probably read all the rules. It's an expansion of the Person, Place or Thing Table (page 46). When in doubt you can always fall back on it.

WHERE'S THE OBJECT AT?

When designing your story for *Larger Than Life* you have to work backwards. Once you have figured out what or who the Star is looking for you have to decide where he will find it. Not where he has to go to find it but where it actually is; where the Final Scene will take place. You can roll this at random using the Where to Next Table (page 46) or decide it ahead of time. Don't worry as the Big Bad travels well!

CREATING THE BIG BAD

So now that you know where the Final Scene will take place it can help determine who the Big Bad is. If the Star needs to find King Kong it isn't going to happen in a cornfield in Nebraska. Well it could, but you know what I'm talking about.

Deciding on the Locale will also determine whom the Star will ultimately fight. Now don't be afraid to mix and match your enemies. Let me explain.

I decide that the Final Scene takes place in a Lost World. But as the Star will begin the story at Home and has to

LARGER THAN LIFE – THE DIRECTOR'S CUT

travel through other places to get there you could be using the NPC Generators for those places as well.

Here's an example. Arizona Bob leaves Home in Phoenix and travels to Cairo. Once there he has to find someone and get some info from him. This person is a local curio shop owner who has some local thugs protecting him. See how it works?

Oh yeah, one more thing about the enemy. The Big Bad doesn't have to be some complex megalomaniac bent on destroying the world. He could be as simple as a Native Chief that has kidnapped an heiress while on safari. It doesn't matter as they serve the same purpose, a signifier of the Final Scene.

STEREOTYPICAL BIG BADS

If you've picked up *Larger Than Life* you're probably familiar with the genre. The stories were very black and white reflecting the 30's and 40's when they were written. Back then the good guy was easy to spot and so was the bad guy. The genre was full of all kinds of stereotypes. These ranged from the feisty girl reporter to the gentle Great Ape like King Kong and yes, the stereotypical Big Bad. So without further comment or clarification here are our Big Bads: Business Magnate (page 68), Cavemen (page 68), Gangster (page 69), King Beasters (page 69), Natives (page 70), Military Officer (page 71), Politician (page 71), Slavers (page 72) and Whack Jobs (page 72).

BUSINESS MAGNATE

The Business Magnate wants to accumulate wealth at all costs so will cut deals with anyone if it serves his purpose. He will also cut down anyone that stands in his way.

This Big Bad has the Greedy Attribute and will roll for a second.

This Big Bad is armed with a BAP.

When encountered he will be accompanied by the following, rolled randomly:

1	BUSINESS MAGNATE MINIONS
<i>(Read the result as rolled)</i>	

#	PROFESSION	CLASS	REP	WPN
1	Body Guard	Law & Order	5	BAP ⁽¹⁾
2	Gangster	Criminal Element	4	BAP
3	Thief	Criminal Element	3	P
4	Gangster	Criminal Element	4	BAP ⁽¹⁾
5	Gangster	Criminal Element	4	BAP
6	Femme Fatale ⁽²⁾	Criminal Element	3	P

(1) Substitute SMG if the Final Scene. (2) One only.

HOW MANY OF THEM?

- Start with a number of opponents, equal to the size of your group. If you have five figures, then start with five.
- Roll 1d6.
- *If the die score is an odd number*, convert it into a 1/2d6 result and subtract it from the starting number.
- *If the die score is an even number*, convert it into a 1/2d6 result and add it to the starting number.
- You can never have less than one opponent.

CAVEMEN

The Cavemen just want to be left alone; except when they want to raid their opponents for women.

This Big Bad has the Hard as Nails Attribute and will roll for a second.

This Big Bad is armed with a Spear.

When encountered he will be accompanied by the following, rolled randomly:

1	CAVEMEN MINIONS
<i>(Read the result as rolled)</i>	

#	PROFESSION	CLASS	REP	WPN
1	Cavemen Hunter	Law & Order	5	Spear
2	Cavemen Tribesmen	Law & Order	4	Spear
3	Cavemen Tribesmen	Law & Order	4	Spear
4	Cavemen Tribesmen	Law & Order	3	Spear
5	Cavemen Tribesmen	Law & Order	3	Spear
6	Cavemen Tribesmen	Law & Order	3	Spear

HOW MANY OF THEM?

- Start with a number of opponents, equal to the size of your group. If you have five figures, then start with five.
- Roll 1d6.
- *If the die score is an odd number*, convert it into a 1/2d6 result and subtract it from the starting number.
- *If the die score is an even number*, convert it into a 1/2d6 result and add it to the starting number.
- You can never have less than one opponent.

LARGER THAN LIFE – THE DIRECTOR'S CUT

GANGSTER

The Gangster wants to accumulate wealth and power. He will also cut down anyone that stands in his way.

This Big Bad has the Brawler Attribute and will roll for a second.

This Big Bad is armed with a BAP, substituting a SMG in the Final Scene.

When encountered he will be accompanied by the following, rolled randomly:

1	GANGSTER MINIONS
<i>(Read the result as rolled)</i>	

#	PROFESSION	CLASS	REP	WPN
1	Lieutenant	Criminal Element	5	BAP ⁽¹⁾
2	Gangster	Criminal Element	4	BAP ⁽¹⁾
3	Thief	Criminal Element	3	P
4	Gangster	Criminal Element	4	BAP ⁽¹⁾
5	Gangster	Criminal Element	4	BAP ⁽¹⁾
6	Femme Fatale ⁽²⁾	Criminal Element	3	P

(1) Substitute SMG if the Final Scene. (2) One only.

HOW MANY OF THEM?

- Start with a number of opponents, equal to the size of your group. If you have five figures, then start with five.
- Roll 1d6.
- *If the die score is an odd number*, convert it into a 1/2d6 result and subtract it from the starting number.
- *If the die score is an even number*, convert it into a 1/2d6 result and add it to the starting number.
- You can never have less than one opponent.

KING BEASTERS

The King Beasters are disciples of a large Beast – think King Kong. They will be raiding for women (1 – 3), or to eliminate their opponents (4 – 6).

This Big Bad has the Nerves of Steel Attribute and will roll for a second.

This Big Bad is armed with a Spear.

When encountered he will be accompanied by the following, rolled randomly:

1	KING BEASTERS MINIONS
<i>(Read the result as rolled)</i>	

#	PROFESSION	CLASS	REP	WPN
1	Witch (KB) ⁽¹⁾⁽²⁾	Law & Order	5	Magic
2	Warrior (KB)	Law & Order	5	Spear
3	Warrior (KB)	Law & Order	4	Bow
4	Warrior (KB)	Law & Order	3	Spear
5	Warrior (KB)	Law & Order	3	Bow
6	Femme Fatale ⁽¹⁾	Law & Order	4	K

(1) One only. (2) Able to Cast Spells.

HOW MANY OF THEM?

- Start with a number of opponents, equal to the size of your group. If you have five figures, then start with five.
- Roll 1d6.
- *If the die score is an odd number*, convert it into a 1/2d6 result and subtract it from the starting number.
- *If the die score is an even number*, convert it into a 1/2d6 result and add it to the starting number.
- You can never have less than one opponent.

LARGER THAN LIFE – THE DIRECTOR'S CUT

NATIVES

The Natives desire women (1 – 2), seek slaves (3 – 4), raid to increase their lands (5), or captives to eat (6) if they are cannibals (1).

This Big Bad has the Cruel Attribute and will roll for a second.

This Big Bad is armed with a Spear.

When encountered he will be accompanied by the following, rolled randomly:

1	NATIVES MINIONS
<i>(Read the result as rolled)</i>	

#	PROFESSION	CLASS	REP	WPN
1	Shaman ⁽¹⁾⁽²⁾	Law & Order	4	Magic
2	Warrior	Law & Order	5	Spear
3	Warrior	Law & Order	4	Bow
4	Warrior	Law & Order	4	Spear
5	Warrior	Law & Order	4	Blowgun
6	Femme Fatale ⁽¹⁾	Law & Order	4	K

(1) One only. (2) Able to Cast Spells.

HOW MANY OF THEM?

- Start with a number of opponents, equal to the size of your group. If you have five figures, then start with five.
- Roll 1d6.
- *If the die score is an odd number*, convert it into a 1/2d6 result and subtract it from the starting number.
- *If the die score is an even number*, convert it into a 1/2d6 result and add it to the starting number.
- You can never have less than one opponent.

MILITARY OFFICER

The Military Officer is carrying out the polies of his government; most of the time. This could be fighting enemies, finding lost artifacts, exploring new worlds, and everything else.

This Big Bad has the Crack Shot Attribute and will roll for a second.

This Big Bad is armed with a BAP. Substitute a SMG if in the Final Scene.

When encountered he will be accompanied by the following, rolled randomly:

1 MILITARY OFFICER MINIONS

(Read the result as rolled)

#	PROFESSION	CLASS	REP	WPN
1	Military NCO	Law & Order	5	SAR
2	Guide	Law & Order	4	BAR
3	Military Soldiers	Law & Order	5	SMG
4	Military Soldiers	Law & Order	4	BAR
5	Military Soldiers	Law & Order	3	BAR
6	Femme Fatale ⁽¹⁾	Law & Order	4	P

(1) One only.

HOW MANY OF THEM?

- Start with a number of opponents, equal to the size of your group. If you have five figures, then start with five.
- Roll 1d6.
- *If the die score is an odd number*, convert it into a 1/2d6 result and subtract it from the starting number.
- *If the die score is an even number*, convert it into a 1/2d6 result and add it to the starting number.
- You can never have less than one opponent.

POLITICIAN

The Politician wants ultimate power over all. He will kiss a baby one minute then order a hit on a rival the next.

This Big Bad has the Charismatic Attribute and will roll for a second.

This Big Bad is armed with a P.

When encountered he will be accompanied by the following, rolled randomly:

1 POLITICIAN MINIONS

(Read the result as rolled)

#	PROFESSION	CLASS	REP	WPN
1	Body Guard	Law & Order	5	BAP
2	Body Guard	Law & Order	5	BAP
3	Political Assistant	Criminal Element	3	P
4	Body Guard	Law & Order	4	BAP
5	Body Guard	Law & Order	4	BAP
6	Trophy Wife ⁽¹⁾	Civilian	4	x

(1) One only. Will act as a Femme Fatale if given the chance.

LARGER THAN LIFE – THE DIRECTOR'S CUT

HOW MANY OF THEM?

- Start with a number of opponents, equal to the size of your group. If you have five figures, then start with five.
- Roll 1d6.
- *If the die score is an odd number*, convert it into a 1/2d6 result and subtract it from the starting number.
- *If the die score is an even number*, convert it into a 1/2d6 result and add it to the starting number.
- You can never have less than one opponent.

SLAVERS

Slavers will be capturing and selling slaves (1 – 4), kidnapping important people to be held for ransom (5), or raiding rivals (6). They make their living through the suffering of others.

This Big Bad has the Cruel Attribute and will roll for a second.

This Big Bad is armed with 2 BAPs.

When encountered he will be accompanied by the following, rolled randomly:

1	SLAVER MINIONS
<i>(Read the result as rolled)</i>	

#	PROFESSION	CLASS	REP	WPN
1	Little Boss	Law & Order	5	BAP ⁽¹⁾
2	Gangster	Criminal Element	4	BAP ⁽²⁾
3	Thief	Criminal Element	3	BAP ⁽²⁾
4	Gangster	Criminal Element	4	BAP ⁽²⁾
5	Gangster	Criminal Element	4	BAP ⁽²⁾
6	Femme Fatale ⁽³⁾	Criminal Element	3	P ⁽²⁾

(1) Substitute SAR if the Final Scene. (2) Substitute BAR if Final Scene only. (3) One only.

HOW MANY OF THEM?

- Start with a number of opponents, equal to the size of your group. If you have five figures, then start with five.
- Roll 1d6.
- *If the die score is an odd number*, convert it into a 1/2d6 result and subtract it from the starting number.
- *If the die score is an even number*, convert it into a 1/2d6 result and add it to the starting number.
- You can never have less than one opponent.

WHACK JOB

This Big Bad doesn't fit the mold. He is over the top and that's reflected by his Big Bad Package:

- Charismatic.
- Crack Shot.
- Cruel.
- Genius.
- Rage.
- Tough.

This Big Bad is armed with a BAP. Substitute a SMG if the Final Scene.

When encountered he will be accompanied by the following, rolled randomly:

1	WHACK JOB MINIONS
<i>(Read the result as rolled)</i>	

#	PROFESSION	CLASS	REP	WPN
1	Body Guard	Law & Order	5	BAP ⁽¹⁾
2	Body Guard	Law & Order	5	BAP ⁽¹⁾
3	Body Guard	Law & Order	5	BAP ⁽¹⁾
4	Body Guard	Law & Order	4	BAP ⁽¹⁾
5	Body Guard	Law & Order	4	BAP ⁽¹⁾
6	Femme Fatale ⁽¹⁾	Criminal Element	*	K

*(1) Substitute SMG if the Final Scene. (2) One only. * Femme Fatale Rep will be 1 point lower than the Big Bad, roll for her Package normally.*

HOW MANY OF THEM?

- Start with a number of opponents, equal to the size of your group. If you have five figures, then start with five.
- Roll 1d6.
- *If the die score is an odd number*, convert it into a 1/2d6 result and subtract it from the starting number.
- *If the die score is an even number*, convert it into a 1/2d6 result and add it to the starting number.
- You can never have less than one opponent.

LARGER THAN LIFE – THE DIRECTOR'S CUT

INSPIRATION

There are many places where you can find at least inspiration if not actual stories you can use for your *Larger Than Life* games. Here's a quick list.

- Movies such as Raiders of the Lost Ark and lesser known ones like The Wind and the Lion. Check out <http://www.imdb.com/> on the net. It will give the plot for every movie made.
- Books are a great source of inspiration. Edgar Rice Burroughs, Mickey Spillane, and H.P. Lovecraft are notable Pulp authors.
- The Internet. Just type in Pulps and you'll be amazed at how much info is out there. <http://www.thepulp.net/> is a great place to start.

STOP!

Here's one thing to remember. When you are fighting the Big Bad or his Minions, use the Big Bad's Minions Tables (page 68).

If resolving a PEF, recruiting your group, or trying to find a Person of Interest, use the appropriate NPC Generator.

This is the Final Scene of Stop Boxes. If you've done the exercises you should be ready to go. If you haven't you'll still be able to figure it out pretty easily. Either way, take a look at the following Player Aid where we take you through the game, from start to finish.

PLAYER AID

Here's an overview of *Larger Than Life – Director's Cut* from creating your Star to the Final Scene.

BUILDING YOUR STAR

- Your character is a Star with 5 Star Power d6 (page 5).
- Choose your Gender (page 6).
- Your Reputation is 5 (page 7).
- Determine your Attributes (page 7) or choose a Star Package (page 9).
- Determine your Circle (page 10).
- Choose your Profession (page 10).
- Determine your Class (page 12).
- Choose your Weapons (page 12).
- Choose your Items (page 12).
- Choose your Home Area (page 13).

RECRUITING YOUR NPCs

- Recruit your NPCs (page 13) using the NPC Generator Table (page 15) for your Home Area.
- You get 1 Recruiting Point per point of Star Rep (page 14).
- Co-Stars and Femme Fatales cost 2 RP while all other NPCs cost 1.
- Use the Available Recruits Table (page 14) when recruiting outside of your Home Locale.

CREATING THE STORY

- Star with the Opening Scene (page 45).
- Roll on the Person, Place, or Thing Table (page 46) to see what must be accomplished by the Star.
- Determine how many Clues must be solved before the Final Scene by using the person, Place, or Thing Table (page 46).
- Roll on the Who Is the Big Bad Table (page 48) to determine who it is.
- Use the Stereotypical Big Bad Tables (page 68).
- Roll on the How Bad is Bad Table (page 48) to determine the Rep of the Big Bad.
- Roll on the Master Plan Table (page 48) to see what the Big bad wants to accomplish.

LARGER THAN LIFE – THE DIRECTOR'S CUT

TRAVEL SCENE

- Use the Where to Next Table (page 46) to determine where your first Advance the Story Scene will take place.
- Roll on the Transportation Table (page 51) to see how you can get from Map to Map. Moving from Area to Area does not require the Transportation Table to be used.
- When you move from Area to Area or Map to Map and roll a “1” you will have a Travel Scene (page 50)
- The Transportation Table (page 51) tells you what type of Travel Scene you will have.

ADVANCE THE STORY

- Roll on the Advance the Story Table (page 53) to determine each Advance the Story Scene.
- *FIND AN OBJECT* - Your first Advance the Story Scene is always Find an Object (page 55).
- Roll on the Who Had It Last Table (page 53) to see who had the object last.
- Roll on the Where Was It Table (page 54) to see in what Area it will be.
- Roll on the Target Building Table (page 54) to see in which building it could be.
- When you enter the Target Building roll 1d6. If a “1” is scored, the Big Bad is present trying to do what you are doing. Go to a Confrontation Scene (page 59).
- Roll on the Find the Object Table (page 55) when you have entered the Target Building to see if you can solve a Clue.
- *QUESTION A PERSON OF INTEREST* - Roll on the Who Are They Table (page 44) to see who you are looking for.
- Roll on the Where Are They Table (page 56) to see in what Area they will be.
- Roll on the Target Building Table (page 56) to see in which building they could be.
- When you enter the Target Building roll 1d6. If a “1” is scored, the Big Bad is present trying to do what you are doing. Go to a Confrontation Scene (page 59).
- Roll on the Questioning Table (page 57) when you have entered the Target Building to see if you can solve a Clue.

EPILOGUE

With a resounding thud M'tawbe embedded his axe deep into the fallen wood beam. Unfortunately for the giant serpent its neck had been between the axe and the hard place. And now its large head with gapping mouth lay lifeless in the dirt.

Lying on the ground Dario looked at the giant fangs mere inches from his face. “That would have hurt,” he said as he sat up. Slowly spinning the large diamond in his hand he lifted it to the light. “Looks like we can retire to the good life now, eh M'tawbe?”

Suddenly he heard the familiar sound of a hammer being cocked. “Give it to me!” Gimez said. “Give it to me now and I'll let you live.”

M'tawbe tightened his grip on the axe. Realizing it would take time to dislodge, he slowly began to work at it while Dario spoke

“Do tell?” Dario asked. “Give you the diamond and you'll let us live. No offense but I find that hard to believe.” Dario looked over to where his pistol lay. Gimez followed his gaze then shifted it back to the two adventurers.

“Give it to me!” he repeated. Gimez pointed his pistol at Dario. “I will give you till three then I shoot you both!”

“One!”

M'tawbe could feel the axe coming loose.

“Two!”

Dario measured the distance to his gun and looked at Gimez.

“Three!”

Boom!

Gimez jerked straight up, blinked and then dropped his gun. Slowly he crumbled to the ground with a look of disbelief on his face.⁽¹⁾

Dario and M'tawbe looked beyond the lifeless body and saw Sir William.

“I never quite trusted the man,” he said as he holstered his pistol. “Gentlemen, shall we go?”

(1) Don't worry, Gimez didn't die. He was retired; 'coz nobody dies in Pulps!

LARGER THAN LIFE – THE DIRECTOR'S CUT

2

REACTION TESTS

(Taken versus Rep)

REASON	CLASS	PASS 2D6	PASS 1D6	PASS 0D6
<p>RECEIVED FIRE OR MAN DOWN <i>Star may choose to pass 2d6, 1d6, or 0d6 without rolling.</i> <i>Leader Die applies.</i> +1d6 if in cover.</p>	<i>ADVENTURER</i>	<p>Fired On:</p> <ul style="list-style-type: none"> • If can – Fire. • If can't - Charge into Melee. If out of reach then Carry On. <p>Man Down:</p> <ul style="list-style-type: none"> • Carry On. 	<p>Fired On:</p> <ul style="list-style-type: none"> • If can – Fire. • If can't - Duck Back. <p>Man Down:</p> <ul style="list-style-type: none"> • Duck Back. 	<p>All :</p> <ul style="list-style-type: none"> • Run Away.
<p>RECEIVED FIRE OR MAN DOWN <i>Star may choose to pass 2d6, 1d6, or 0d6 without rolling.</i> <i>Leader Die applies.</i> +1d6 if in cover.</p>	<i>CIVILIAN</i>	<p>Fired On:</p> <ul style="list-style-type: none"> • If can – Rush Shot. • If can't - Charge into Melee. If out of reach then Duck Back. <p>Man Down:</p> <ul style="list-style-type: none"> • Carry On. 	<p>Fired On:</p> <ul style="list-style-type: none"> • Duck Back. <p>Man Down:</p> <ul style="list-style-type: none"> • If can see more friends than enemies Duck Back, otherwise Run Away. 	<p>All :</p> <ul style="list-style-type: none"> • Run Away.
<p>RECEIVED FIRE OR MAN DOWN <i>Star may choose to pass 2d6, 1d6, or 0d6 without rolling.</i> <i>Leader Die applies.</i> +1d6 if in cover.</p>	<i>CRIMINAL</i>	<p>Fired On:</p> <ul style="list-style-type: none"> • If can – Fire. • If can't - Charge into Melee. If out of reach then Duck Back. <p>Man Down:</p> <ul style="list-style-type: none"> • Carry On. 	<p>Fired On:</p> <ul style="list-style-type: none"> • If can – Rush Shot. • If can't - Duck Back. <p>Man Down:</p> <ul style="list-style-type: none"> • If can see more friends than enemies Carry On, otherwise Duck Back. 	<p>All :</p> <ul style="list-style-type: none"> • Run Away.
<p>RECEIVED FIRE OR MAN DOWN <i>Star may choose to pass 2d6, 1d6, or 0d6 without rolling.</i> <i>Leader Die applies.</i> +1d6 if in cover.</p>	<i>LAW & ORDER</i>	<p>Fired On:</p> <ul style="list-style-type: none"> • If can – Fire. • If can't - Charge into Melee. If out of reach then Carry On. <p>Man Down:</p> <ul style="list-style-type: none"> • Carry On. 	<p>Fired On:</p> <ul style="list-style-type: none"> • If can – Fire. • If can't - Charge into Melee. If out of reach then Carry On. <p>Man Down:</p> <ul style="list-style-type: none"> • Carry On. 	<p>All :</p> <ul style="list-style-type: none"> • Run Away.

LARGER THAN LIFE – THE DIRECTOR'S CUT

CHARACTER JOURNAL

Here's a 3x5 Character Journal for your use. Here's how we do it:

- Name – Fill in the character's name.
- Star (Big Bad), Co-Star, Love Interest (Femme Fatale), Grunt (Minion) – Mark off whichever applies.
- Rep – Fill in the character's Reputation.
- SPd6 – Number of Star Power d6.
- Circle – Fill in the character's Circle.
- Profession – Fill in the character's Profession.
- Class – Fill in the character's Class.
- Home Area – Fill in the character's Home Area.
- Attributes – Fill in the character's Attributes.
- Weapons – Fill in the character's Weapons.
- Items – Fill in the character's Items.

NAME		STAR	CO-STAR	LOVE INT	GRUNT
REP	SPD6	CIRCLE	PROFESSION		
CLASS	HOME AREA				
ATTRIBUTES			WEAPONS		
			ITEMS		

NPCs MET

I'd suggest on the back side of the Character Journal keeping the following information on NPCs as they enter your career. If needed, you can create a Character Journal for the NPC.

- Locale – Where you met the NPC. Remember when a “1” is rolled when meeting the same Profession in the same Locale, you have run into that NPC before.
- Name – Fill in the character's name.
- Profession – Fill in the character's Profession.
- Status - Recruited/Friend – Fill in if the NPC was recruited, is a Friend, was Confronted, is an Enemy or Casual Acquaintance.

LARGER THAN LIFE – THE DIRECTOR'S CUT

NAME STAR CO-STAR LOVE INT GRUNT		NAME STAR CO-STAR LOVE INT GRUNT					
REP	SPD6	CIRCLE	PROFESSION	REP	SPD6	CIRCLE	PROFESSION
CLASS		HOME AREA		CLASS		HOME AREA	
ATTRIBUTES				ATTRIBUTES			
WEAPONS		ITEMS		WEAPONS		ITEMS	

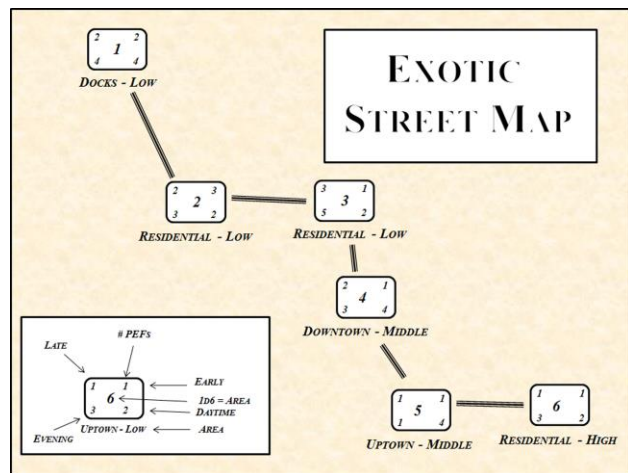
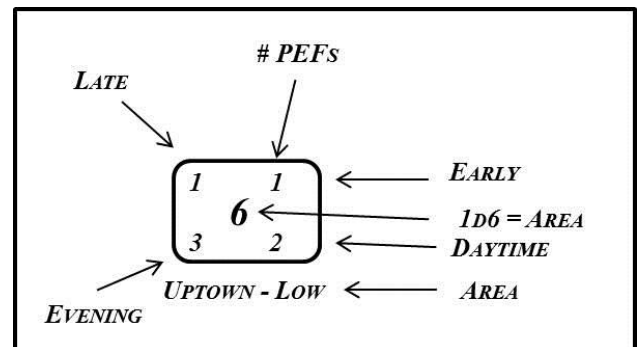
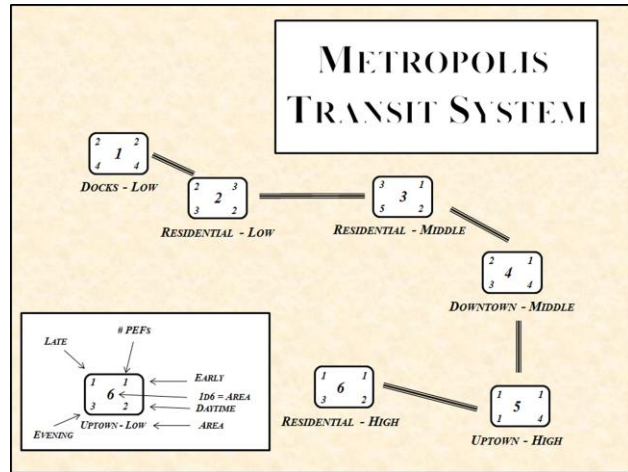
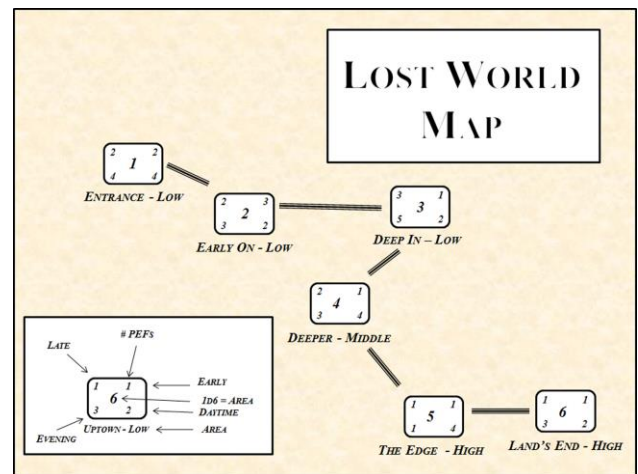
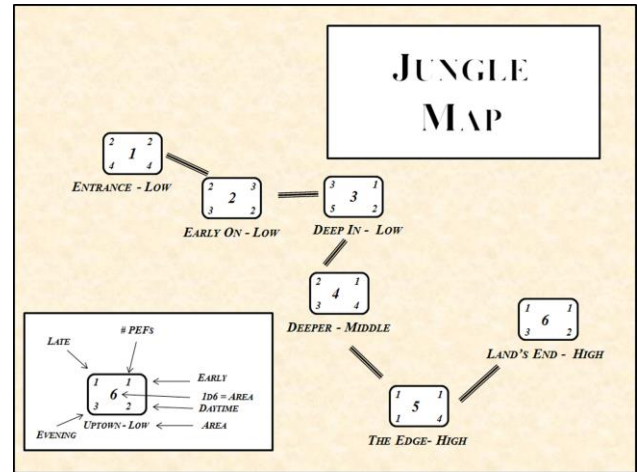
LARGER THAN LIFE – THE DIRECTOR’S CUT

1 **WHERE TO NEXT?**
(Read the result as rolled)

MAP	1-3	4-5	6
Exotic	Exotic	Jungle	Metropolis
Jungle	Jungle	Exotic	Lost World
Lost World	Lost World	Lost World	Jungle
Metropolis	Metropolis	Metropolis	Exotic

1 **TRANSPORTATION**
(Read the result as rolled)

WHERE	1-3	4-5	6
Metropolis to Exotic	CS	CA	TS
Exotic to Jungle	FT	TS	PP
Jungle to Lost World	FT	TS	PP



MAPS

LARGER THAN LIFE – DIRECTOR’S CUT

1 ADVANCE THE STORY

(Looking for successes)

#	NEXT ENCOUNTER
SUCCESSSES	
1	Find an Object.
0	Question a Person of Interest.

QUESTION A PERSON OF INTEREST

- Roll on the Who Are They Table to see who you are looking for.

2 WHO ARE THEY?

(Add the results together)

#	LOW	MIDDLE	HIGH
2	Civilian	Exotic	Mover
3	Civilian	Civilian	Mover
4	Shaker	Mover	Mover
5	Criminal	Shaker	Mover
6	Criminal	Civilian	Criminal
7	Exotic	Criminal	Shaker
8	Civilian	Exotic	Exotic
9	Shaker	Exotic	Mover
10	Civilian	Shaker	Mover
11	Civilian	Shaker	Mover
12	Mover	Shaker	Mover

- Roll on the Where Are They Table to see in what Area they will be.

1 WHERE ARE THEY?

(Read the result as rolled)

CIRCLE	1-3	4-5	6
Mover	High	High	Middle
Shaker	Middle	Low	High
Exotic	Middle	Low	High
Civilian	Low	Middle	Low
Criminal	Low	Middle	High

- Roll on the Target Building Table (QRS) to see in which building they could be.
- When you enter the Target Building roll 1d6. If a “1” is scored, the Big Bad is present trying to do what you are doing. Go to a Confrontation Scene (page 59).

1 TARGET BUILDINGS

(Read the result as rolled)

#	HIGH
1	Gated House
2	Theater
3	Doctor’s Office
4	Private Club
5	Night Club
6	Airport/Docks
#	MIDDLE
1	Retail
2	Bank or Western Union (1)
3	Bar
4	Restaurant
5	Office Building
6	Clinic

#	LOW
1	Warehouse
2	Tavern
3	Tenement
4	House
5	No-Tell Motel
6	Flop House

PERSON

LARGER THAN LIFE – DIRECTOR’S CUT

- Roll on the Questioning Table when you have entered the Target Building to see if you can solve a Clue.

3	QUESTIONING <i>(Taken versus Rep)</i> <i>A score of “6” is always a failure.</i>
----------	---

<i>ATTRIBUTE</i>	<i>MODIFIER</i>
<i>Attractive</i> –Opponent is opposite sex.	+1d6
<i>Charismatic</i> –Against all opponents.	+2d6
<i>Cruel</i> – Opponent has lower Rep.	+1d6
<i>Dim</i> – Against all opponents.	-1d6
<i>Free Spirit</i> – Against all opponents.	+1d6
<i>Genius</i> – Against all opponents.	-2d6
<i>Logical</i> – Against all opponents.	-1d6
<i>Shy</i> – Against all opponents.	-1d6
<i>Smooth</i> – Against all opponents.	+1d6
<i>Stunning</i> – Opponent is opposite sex.	+2d6

<i>#D6 PASSED</i>	<i>RESULT</i>
The Star passed 2+ d6 more	The Person of Interest is fully cooperative and provides valuable information. The Star counts as solving two Clues!
The Star passed 1d6 more	The Person of Interest provides information. The Star counts as solving one Clue.
The Star passed the same	If the Star’s Rep is higher than the Person of Interest’s Rep, count as if the Star passed 1d6 more. If the Star’s Rep is equal or lower than the Person of Interest’s Rep, count as if the Star passed 1d6 less.
The Star passed 1d6 less	The Person of Interest has no information.
The Star passed 2+d6 less	The Person of Interest has no information. It’s an ambush! Go to a Confrontation Scene (page 59).

QUESTIONING

FIND AN OBJECT

- Roll on the Who Had It Last Table to see who had the object last.

2	WHO HAD IT LAST? <i>(Add the results together)</i>
----------	--

#	LOW	MIDDLE	HIGH
2	Civilian	Exotic	Mover
3	Civilian	Civilian	Mover
4	Shaker	Mover	Mover
5	Criminal	Shaker	Mover
6	Criminal	Civilian	Criminal
7	Exotic	Criminal	Shaker
8	Civilian	Exotic	Exotic
9	Shaker	Exotic	Mover
10	Civilian	Shaker	Mover
11	Civilian	Shaker	Mover
12	Mover	Shaker	Mover

- Roll on the Where Was It Table to see in what Area it will be.

X	WHERE WAS IT? <i>(Read the result as rolled)</i>
----------	--

<i>CIRCLE</i>	<i>1-3</i>	<i>4-5</i>	<i>6</i>
Mover	High	High	Middle
Shaker	Middle	Low	High
Exotic	Middle	Low	High
Civilian	Low	Middle	Low
Criminal	Low	Middle	High

WHAT OBJECT

LARGER THAN LIFE – DIRECTOR’S CUT

- Roll on the Target Building Table to see in which building it could be.

1 TARGET BUILDINGS <i>(Read the result as rolled)</i>
--

#	HIGH
1	Gated House
2	Theater
3	Doctor’s Office
4	Private Club
5	Night Club
6	Airport/Docks

#	MIDDLE
1	Retail
2	Bank or Western Union Office (1)
3	Bar
4	Restaurant
5	Office Building
6	Clinic

#	LOW
1	Warehouse
2	Tavern
3	Tenement
4	House
5	No-Tell Motel
6	Flop House

- When you enter the Target Building roll 1d6. If a “1” is scored, the Big Bad is present trying to do what you are doing. Go to a Confrontation Scene (page 59).
- Roll on the Find an Object Table when you have entered the Target Building to see if you can solve a Clue.

FIND AN OBJECT

3 FIND AN OBJECT <i>(Taken versus Rep or Difficulty Factor)</i> <i>A score of “6” is always a failure.</i>
--

#D6 PASSED	RESULT
The Star passed 2+d6 more	The Star finds the object and counts as solving two Clues!
The Star passed 1d6 more	The Star finds the object and counts as solving one Clue.
The Star passed the same	If the Star’s Rep is higher than the Difficulty Factor, count as if the Star passed 1d6 more. If the Star’s Rep is equal or lower than the Difficulty Factor, count as if the Star passed 1d6 less.
The Star passed 1d6 less	The Star cannot find the object.
The Star passed 2+d6 less	The Star cannot find the object. It’s a Trap! Go to the Trap Table (QRS).

2 PEF RESOLUTION <i>(Taken versus the PEF Rep of 4)</i>
--

#D6 PASSED	RESULT
2	Contact. Roll for How Many (page 43) and then go to the Who Are They Table (QRS) for the Area.
1	If no NPCs have been contacted during the Scene, count as if passed 2d6. If NPCs have been contacted during the Scene, count as if passed 0d6.
0	Nothing at all.

1 DAY PART <i>(Read the result as rolled)</i>
--

#	DAY PART
1	Early
2	Daytime
3	Evening
4	Late
5	Your choice
6	Your choice

LARGER THAN LIFE – DIRECTOR’S CUT

LOST WORLD NPC GENERATOR

<i>CIRCLE</i>	<i>#</i>	<i>PROFESSION</i>	<i>CLASS</i>	<i>M</i>	<i>F</i>	<i>REP</i>	<i>WPN</i>	<i>1-6</i>
Civilian	1 - 3	Cavemen Villagers	Civilian	1 - 2	3 - 6	3	x	Always with Cavemen.
Civilian	4	Villagers (KB)	Civilian	1 - 2	3 - 6	3	x	Always with King Beasters.
Civilian	5	Native Villagers	Civilian	1 - 2	3 - 6	3	x	Always with Natives.
Civilian	6	Bearer (Slaver)	Civilian	1 - 6	x	3	x	Always with Slavers.
Criminal	1 - 3	Gunmen (Slaver)	Criminal Element	1 - 6	x	3/4	BAR	Always with Slavers.
Criminal	4 - 6	Gunmen (Slaver)	Criminal Element	1 - 4	5 - 6	3/4	BAR	Always with Slavers.
Exotic	1 - 3	Cavemen Tribesman	Law & Order	1 - 6	x	3/4	Spear	Always with Cavemen.
Exotic	4	Warriors (KB)	Law & Order	1 - 6	x	3/4	Spear	Always with King Beasters.
Exotic	5	Warriors (KB)	Law & Order	1 - 6	x	3/4	Spear	Always with King Beasters.
Exotic	6	Native Warrior	Law & Order	1 - 6	x	3/4	Spear	Always with Natives.
Mover	1 - 2	Big Boss (Slaver)	Criminal Element	1 - 6	x	4/5	BAP	Always with Slavers.
Mover	3 - 5	Chief (KB)	Law & Order	1 - 6	x	4/5	Spear	Always with King Beasters.
Mover	6	Natives Chief	Law & Order	1 - 6	x	4/5	Spear	Always with Natives.
Shaker	1	Little Boss (Slaver)	Criminal Element	1 - 6	x	3/4	BAP	Always with Slavers.
Shaker	2 - 3	Cavemen Hunter	Law & Order	1 - 6	x	4/5	Spear	Always with Cavemen.
Shaker	4 - 5	Witch (KB)	Law & Order	x	1 - 6	4/5	K	Always with King Beasters.
Shaker	6	Natives Shaman	Law & Order	1 - 5	6	3/4	K	Always with Natives.

JUNGLE NPC GENERATOR

<i>CIRCLE</i>	<i>#</i>	<i>PROFESSION</i>	<i>CLASS</i>	<i>M</i>	<i>F</i>	<i>REP</i>	<i>WPN</i>	<i>1-6</i>
Civilian	1 - 2	Bearer (Slaver)	Civilian	1 - 6	x	3	x	Always with Slavers.
Civilian	3 - 4	Villagers (KB)	Civilian	1 - 2	3 - 6	3	x	Always with King Beasters.
Civilian	5 - 6	Native Villagers	Civilian	1 - 2	3 - 6	3	x	Always with Natives.
Criminal	1 - 3	Gunmen (Slaver)	Criminal Element	1 - 6	x	3/4	BAR	Always with Slavers.
Criminal	4 - 6	Gunmen (Slaver)	Criminal Element	1 - 4	5 - 6	3/4	BAR	Always with Slavers.
Exotic	1	Guide (Hunters)	Law & Order	1 - 6	x	4/5	BAR	Always with Hunters.
Exotic	2	Hunter (Hunters)	Law & Order	1 - 6	x	4/5	BGR	Always with Hunters.
Exotic	3	Askari (Hunters)	Law & Order	1 - 6	x	3/4	BAR	Always with Hunters.
Exotic	4	Bearers (Hunters)	Civilian	1 - 6	x	3/4	x	Always with Hunters.
Exotic	5	Warriors (KB)	Law & Order	1 - 6	x	3/4	Spear	Always with King Beasters.
Exotic	6	Native Warrior	Law & Order	1 - 6	x	3/4	Spear	Always with Natives.
Mover	1 - 2	Big Boss (Slaver)	Criminal Element	1 - 6	x	4/5	BAP	Always with Slavers.
Mover	3 - 4	Chief (KB)	Law & Order	1 - 6	x	4/5	Spear	Always with King Beasters.
Mover	5 - 6	Natives Chief	Law & Order	1 - 6	x	4/5	Spear	Always with Natives.
Shaker	1 - 2	Little Boss (Slaver)	Criminal Element	1 - 6	x	3/4	BAP	Always with Slavers.
Shaker	3 - 4	Witch (KB)	Law & Order	x	1 - 6	4/5	K	Always with King Beasters.
Shaker	5 - 6	Natives Shaman	Law & Order	1 - 5	6	3/4	K	Always with Natives.

LOST WORLD/JUNGLE

NPCs

LARGER THAN LIFE – DIRECTOR’S CUT

EXOTIC NPC GENERATOR

<i>CIRCLE</i>	<i>#</i>	<i>PROFESSION</i>	<i>CLASS</i>	<i>M</i>	<i>F</i>	<i>REP</i>	<i>WPN</i>	<i>1-3</i>	<i>4</i>	<i>5</i>	<i>6</i>
Civilian	1 (1 - 3)	Camera Crew – Movies	Civilian	1 - 6	x	3/4	x	C	C	C	CE
Civilian	1 (4 - 6)	Lumpers – Movies	Civilian	1 - 6	x	3/4	x	C	C	C	CE
Civilian	2	Dependent	Civilian	1 - 2	3 - 6	3/4	x	C	C	C	CE
Civilian	3	Factory Worker	Civilian	1 - 6	x	3/4	x	C	C	C	CE
Civilian	4	Laborer	Civilian	1 - 6	x	4/5	x	C	E	S	CE
Civilian	5	Professional	Civilian	1 - 5	6	3/4	x	C	E	S	CE
Civilian	6	Service Industry	Civilian	1 - 3	4 - 6	3/4	x	C	E	S	CE
Criminal	1	Dealer	Criminal Element	1 - 5	6	3/4	BAP	CE	C	S	M
Criminal	2	Gangster	Criminal Element	1 - 6	x	3/4	BAP	CE	C	S	M
Criminal	3	Street Urchin	Criminal Element	1 - 5	6	3	K	CE	C	S	M
Criminal	4	Thief	Criminal Element	1 - 5	6	3/4	P	CE	C	C	E
Criminal	5	Working Girl	Criminal Element	x	1 - 6	3/4	x	C	C	S	CE
Criminal	6 (1)	Big Boss (Slaver)	Law & Order	1 - 6	x	4/5	BAP	CE	C	S	M
Criminal	6 (2)	Little Boss (Slaver)	Law & Order	1 - 6	x	3/4	BAP	CE	C	S	M
Criminal	6 (3 - 5)	Gunmen (Slaver)	Law & Order	1 - 6	x	3/4	BAR	CE	C	C	E
Criminal	6 (6)	Bearer (Slaver)	Law & Order	1 - 4	5 - 6	3/4	BAR	CE	C	C	E
Exotic	1 (1 - 3)	Guide	Law & Order	1 - 6	x	4/5	BAR	E	S	C	CE
Exotic	1 (4 - 6)	Hunter	Law & Order	1 - 6	x	4/5	BGR	E	S	C	CE
Exotic	2 (1 - 4)	Askari	Law & Order	1 - 6	x	3/4	BAR	E	S	C	CE
Exotic	2 (5 - 6)	Bearers	Civilian	1 - 6	x	3/4	x	C	E	S	CE
Exotic	3 (1)	Captain – Police	Law & Order	1 - 6	x	4/5	BAP	M	S	E	CE
Exotic	3 (2 - 6)	Officer – Police	Law & Order	1 - 6	x	3/4	BAP	E	S	C	CE
Exotic	4 (1)	Military Officer	Law & Order	1 - 6	x	3/4	BAP	E	S	N	CE
Exotic	4 (2)	Military NCO	Law & Order	1 - 6	x	4/5	BAP	E	S	C	CE
Exotic	4 (3 - 6)	Military Soldiers	Law & Order	1 - 6	x	3/4	BAP	E	S	C	CE
Exotic	5	Body Guard	Law & Order	1 - 6	x	3	x	E	CE	S	M
Exotic	6	Pilot	Civilian	1 - 6	x	4/5	P	M	E	S	CE
Mover	1 (1 - 2)	Director – Movies	Civilian	1 - 6	x	3/4	x	M	C	S	CE
Mover	1 (3 - 4)	Leading Lady - Movies	Civilian	x	1 - 6	3/4	x	M	C	S	CE
Mover	1 (5 - 6)	Leading Man - Movies	Civilian	1 - 6	x	4/5	x	M	C	S	CE
Mover	2	Business Magnate	Civilian	1 - 5	6	3/4	P	M	S	E	C
Mover	3	Patron	Civilian	1 - 5	6	3/4	P	M	M	S	E
Mover	4	Playboy	Civilian	1 - 5	6	3/4	P	M	S	E	C
Mover	5	Politician	Civilian	1 - 4	5 - 6	3/4	x	M	M	S	E
Mover	6	Trophy Wife	Civilian	1	2 - 6	3/4	x	M	M	S	E
Shaker	1	Academia	Civilian	1 - 5	6	3/4	x	E	C	S	M
Shaker	2	Accountant	Civilian	1 - 6	x	3/4	x	S	E	M	CE
Shaker	3	Attorney	Civilian	1 - 6	x	3/4	x	S	C	CE	M
Shaker	4	Political Assistant	Civilian	1 - 5	6	3/4	x	M	C	E	S
Shaker	5	Professional	Civilian	1 - 5	6	3/4	x	S	E	M	CE
Shaker	6	Trophy Wife	Civilian	1	2 - 6	3/4	x	S	M	E	CE

EXOTIC NPCs

LARGER THAN LIFE – DIRECTOR’S CUT

METROPOLIS NPC GENERATOR

<i>CIRCLE</i>	<i>#</i>	<i>PROFESSION</i>	<i>CLASS</i>	<i>M</i>	<i>F</i>	<i>REP</i>	<i>WPN</i>	<i>1-3</i>	<i>4</i>	<i>5</i>	<i>6</i>
Civilian	1	Dependent	Civilian	1 - 2	3 - 6	3/4	x	C	C	C	CE
Civilian	2	Factory Worker	Civilian	1 - 6	x	3/4	x	C	C	C	CE
Civilian	3	Laborer	Civilian	1 - 6	x	4/5	x	C	E	S	CE
Civilian	4	Professional	Civilian	1 - 5	6	3/4	x	C	E	S	CE
Civilian	5	Service Industry	Civilian	1 - 3	4 - 6	3/4	x	C	E	S	CE
Civilian	6	Service Industry	Civilian	1 - 2	3 - 6	3/4	x	C	E	S	M
Criminal	1	Dealer	Criminal Element	1 - 5	6	3/4	BAP	CE	C	S	M
Criminal	2	Gangster	Criminal Element	1 - 6	x	3/4	BAP	CE	C	C	M
Criminal	3	Gangster	Criminal Element	1 - 6	x	3/4	BAP	CE	C	C	S
Criminal	4	Street Urchin	Criminal Element	1 - 5	6	3	K	CE	C	S	M
Criminal	5	Thief	Criminal Element	1 - 5	6	3/4	P	CE	C	C	E
Criminal	6	Working Girl	Criminal Element	x	1 - 6	3/4	x	C	C	S	CE
Exotic	1	Body Guard	Law & Order	1 - 5	6	4/5	BAP	E	CE	S	M
Exotic	2	Pilot	Civilian	1 - 6	x	4/5	P	M	E	S	CE
Exotic	3	Police	Law & Order	1 - 6	x	4/5	BAP	M	S	E	CE
Exotic	4	Private Eye	Law & Order	1 - 5	6	4/5	BAP	E	M	S	CE
Exotic	5	Professional	Civilian	1 - 4	5 - 6	3/4	x	C	E	S	M
Exotic	6	Reporter	Civilian	1 - 5	6	3/4	P	E	S	M	CE
Mover	1	Business Magnate	Civilian	1 - 5	6	3/4	P	M	S	E	C
Mover	2	Hollywood	Civilian	1 - 4	5 - 6	3/4	x	M	C	S	CE
Mover	3	Patron	Civilian	1 - 5	6	3/4	P	M	M	S	E
Mover	4	Playboy	Civilian	1 - 5	6	3/4	P	M	S	E	C
Mover	5	Politician	Civilian	1 - 4	5 - 6	3/4	x	M	M	S	E
Mover	6	Trophy Wife	Civilian	1	2 - 6	3/4	x	M	M	S	E
Shaker	1	Academia	Civilian	1 - 5	6	3/4	x	E	C	S	M
Shaker	2	Accountant	Civilian	1 - 6	x	3/4	x	S	E	M	CCE
Shaker	3	Attorney	Civilian	1 - 6	x	3/4	x	S	C	CE	M
Shaker	4	Political Assistant	Civilian	1 - 5	6	3/4	x	M	C	E	S
Shaker	5	Professional	Civilian	1 - 5	6	3/4	x	S	E	M	CE
Shaker	6	Trophy Wife	Civilian	1	2 - 6	3/4	x	S	M	E	CE

METROPOLIS

NPCs

LARGER THAN LIFE – THE DIRECTOR'S CUT

REP	TALK THE TALK
<i>(Looking for successes, score of 1, 2 or 3)</i>	

ATTRIBUTE	MODIFIER
<i>Attractive</i> – Opponent is opposite sex.	+1d6
<i>Charismatic</i> – Against all opponents.	+2d6
<i>Cruel</i> – Opponent has lower Rep.	+1d6
<i>Dim</i> – Against all opponents.	-1d6
<i>Free Spirit</i> – Against all opponents.	+1d6
<i>Genius</i> – Against all opponents.	-2d6
<i>Logical</i> – Against all opponents.	-1d6
<i>Shy</i> – Against all opponents.	-1d6
<i>Smooth</i> – Against all opponents.	+1d6
<i>Stunning</i> – Opponent is opposite sex.	+2d6
CIRCUMSTANCE	MODIFIER
<i>Circle</i> – Each Circle lower in social standing the challenger is compared to the target.	-1d6
<i>Recruited</i> - If met the NPC before and recruited him.	+2d6
<i>Success</i> - If met the NPC before and exchanged goods or services.	+1d6
<i>Confrontation</i> – If have a Confrontation again.	X

# SUCCESSES	TALK THE TALK RESULT
Score more successes.	Success! The NPC will exchange goods or services with you. NPCs can be recruited. Will then leave; remove from the table.
Score same number of successes.	Pleasantries! Characters exchange pleasantries and nothing more. Will then leave; remove from the table.
Score fewer successes.	Uh oh! Characters of the same Class will exchange pleasantries and nothing more. Will then leave; remove from the table. Otherwise: Adventurer NPCs will ignore and nothing more. Will then leave; remove from the table. Civilian NPCs will ignore and nothing more. Will then leave; remove from the table. Criminal Element NPCs will Confront (page 59 Adventurers or Civilians. Law & Order NPCs will Confront (page 59) Criminal Element.
Score fewer and zero successes	Disaster! NPCs will Confront the Challenger and become Enemies.

REP	CHALLENGE
<i>(Taken vs. Rep)</i>	

MENTAL CHALLENGE	MODIFIER
<i>Free Spirit</i>	-1
<i>Genius</i>	+2
<i>Logical</i>	+1
PHYSICAL CHALLENGE	MODIFIER
<i>Agile:</i> When taking a Physical Challenge involving climbing or balance.	+1
<i>Athlete</i>	+1
<i>Clumsy</i>	-1
<i>Fast:</i> When taking a Physical Challenge against another character.	+1
<i>Difficult</i> – If the Challenge is considered difficult by all players.	-1
<i>Easy</i> – If the Challenge is considered easy by all players.	+1
<i>Tool</i> – If have a tool that increases the chances of success.	+1

# D6 PASSED	MENTAL OR PHYSICAL RESULT
2	Success and reap the benefits.
1	May decide to re-take the test, counting any result of pass 1d6 as if pass 0d6 OR Decide not to take the test again, but may take the test when next Active.
0	Failed and suffer the consequences.

TALK

LARGER THAN LIFE – THE DIRECTOR'S CUT

REP	IN SIGHT <i>(Looking for successes)</i>
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ATTRIBUTE	MOD
Opponent is Stealthy and the only figure in sight.	-1d6
Quick Reflexes	+1d6
Slow to React	-1d6
Steely Eyes	+1d6
CIRCUMSTANCE	MOD
<i>Active</i> - Character is active and moved.	-1d6
<i>Concealed</i> - Enemy is concealed.	-1d6
<i>Ducking Back</i> – Character is Ducking Back.	(1)
<i>Evening</i> – If the Evening Day Part.	-1d6
<i>Late</i> – If the Late Day Part.	-2d6
<i>Running Away</i> – Character is Running Away	(1)

(1) Figure cannot fire and will complete its reaction instead.

RESOLVING IN SIGHT ACTIONS

The group winning the In Sight will now act, from highest Rep to lowest. Here's how we do it:

- If the figure can fire – it will.
- If the figure cannot fire – it will Charge into Melee.
- Stars can choose to move its remaining movement instead. Those characters led by the Star can choose to move as well.

#	COVER OR CONCEALMENT
---	----------------------

TYPE	RESULT
Buildings, inside	Stationary figures inside of buildings are in cover and concealment. Moving figures inside buildings are concealed.
Vehicles, Inside of	Figures inside vehicles are in concealment.
Vehicles, Behind	Figures behind vehicles are in cover.
Woods or Rough	Stationary figures inside woods or rocky areas are in cover and concealment. Moving figures inside woods or rocky areas are concealed.

IN SIGHT

3	TRAP <i>(Taken versus Rep or Danger Factor)</i> <i>A score of "6" is always a failure.</i>
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CIRCUMSTANCE
The Danger Factor of the Trap is equal to the number of Clues you have already found; no less than 1 and no more than 5.

#D6	RESULT
PASSED	
Character passed 2+ d6 more	The character escapes the Trap and finds a possible Clue. Take the Find an Object Test (QRS) to find the Clue. (1)
Character passed 1d6 more	The character escapes the Trap.
Character passed the same	If character Rep is equal or greater than the Danger of the Trap, count as if passed 1d6 more. If character Rep is less than the Danger of the Trap, count as if passed 1d6 less.
Character passed 1d6 less	The character is caught in the Trap, goes Out of the Fight, and receives 1 Decreasing Rep d6.
Character passed 2+d6 less	The character is caught in the Trap, goes Out of the Fight, and receives 2 Decreasing Rep d6.

(1) Yes, this means you could trigger a Confrontation!

TRAP

LARGER THAN LIFE – THE DIRECTOR'S CUT

RANGED WEAPONS

TYPE	TARGET
BA Pistol (BAP)	2
Big Game Rifle (BGR)	1
Blowgun (BG)	1 ⁽¹⁾
Bolt Action Rifle (BAR)	1
Bow (BW)	1
Machine Pistol (MP)	3
Pistol (P)	1
Semi-Automatic Rifle	2
Shotgun	3
SMG	3

(1) Used with poison. Target goes Out of the Fight if hit.

2 SHOOTING

(Taken vs. Rep)

ATTRIBUTE	MODIFIER
Crack Shot using a BAR	+1d6
Near Sighted	-1 to Rep
CIRCUMSTANCE	RESULT
Any d6 score of "6"	D6 automatically fails.
Double "ones".	Weapon is now out of ammo.

# D6 PASSED	RESULT
2	Hit.
1	<p>Shooter missed if -</p> <ul style="list-style-type: none"> • Firing with the Off Hand – <i>Ambidextrous</i> ignores. • Rush Shot. • Evening or Late Day Part. • Primitives using modern weapons. <p>Target was missed if -</p> <ul style="list-style-type: none"> • Carrying wounded. • Shielded and fired on by Primitive Weapon. • In Cover. • Prone. • Second or higher target.
0	Miss.

SHOOT

1 SHOOTING DAMAGE

(Taken versus Rep of the Target)

CIRCUMSTANCE	MODIFIER
Big Game Rifle.	+2d6
BA Pistol – Only if fired at 1 Target.	+1d6
Damage Spell.	+2d6
Machine Pistol – Only if fired at 1 Target.	+2d6
Semi-Automatic Rifle – Only if fired at 1 Target.	+1d6
Shotgun – Only if fired at 1 Target.	+1d6
SMG – Only if fired at 1 Target.	+2d6

SCORE	RESULT
Equal or less than Rep of the Target.	Target Ducks Back.
Higher than Rep of the Target.	Target is knocked to the ground and Out of the Fight.
"6"	Target is knocked to the ground and Out of the Fight.

ATTRIBUTE	MOD
Hard as Nails	Treats 1 st Out of the Fight in each Scene as Carry On instead.
Resilient	Treats 1 st Out of the Fight in each Scene as Carry On instead.
Tough	Treats 1 st Duck Back in each Scene as Carry On instead.

2 SPELL CASTING

(Taken vs. Rep)

CIRCUMSTANCE	MODIFIER
Using Magic Item	+1 or more d6

# D6 PASSED	RESULT
2	Spell cast successfully.
1	<p>Damage Spell fails.</p> <p>Dazzle Spell cast successfully.</p> <p>Reduce the Caster's <i>current</i> Rep by one for the remainder of the Scene.</p>
0	<p>Spell fails.</p> <p>Reduce the Caster's <i>current</i> Rep by one for the remainder of the Scene.</p>

LARGER THAN LIFE – THE DIRECTOR'S CUT

MELEE WEAPONS

TYPE	TARGET
Axe (AX)	1
Knife (K) ⁽¹⁾	1
Spear (SP)	1
Sword (SW)	1

(1) Includes Bayonet.

2 CHARGE INTO MELEE

(Taken versus Rep)

ATTRIBUTE	MODIFIER
Nerves of Steel	+1d6
Rage	+1d6
CIRCUMSTANCE	MODIFIER
Target in cover	+1d6
Target charged to flank	-1d6
Target charged to rear	-2d6

#D6	CHARGER	TARGET
PASSED		
Pass more d6 than opponent	<i>Target</i> may not fire or cast spell. <i>Charger</i> moves into melee. No Reaction Tests taken.	<i>Target</i> can fire or cast spell. <i>Charger</i> moves into melee. No Reaction Tests taken.
Pass same number d6 as opponent	<i>Civilian Target</i> maybe not fire. <i>Other Targets</i> can fire or cast spell. Count the Rush Shot penalty. <i>Charger</i> moves into melee. No Reaction Tests taken.	<i>Civilian Target</i> maybe not fire. <i>Other Targets</i> can fire or cast spell. Count the Rush Shot penalty. <i>Charger</i> moves into melee. No Reaction Tests taken.

REP MELEE COMBAT

(Looking for successes)

ATTRIBUTE	MOD
Brawler	+1d6
Rage	+1d6
CIRCUMSTANCE	MOD
<i>Dazzled</i> – The character is suffering from a Dazzle Spell.	-1d6
<i>Weapon</i> – Using melee weapon.	+2d6

SUCCESS MELEE DAMAGE

(Taken versus Rep of the Target)

SCORE	RESULT
Equal or less than Rep of the Target	Target loses 1 point of Rep for the remainder of the melee and immediately fights another round of melee. Rep is recovered after the melee is over.
Higher than Rep of the Target	Target is knocked to the ground and Out of the Fight.
“6”	Target is knocked to the ground and Out of the Fight.

2 RECOVERY

(Taken vs. Rep)

# D6 PASSED	RESULT
2	All return at normal Rep.
1	Out of the Fight returns at normal Rep but receives 1 Decreasing d6 (page 66). Run Aways return at normal Rep but receive 2 Decreasing d6 (page 66).
0	All are Retired.

MELEE

LARGER THAN LIFE – THE DIRECTOR'S CUT

2

REACTION TESTS

(Taken versus Rep)

ATTRIBUTE	MOD
Coward	Treat Duck Back as Run Away.
Nerves of Steel	Treat Duck Back as Carry On.
Poser	Never score higher than pass 1d6.
Stone Cold	Roll 3d6, but count the best 2d6

REASON	CLASS	PASS 2D6	PASS 1D6	PASS 0D6
RECEIVED FIRE OR MAN DOWN <i>Star may choose to pass 2d6, 1d6, or 0d6 without rolling.</i> <i>Leader Die applies.</i> <i>+1d6 if in cover.</i>	<i>ADVENTURER</i>	Fired On: <ul style="list-style-type: none"> • If can – Fire. • If can't - Charge into Melee. Man Down: <ul style="list-style-type: none"> • Carry On. 	Fired On: <ul style="list-style-type: none"> • If can – Fire. • If can't - Duck Back. Man Down: <ul style="list-style-type: none"> • Duck Back. 	All : <ul style="list-style-type: none"> • Run Away.
RECEIVED FIRE OR MAN DOWN <i>Star may choose to pass 2d6, 1d6, or 0d6 without rolling.</i> <i>Leader Die applies.</i> <i>+1d6 if in cover.</i>	<i>CIVILIAN</i>	Fired On: <ul style="list-style-type: none"> • If can – Rush Shot. • If can't - Charge into Melee. Man Down: <ul style="list-style-type: none"> • Carry On. 	Fired On: <ul style="list-style-type: none"> • Duck Back. Man Down: <ul style="list-style-type: none"> • If can see more friends than enemies Duck Back, otherwise Run Away. 	All : <ul style="list-style-type: none"> • Run Away.
RECEIVED FIRE OR MAN DOWN <i>Star may choose to pass 2d6, 1d6, or 0d6 without rolling.</i> <i>Leader Die applies.</i> <i>+1d6 if in cover.</i>	<i>CRIMINAL</i>	Fired On: <ul style="list-style-type: none"> • If can – Fire. • If can't - Charge into Melee. Man Down: <ul style="list-style-type: none"> • Carry On. 	Fired On: <ul style="list-style-type: none"> • If can – Rush Shot. • If can't - Duck Back. Man Down: <ul style="list-style-type: none"> • If can see more friends than enemies Carry On, otherwise Duck Back. 	All : <ul style="list-style-type: none"> • Run Away.
RECEIVED FIRE OR MAN DOWN <i>Star may choose to pass 2d6, 1d6, or 0d6 without rolling.</i> <i>Leader Die applies.</i> <i>+1d6 if in cover.</i>	<i>LAW & ORDER</i>	Fired On: <ul style="list-style-type: none"> • If can – Fire. • If can't - Charge into Melee. Man Down: <ul style="list-style-type: none"> • Carry On. 	Fired On: <ul style="list-style-type: none"> • If can – Fire. • If can't - Charge into Melee. Man Down: <ul style="list-style-type: none"> • Carry On. 	All : <ul style="list-style-type: none"> • Run Away.

REACTION

LARGER THAN LIFE – DIRECTOR’S CUT

INDEX

ACTIONS 21

ADVANCE THE STORY 53

<i>Advancing the Story</i>	53
<i>Advance the Story Table</i>	53
<i>Object: What and Who Had It?</i>	53
<i>Who Had It Last Table</i>	53
<i>Where Was It?</i>	54
<i>Where Was It Table</i>	54
<i>Target Building - Object</i>	54
<i>Target Buildings Tables</i>	54
<i>Jungle and Lost World Target Buildings</i>	54
<i>Find an Object: How?</i>	54
<i>Find an Object Table</i>	55
<i>Person of Interest</i>	55
<i>Who Are They Table</i>	55
<i>Where Are They?</i>	56
<i>Where Are They Table</i>	56
<i>Target Building - Person</i>	56
<i>Target Buildings Tables</i>	56
<i>Jungle and Lost World Target Buildings</i>	56
<i>Is He There?</i>	56
<i>Not There, Now What?</i>	57
<i>Questioning the Person</i>	57
<i>Questioning Table</i>	57
<i>Next Scene</i>	58
<i>Stop!</i>	58

AFTER THE SCENE 35

<i>Recovery Table</i>	35
<i>Stop!</i>	35

ATTRIBUTES 7

<i>How Many</i>	7
<i>How Determined</i>	7
<i>Attribute Table – 1</i>	8
<i>Attribute Table – 2</i>	8
<i>Attribute Table – 3</i>	8
<i>Attribute Table – 4</i>	8
<i>Attribute Table – 5</i>	9
<i>Attribute Table – 6</i>	9

BIG BAD 67

<i>Creating the Big Bad</i>	67
<i>Stereotypical Big Bads</i>	68
<i>Business Magnate</i>	68
<i>Business Magnate Minions Table</i>	68
<i>How Many of Them?</i>	68
<i>Cavemen</i>	68
<i>Cavemen Minions Table</i>	68

<i>How Many of Them?</i>	68
<i>Gangster</i>	69
<i>Gangster Minions Table</i>	69
<i>How Many of Them?</i>	69
<i>King Beasters</i>	69
<i>King Beasters Minions Table</i>	69
<i>How Many of Them?</i>	69
<i>Natives</i>	70
<i>Natives Minions Table</i>	70
<i>How Many of Them?</i>	70
<i>Military Officer</i>	70
<i>Military Officer Minions Table</i>	70
<i>How Many of Them?</i>	70
<i>Politician</i>	70
<i>Politician Minions Table</i>	70
<i>How Many of Them?</i>	71
<i>Slavers</i>	71
<i>Slavers Minions Table</i>	71
<i>How Many of Them?</i>	71
<i>Whack Job</i>	71
<i>Whack Job Minions Table</i>	71
<i>How Many of Them?</i>	71

CAPTURED 62

<i>Talk Me to Death Table</i>	62
<i>Using Star Power</i>	62
<i>When the Soliloquy Ends</i>	62
<i>Next Scene</i>	62

CAST 4

<i>Stars</i>	4
<i>Co-Stars</i>	4
<i>Love Interest</i>	4
<i>The Big Bad</i>	4
<i>Femme Fatale</i>	5
<i>Extras</i>	5

CIRCLES 10

CLASS 12

<i>Adventurer</i>	12
<i>Civilians</i>	12
<i>Criminal Element</i>	12
<i>Law & Order</i>	12

CHALLENGES 36

<i>Success & Failure</i>	36
<i>Challenge Table</i>	37
<i>Stop!</i>	37

LARGER THAN LIFE – DIRECTOR’S CUT

CHARACTER JOURNAL	75	<i>Using Rep d6</i>	66
		<i>Minimums and Maximums</i>	66
		<i>Stop!</i>	67
CHASE	63		
<i>Chase Table</i>	63		
<i>Using Star Power</i>	63	GENDER	6
<i>Next Scene</i>	63		
<i>Stop!</i>	63	GROUPS	19
		<i>Group Cohesion</i>	19
CONFRONTATION	59	<i>Splitting Up Groups</i>	19
<i>Who Is It?</i>	59	<i>Activating Groups</i>	20
<i>Confrontation – Who Table</i>	59		
<i>Their Grunts</i>	59	HOME	13
<i>Confrontation – Grunts Table</i>	59		
<i>How Many of Them?</i>	59	HOW MANY OF THEM?	14
<i>Walk the Walk</i>	60		
<i>Okay, Let’s Get This Thing Started</i>	60	IN SIGHT	23
<i>Ending the Scene</i>	60	<i>In Sight Or Out of Sight</i>	23
<i>After the Confrontation</i>	60	<i>Triggering an In Sight Test</i>	23
<i>Seduction – Femme Fatale</i>	60	<i>Taking the In Sight Test</i>	24
<i>Femme Fatale Package</i>	60	<i>Multiple In Sights</i>	24
<i>Femme Fatale Package Table</i>	60	<i>In Sight Table</i>	24
<i>Seduction Table</i>	61	<i>Optional In Sight</i>	24
<i>Next Scene</i>	61	<i>Resolving In Sight Actions</i>	25
<i>Stop!</i>	61	<i>Completed In Sights</i>	25
		<i>Moving, Shooting, and In Sight</i>	25
		<i>Stop!</i>	25
DAMAGE	30	ITEMS	12
<i>Out of the Fight</i>	30	<i>Is it a Game Breaker?</i>	12
<i>-1 to Rep</i>	30	<i>How Do You Lose Items?</i>	12
<i>Duck Back</i>	30	<i>What Can I Carry?</i>	13
<i>Stop!</i>	30	<i>Special Cases</i>	13
		<i>Stop!</i>	13
DAY PART	37	LEADERS	20
<i>What Day Part?</i>	37	<i>Star Leaders</i>	20
<i>Day Part Table</i>	37	<i>Temporary Leaders</i>	20
<i>Day Parts and Visibility</i>	38	<i>Leader Die</i>	20
<i>Advancing a Day Part</i>	38	<i>Stop!</i>	20
		LOCALES	39
DEFINING CHARACTERS	5	<i>Metropolis Map</i>	40
		<i>Exotic Map</i>	40
FINAL SCENE	64	<i>Jungles Map</i>	40
<i>What’s going On?</i>	64	<i>Lost World Map</i>	40
<i>Final Scene Table</i>	64	<i>The Rectangle Knows All</i>	41
<i>The Escape</i>	65	<i>Area</i>	41
<i>Is This the End?</i>	65	<i>Low, Middle, or High?</i>	41
<i>“My Final Revenge!”</i>	65	<i>The Number in the Middle</i>	41
<i>“My Final Revenge” Table</i>	65	<i>PEF</i>	41
<i>Next Scene</i>	65	<i>Day Parts</i>	41
		<i>Moving Between Areas</i>	41
FLUCTUATING REP	66		
<i>Increasing Rep d6</i>	66		
<i>Decreasing Rep d6</i>	66		
<i>Bonus Rep d6</i>	66		

LARGER THAN LIFE – DIRECTOR’S CUT

<i>Moving Between Maps</i>	41	<i>Where Are They Table</i>	47
MAGIC SPELLS	29	<i>Find Treasure</i>	47
<i>Damage Spell</i>	29	<i>What</i>	47
<i>Dazzle Spell</i>	29	<i>Where</i>	47
<i>Spell Casting Table</i>	30	<i>Thwart the Big Bad</i>	47
MELEE	33	<i>Who Is the Big Bad/</i>	47
<i>Melee Weapons</i>	33	<i>Who Is the Big Bad Table</i>	48
<i>Melee Weapons Table</i>	33	<i>And How Bad is He?</i>	48
<i>Charge into Melee Test</i>	33	<i>How Bad is Bad Table</i>	48
<i>How to Charge into Melee</i>	33	<i>The Master Plan</i>	48
<i>Charge into Melee Table</i>	33	<i>The Master Plan Table</i>	48
<i>Melee Combat</i>	34	<i>Hold Someone Prisoner</i>	49
<i>Multiple Figure Melees</i>	34	<i>Steal Treasure</i>	49
<i>Melee Combat Table</i>	34	<i>Steal Weapon</i>	49
<i>Determining Melee Damage</i>	34	<i>Unleash Death and Destruction</i>	49
<i>Melee Damage Table</i>	35	<i>Retrieve and Artifact of Great Power</i>	49
MOVEMENT	22	<i>Where’s the Big Bad?</i>	49
<i>Unoccupied Section Movement</i>	22	<i>How Many Clues?</i>	49
<i>Occupied Section Movement</i>	22	<i>Under Pressure</i>	49
<i>Going Prone</i>	22	<i>1st Advance the Story Scene</i>	50
<i>Involuntary Movement</i>	22	<i>Next Scene</i>	50
<i>Carry On</i>	22	<i>Stop!</i>	50
<i>Charge</i>	22	PEFs	42
<i>Duck Back</i>	23	<i>Generating PEFs</i>	42
<i>Fire</i>	23	<i>Re-Stocking PEFs</i>	42
<i>Run Away</i>	23	<i>PEF Rep</i>	42
<i>Rush Shot</i>	23	<i>PEF Movement</i>	42
<i>Stop!</i>	23	<i>Resolving PEFs</i>	42
NPC GENERATOR	15	<i>PEF Resolution Table</i>	43
<i>Using the Big Bad’s Minions</i>	15	<i>Defining Moment</i>	43
<i>Metropolis NPC Generator</i>	16	<i>Multiple Moments</i>	43
<i>Exotic NPC Generator</i>	17	<i>How Many of Them?</i>	43
<i>Jungle NPC Generator</i>	18	<i>Who Are They?</i>	43
<i>Lost World NPC Generator</i>	18	<i>Who Are They Table</i>	44
<i>Stop!</i>	19	<i>Loading Up PEFs</i>	44
OPENING SCENE	45	<i>Stop!</i>	44
<i>What Must be Accomplished?</i>	45	PLAYERAID	72
<i>Person, Place, or Thing Table</i>	46	<i>Building Your Star</i>	72
<i>Find or Rescue</i>	46	<i>Recruiting Your NPCs</i>	72
<i>Who</i>	46	<i>Creating the Story</i>	72
<i>Who Are They Table</i>	46	<i>Travel Scene</i>	73
<i>Where</i>	46	<i>Advance the Story</i>	73
<i>Where to Next Table</i>	46	PROFESSIONS	10
<i>Where Are They Table</i>	46	<i>Movers</i>	10
<i>Recover an Object</i>	47	<i>Shakers</i>	11
<i>What</i>	47	<i>Exotics</i>	11
<i>Where</i>	47	<i>Civilians</i>	11
<i>Where to Next Table</i>	47	<i>Criminal Element</i>	11
		<i>Stop!</i>	11

LARGER THAN LIFE – DIRECTOR’S CUT

RANGED WEAPONS	25	<i>Star Advantages</i>	6
<i>Ranged Weapons Table</i>	26	<i>Star Power</i>	6
<i>Out of Ammo</i>	26	<i>Free Will</i>	6
<i>Stop!</i>	26	<i>Star Packages</i>	6
REACTION TESTS	31	STATUS AND ACTIONS	32
<i>In Sight & Charge into Melee</i>	31	<i>Carry On</i>	32
<i>Received Fire & Man Down</i>	31	<i>Charge</i>	32
<i>Received Fire</i>	31	<i>Duck Back</i>	32
<i>Man Down</i>	31	<i>Fire</i>	32
<i>Multiple Tests</i>	32	<i>Out of the Fight</i>	32
<i>Reaction Test Results</i>	32	<i>Run Away</i>	32
		<i>Rush Shot</i>	32
		<i>Stop!</i>	32
REACTION TESTS	74		
RECRUITING NPCs	13	STORY	45
<i>NPC Recruiting Costs</i>	14	STORY BOARD	67
<i>Available Recruits</i>	14	<i>Getting Started</i>	67
<i>Available Recruits Table</i>	14	<i>Where’s the Object At?</i>	67
		<i>Inspiration</i>	72
		<i>Stop!</i>	72
REPUTATION	7	TALK THE TALK	35
<i>NPC Reputation</i>	7	<i>Talk the Talk Table</i>	36
<i>Stop!</i>	7	<i>Meeting Them Again</i>	36
SCENES	45		
<i>Presentation</i>	45	TERRAIN	38
 		<i>Lay Out the Table</i>	38
SHOOTING	26	<i>How Big a Section?</i>	38
<i>Line of Sight</i>	26	<i>Key Sections</i>	38
<i>Target Selection</i>	26	<i>Metropolis Locale</i>	39
<i>Active Targeting</i>	26	<i>Exotic Locale</i>	39
<i>Reactive Targeting</i>	26	<i>Jungle</i>	39
<i>Apply Target Rating</i>	27	<i>Lost World</i>	39
<i>Firing a Weapon</i>	27	<i>Stop!</i>	39
<i>Shooting Table</i>	27		
<i>Shooting Damage</i>	27	TRAPS	58
<i>Shooting Damage Table</i>	28	<i>Trap Table</i>	58
<i>Stacking Damage</i>	28	<i>Next Scene</i>	58
<i>Cover or Concealment</i>	28		
<i>Cover or Concealment Table</i>	28	TRAVEL SCENE	50
<i>Primitives – Ranged Weapons</i>	29	<i>Which Map When ?</i>	50
<i>Firing at Carrying Wounded</i>	29	<i>Where to Next Table</i>	50
<i>Firing Two Weapons at Once</i>	29	<i>Exactly Where?</i>	51
		<i>Area to Area Travel Scene</i>	51
 		<i>Map to Map Travel Scene</i>	51
STAR PACKAGES	9	<i>Getting There</i>	51
<i>Adventurer</i>	9	<i>Transportation Table</i>	51
<i>Lawman</i>	9	<i>Commercial Airlines</i>	51
<i>Jack off All Trades</i>	10	<i>Commercial Ship</i>	51
 		<i>Foot</i>	51
STARS AND GRUNTS	5	<i>Private Plane</i>	51
<i>Death, Dying, and Being Killed</i>	5		
<i>Retired</i>	5		

LARGER THAN LIFE – DIRECTOR’S CUT

<i>Tramp Steamer</i>	51
<i>Defining the Travel Scenes</i>	52
<i>Confrontation</i>	52
<i>Friendlylies</i>	52
<i>Intercept</i>	52
<i>Sabotage</i>	52
<i>Seduction</i>	52
<i>Trap</i>	52
<i>Entering and Exiting a Map</i>	52
<i>Next Scene</i>	52
<i>Stop!</i>	52
<i>TURN SEQUENCE</i>	21
<i>WEAPONS</i>	12