

MARK RICHARDSON'S

HEADSPACE

EMOTIONAL CYBERPUNK
POWERED BY THE APOCALYPSE



www.greenhatdesigns.com

@slavetothehat

Additional Writing:

Lillian Cohen-Moore

Jason Pitre

Development Editor:

John Adamus

Assistant Development Editors:

Jeremy Morgan, Jason Pitre

Assistant Copy Editors:

Julie Chiasson

Primary Operators:

Philip Brown, Andy Mizobuchi, Rob Mizobuchi, Jason Pitre, David Stickley, Tymen VanDyk, Erik Waddell.

Play testers:

2014 Origins Beta Testers:

Stentor Danielson, Kenichi Hecker, Jennifer Lewis, Andrey Luruye, Elias Mulhall, Daniel M. Perez, Masha Taborisskaya, Eleanor Tursman.

2014 Dreamation Alpha Testers:

Emily Care Boss, Jonathan “Buddha” Davis, Kenichi Donoghue, Tony Lower-Bash, Clint Marchant, Gregory Kenichiinson, Dustin Simeone, Brie Sheldon, Steven Trojanowski.

2013 Metatopia Focus Groups:

John Adamus, William Coffeing, Russell Collins, Angela Croft, Kenneth Hite, Will Hindmarch, James Holder, Andy Kitkowski, Ryan Macklin, Micheal Miller, Russell Morrissey, Bruce Neiger, Zack Ratner, Howard Ratner, Mendel Schmiedkamp, Amanda Valentine.

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CHAPTER 1 - INTRODUCTION

Headspace is a role playing game that explores human emotion, memory and personal identity. The world of Headspace is a dark future where technology has begun to alter not just our bodies, but how we feel and even think.

In this future an advanced neural networking technology, Headspace, has been developed which allows its wielders to connect their consciousness directly into each other's minds. Jacking into the Headspace comes with a cost; there is no going back. Once your minds are bound together, your every thought, sensation, emotion and even dreams are shared; over any distance at the speed of thought.

Why would anyone do this?

In Headspace, world governments struggle to maintain law and order. Most have all but completely usurped their authority to gigantic Corporations that now fight for control of Earth's few remaining resources. Within this future, few stand against the tide of corporate corruption and greed. Fewer still have the resources and abilities to make a difference.

You could be that difference. You and your friends could be the people who choose to stand against the corporations and make a better world for people left in the margins of society. But to accomplish such a great task with so few people you will not only need the latest weapons and cyber technologies but the ability to work together, seamlessly sharing your skills and abilities, operating not as a group of individuals but as a perfect team, within the Headspace.

THE OPERATORS OF HEADSPACE

THE HANDLER

No one else would deal with this shit. Even if they did, they wouldn't actually do the job right. Managing talent and orchestrating the use of corporate or military assets is hard, and that's why it's *your* job. Some people are content with making the puppet strings of the world dance from behind a desk. You are not one of them. It's easier to convince people to sell out, convert an enemy to a friend, and arrange for ass-covering contingencies when you're not chained to a desk. You're going to make your old corporate masters pay for everything they've done, because you're the best person to make sure it happens.

THE INFILTRATOR

Your family used to complain that you snuck up on them when you were a kid. You didn't even mean to, it just kept happening. That natural ability for stealth has served you well. Sneaking past people without even trying made you wonder who you could sneak past if you actually applied yourself. It doesn't matter who picked you up--or caught you--because you're long past those days. The rookie either becomes dead, or a highly paid professional. Since you're not dead, you're making pretty good money. Or you were, till you bugged out of the system to try and destroy it.

THE RONIN

You had a different team, once. You came up through the ranks, from soldier to commander. Despite the ugly things you did, your brothers and sisters in arms were your family. You protected each other. Struggling to do your job without losing your soul, you still suffered as bit by bit, assignments grew more dangerous, people died, and the truth of things reached you. Instead of going the way of your friends, you walked away, burning bridges behind you. They made you a superior tactician, a fighter, a weapon. They're going to regret letting you leave alive. Not that they had a choice.

THE RUNNER

Some people get confused if they take the wrong turn, or walk a block too far. Not you. Whether driving or on foot, your memory of places and understanding of the urban landscape are as automatic as breathing. The city is as familiar as your own body. You know the rhythms of traffic and neighborhoods, you can plan routes throughout your day that effortlessly shake tails and get you to your end location with time to spare. Being late is not a problem you suffer from. You're never late, because you'd never fail your Cell.

THE TECH

It's not that you don't understand people. You just understand them in a way that freaks them out. Through the lens of technology, you know how to take people out with remote weapons in the most efficient way possible. The security slip-ups of bad passwords and ill-advised cloud storage are second nature to you. Empathy is hard for you, because all you see are the horrific secrets they try and protect, and the violence they commit to keep them buried. People like you are essential to a corp's ability to function, because you can engineer anything they need. Now, you're going to engineer the ways to take them down.

THE WHITE COAT

In a different life, you could have been a manager, but something else called instead. The science of the human mind and body is the most fascinating field there is, and your diagnostic skills easily spread to understanding the very world around you. Few people can match you in the field as a medic, and the things you can do when given access to a lab would terrify anyone in their right mind. Which is a good reason not to work for people like that. As determined as a hound when you're on a case, your intellect is as unstoppable as your drive to lance the corruption in the world around you before it spreads.

WHAT DOES SHARED CONSCIOUSNESS MEAN?

The Headspace gives all of the Operators a shared neurological space inside which only members of their Cell are granted access. Any Operator can speak telepathically across any distance with any other Operator from their Cell (those who share the same network via a linked Headspace implant). This means all Operators can maintain conversations in all scenes whether they are all physically present or not. Very little information is kept private by the Players.

Sharing your consciousness with other people doesn't come naturally. It starts with multi-hour neurosurgeries, implanting the technology that even makes it possible. To boil it down to its most unemotional essence, you've networked your brain together with those of your Cell members, creating a wireless network that knows none of the limitations of standard technology. One that is secure, truly secure, with a capacity for storage that rivals anything a consumer could ever see in their lifetime.

It's so much more than that.

The implants didn't just network you together to speak at the speed of thought, mind to mind. It's allowed you to borrow the skills of the people who make up your Cell. It doesn't matter that you've never fired a gun or defused a bomb, as long as one of them has. You can reach out, and access their skills, finely honed to razor sharp precision. When your mind connects to theirs to share their skills, they can feel you. Every person in a Headspace finds they are now greater than themselves, because at any time they can reach out and assume the skills of someone else in their Headspace. At peak performance, in a best case scenario, a Cell is like having a multiplicity of everyone in it. The corps were scared of any one of you. But now there's potential for five of you to exist. You can communicate in instantaneous real time, and you are never truly alone, even in the most desperate of situations. You can share your senses, and this technology fueled telepathy may be what helps you save your city. Maybe even help you save yourself.

All of this comes at a price.

Your connection to the Headspace has no off switch. Cell mates' dreams, nightmares, thoughts, memories and emotions are all connected to the network you collectively make up. Privacy as you knew it isn't possible, and the emotional selves of the people you work with can bleed into your own. If one of you snaps under pressure, the stress careens through the system like a wild virus, unpredictably interacting with bodies and minds. The whole of you are like an Ouroboros, as your once distinct selves get devoured to become less clearly individual. It can be difficult to see where your emotions end and the others' begin. This constant risk of emotional bleed can make intimate relationships that much harder to navigate, whether they're with someone from your Headspace, or outside it. There's no off switch for what you've done.

Even death won't stop your connection to the rest of your Cell. Ghosts can accumulate in a Headspace. When an Operator dies, fragments of their consciousness will cling to the network. Their dying thoughts and feelings, wishes for redemption or vengeance, even the skills they used alongside you, can all appear in the Headspace. Before you did this, mourning someone was easier. Now even your dead don't know how to stay that way. When you go to sleep, their nightmares may become your own.

This kind of neural networking isn't a widespread technology. But you're not the only people out there who've built a Headspace. Some of you are on the side of the angels, if you can buy that. Fighting the corps, struggling for a world where personal freedom and human rights means something again. In theory, there are Cells out there that are just like you.

On the other hand, there are Cells out there working for the corps. And they're here just to rip you apart.

THE HEADSPACE SOCIAL CONTRACT

Headspace is a game that showcases the lives of Operators sharing not only their talents, but their past emotional trauma; the searing heartbreaks and past terrors of Operators are inescapable for themselves and their fellow Cell members. It can be hard to play a game where trauma is part of the action, but it's also a rewarding experience to explore how emotional experiences can shape people. Still, the Players of Headspace may come to the table with their own harsh emotional experiences. Playing a game isn't fun if everyone at the table isn't able to enjoy themselves, which is why it's important to set up any ground rules that will enhance your groups' ability to play Headspace without leaving someone behind who's become uncomfortable.

Every gaming group is different, but playing Headspace and making sure everyone has fun can be built on introducing your Players to things they can do or ask for to take care of themselves when the action gets a little too much. Before starting a game, talk as a group or one-on-one about anything you don't want in your game's story.

While it's a great way to find out if the entire table wants an action-heavy or spy-packed plotline, remind Players that they can also bring up stuff that isn't fun for them that's more emotional. There's no way to somehow avoid every subject or situation that might upset a Player, but asking for folks who are willing to disclose topics or situations to avoid means your table has more tools to have fun. If someone's survived a traumatic car wreck and doesn't want to have to deal with them in character, you don't break the game by keeping that situation off the table. What you have is something Players aren't interested in seeing, which is just like gauging if your group wants to blow up half of town or sneak their way past all their problems. Knowing the emotional landmines to avoid will help you make a better game.

By building this kind of cooperative trust, you can explore other themes and situations, confident that if something does prove overwhelming, your table will understand. At times

Headspace can get too intense for Players because a session has become far more serious than anticipated. Dark things and revelation-filled conversations could have come up, and the Players—or the facilitator—may need a break. Never be afraid to suggest or request a brief five minute break. Get a glass of water, physically leave the table for a minute, take a few deep breaths. It's also important to remember that one-on-one dynamics need care too. If your Operator has developed emotionally or physically intimate relationships with someone else in their Cell, keep an eye out for the person whose character is on the other end of that relationship. They may need a break from time to time, but could be too shy to say so if they feel like they'd stop you from having fun. Because the Headspace wires everyone together so tightly in the game, discussing beforehand if anyone wants to keep romance of any kind off the table during play can help avert awkwardness later on. Players who are comfortable with romantic plotlines are prepped to know what Player characters they should avoid out of respect to the Player, and Players uninterested in romance don't have to deal with awkwardly trying to shoot down an in-game romantic advance.

All of these things are fairly intense subject matter. Roleplaying is a powerful experience, and it really is okay to need that break even when you're really enjoying the session. Things like breaks are a tool to keep the game fun and help people stay in character.

In case someone needs a break because of personal feelings they would find difficult to disclose, refrain from asking why they requested a break. Players or the GM might not be ready to discuss what's going on in that moment, or they could be too deeply distressed to be able to on the spot. If it looks like they're emotionally distressed, try to be available for talking with them—even if it's about more light-hearted things—or letting them take a break without hovering over them. There are a lot of tools for dealing with game content in the moment, like John Stavropoulos' X-Card, which gives a very clear process of sharing the physical card as a group, which people can pick up at any time to signal something has happened that, for whatever reason, is out their comfort zone. With the X-Card, a group can tweak a scene together, pulling the content that crossed the line for a Player out of the scene, and then rolling forward again.

If there's content a Player doesn't want to roleplay through, but is okay with it becoming a part of the game's plot, they can "veil" or "fade to black" those kinds of scenes, helping or letting other Players or the GM simply give a blanket statement about the scene not being roleplayed through. If someone feels awkward about their Operator seducing someone for information, it's perfectly fine to say they get a password out of someone in bed without making the Player roleplay something too intimate for them to be comfortable with. There can also be scenes that are too violent for someone's comfort level, where things are summarized via a veil or fade to black because a Player is in no hurry to describe in detail wiping out an entire building of people, or torturing someone for information.

All of these tools are at their most effective when introduced at the start of a game, whether it's a one shot with strangers or the inaugural session of a campaign with new friends. By putting these guidelines in place, people have the emotional permission to give the game their

all without crossing lines—their own or others. Headspace isn't more or less dangerous than any other game, but it's built to explore emotions, good or ill, so setting an expectation for what you want your Headspace game to be like is important.

When you make the table a trustworthy place, and prioritize comfort and fun for everyone, as a group, you've just started to really understand what it's like to function inside *Headspace*.

HOW TO USE THIS BOOK

This book is going to teach you how to play Headspace. If you're going to be the Game Master (GM), you're going to need to read the whole thing, though you can skim through Co-operative Setting Creation and just use a Pre-Generated Setting the first time you play. Try printing the play aids too; they'll help you see what's most important. If you're a Player, you might not need to read more than Playing the Game and Moves in Detail—a lot of the rules in Head Space are on the Character Sheets and Tracking sheets you use during the game itself. You'll come back to the text a few times throughout your game to reference certain rules, but it should be a rare occasion.

GAME SET-UP

You will need a few friends to play; Headspace can be played with between 4 and 6 people, one member of the group needs to play the role of the GM. The GM is responsible for managing the fiction of the game (see Chapter XX – The Game Master's Role). Everyone else in the game is a Player and is responsible for playing an Operator and representing that Operator's actions in the fiction.

You will also need some paper, pencils or pens and at least two six sided dice (D6), preferably two for each Player along with 7 tokens to track the six Stress levels and one for the Teamwork track. The tokens don't have to be different and should be about the size of a quarter (Don't use anything easy to lose or edible). You will need to print some materials before beginning play:

- A few copies of the Moves Sheet.
- One copy of the GM Skill and Baggage Sheet.
- One Stress Track sheet to go in the middle of the table.
- One copy of each Operator Character sheet being used.

A group of five friends decide they want to play a game of Headspace: Julie, Phil, Valerie, Ahmed and Kenichi. Julie volunteers to take the role of the GM as she has already read the book and is the most familiar with the rules of play.

CHAPTER 2 – PLAYING THE GAME

EMOTIONS ARE ALWAYS IN PLAY

Human emotion is at the root of all Operator actions in Headspace. The rules in this chapter rely heavily on the emotions experienced by Operators over the course of play. Emotions are categorized into six core types: **Rage**, **Grief**, **Fear**, **Bliss**, **Desire** and **Pride**.

Rage is a violent, uncontrollable anger, encompassing sudden outbursts of anger at stressful situations, to the heights of drug or trauma induced anger management issues. It's also a passion one can feel, from transient yet popular fashion movements, to a violently strong passion for honesty or order. Rage can be channeled, into acts of incredible violence, and ones of humbling compassion. Physically, Rage commonly causes an increased in both heart rate and blood pressure, as well as increased levels of adrenaline and cortisol.

Some examples of Rage are: Irritation, Resentment, Passionate, Excitement, Bitter, and Furious.

Grief is mental suffering. It's loss, whether permanent or temporary, of friends, lovers, employment, family members, and pets. Something is gone and the suffering left in its absence can range from a dull ache to sanity crushing despair. Grief can also be inflicted on someone in the form of harassment and mortification, causing mental suffering in others. Physically, Grief can cause changes in eating and sleeping, fatigue, headaches, and aches and pains never experienced before the loss that brought them on.

Some examples of Grief are: Harassment, Misery, Anguish, Despair, Regret, and Pain.

Fear is an emotion that can save a life or turn it on its head. Fear is a powerful form of anxiety, provoked by the fear of something terrible happening to you or someone you know, as well as the likelihood of it happening. Fear can make it easier to balk instead of saying yes to something dangerous, keep someone aware in a risky situation, and make someone prepare for the worst, just in case. It can also be a daily plague of terror and anxiety that erodes the physical and psychological resources of someone afflicted with excessive amounts of fear. Physically, fear can cause muscle tension, memory loss, digestive diseases, and heart attacks, in addition to high blood pressure, shortness of breath, and trembling.

Some examples of Fear are: Suspicion, Anxiety, Panic, Terror, Helplessness, and Doubt.

Bliss is potentially as rewarding as it is dangerous. The perfect happiness and joy attained in a moment of bliss can come from the perfectly executed plan, a moment of spiritual joy, the endorphin rush of falling in love, any occasion that brings about a sense of joy and happiness that gives the person experiencing it a moment to forget everything else. Bliss can be treated as an infrequent but happy experience, one that brings an echo of that happiness to someone when recalled later, or it can be chased through unhealthy relationships and substance abuse,

trying over and over to capture that elusive joy. Physically, Bliss causes a decrease in stress hormones, increased pain tolerance, and an increase in endorphins.

Some examples of Bliss are: Rapture, Euphoria, Delight, Elation, Happiness, and Delirium.

Desire is something that goes far beyond sexual feelings. At its root, desire is about want and longing. It fuels ambitions, provides motives, sparks eagerness and can even lead to love. The wish to do well on the job, to gain respect from a disapproving family member, to satisfy your fascination for secrets are all desires. In its worst moments, desire leads to frenzied, manic, ravenously greedy behavior, the most selfish, worst case emotions and actions to get what you want. Physically, Desire can cause increased stress hormones, higher blood pressure and heartbeat, endorphin rush, and a lower life expectancy.

Some examples of Desire are: Greed, Envy, Pining, Passion, Ambition, and Love.

Pride is an emotion rooted in a sense of satisfaction, even pleasure. That satisfaction can come from taking pride in one's work, and the good work of one's team, and a deep pleasure can come from the excellent performance of one's hacking software or brand new experimental gun. Pride can cause people to take their work seriously and strive to be the best in their field, to cheer on the efforts of teammates and loved ones, and spark positive behaviors, like taking care of your gear or your health. At its darkest, pride makes people egotistical and blind to their own faults, under-estimating challenges and under-preparing for the trials ahead of them due to their prideful arrogance.

Some examples of Pride are: Dignity, Honor, Egotism, Satisfaction, Narcissism, and Vanity.

These six emotions are referenced in play by an Operator's **Baggage**, **Discipline** and **Stress**. **Baggage** represents the emotional past of an individual's experiences and memories of a particular skill. During character creation Players will connect the events of the setting with one of their skills (referred to as Skill Stories); the emotion that best represents how their Operator felt during those events is the Baggage. Baggage does not need to be traumatic or even negative. Positive emotions are just as engaging during play. Each of an Operator's 3 skills will have one of the six emotions assigned to it during Operator creation as the skills Baggage (see Chapter 4 Operator Creation).

*Kenichi is making a Handler Operator and one his skills is **Coax**, during creation he details an event "I worked for Pacific Security Solutions (PSS) to ensure people got the help they needed in the quarantine zones. I saved a lot of lives, but PSS was near to ruthless and I could only save so many in my care". Kenichi decides the most representative baggage for this Skill Story is **PRIDE**.*

Discipline represents an Operator's present state of mind and measures his ability to control each of his emotions and prevent the Baggage of a skill from overwhelming his decision making and influencing his actions. During Operator creation a Discipline value will be assigned for each

of the six emotional types. Disciplines range from -3 (little to no control) to +3 (absolute control) and are assigned during Operator creation (see Chapter 4 Operator Creation).

Stress represents an immediate and dangerous accumulation of raw emotions within the Headspace. Stress is tracked for each emotional type in six pools which are shared by the entire group. Stress is managed by the GM during play (see Stress Tracks Page XX).

Teamwork represents the shared emotional understanding of all the Operators in the Headspace. It can be expended by the Players as “emotional armour” to deflect incoming Stress from accumulating in the Headspace (see Stress Tracks Page XX).

MAKING MOVES

The most basic action a Player can take while playing this game is a Move. A Move represents an Operator doing something within the fiction under duress, be it hacking a security system or shooting a gun. If an Operator is not under emotional stress then the dice will rarely be rolled. Each Player can make 3 different types of Moves: **Professional**, **Headspace**, and **Improvised**.

A **Professional Move** defines one of three Skills the Operator has mastered and represents the Operator employing that Skill to complete an action in spectacular form. Professional Moves are directly affected by the Operator’s Discipline of the Skills Baggage.

When you make a Professional Move always roll 2D6 + Discipline of the Skills Baggage.

A **Headspace Move** is when an Operator doesn’t have the required Skill but another member of the teams does. The Operator uses the Headspace to access the other Operators mind and use one of their Skills (Depending on group size, between 6 and 12 additional skills). Each Headspace Move is directly affected by the Operator’s Discipline of the Skills Baggage.

When you make a Headspace Move always roll 2D6 + Discipline of the Skills Baggage.

An **Improvised Move** is when neither the Operator nor any other team member has the required Skill, but must accomplish an important task within the fiction. Improvised Moves are required when you try to use the Skill of an Operator who has been Taken Out (see page XX) or when the GM asks you to. While success is still possible, failure will be swift and unforgiving.

When you make an Improvised Move always roll 2D6 + Discipline of the highest current Stress Track.

For additional information on Moves, see Chapter 3 Moves in Detail.

Variations on Moves

Aid Another

You may aid a fellow Operator in their action by declaring you are **Aiding Another**, you must use the same skill they are using either as a Professional Move if it is your own, or as a Headspace Move if you don't possess it. Success means you give the Operator you are aiding a +1 to their next roll with this Skill. Any Hard Choices you are compelled to make affect the fiction of how you are Aiding.

Describe Failure on your own terms

At any time during a **Professional or Headspace Move** a Player may elect to choose failure instead of what the roll result would normally require. If the Player chooses to fail, they can describe the Baggage overtaking their decisions or they can describe their Operator maintaining control of the Baggage, but not succeeding in the desired outcome.

Kenichi's Handler, Cross made a Professional Move using the Skill of Observation with the Rage Baggage. He was wanted to trail a suspect from a stabbing in a city street. Kenichi rolled a 4 which would normally result in 3 additional Stress, rather than endanger the group with excessive Stress; he has decided he would rather choose failure:

*Kenichi could describe the Failure with respect to the **Rage Baggage**:*

"Cross follows the blood trail as far as he can, but begins to get excessively frustrated and quickly loses the trail. After crossing and then double backing between streets Cross becomes increasingly agitated, leading him to kick a nearby press terminal in frustration."

*Kenichi could alternatively describe Failure without the **Rage Baggage**:*

"Cross follows the blood trail into the street but the trail quickly goes cold. Cross doubles back to the group where he hopes someone has come up with a better plan to catch the suspect."

Hard Choices

When you make a **Headspace Move**, the GM may compel you to make 1 or more Hard Choices. These Hard Choices will have to be integrated into your original declaration in order to succeed in your action.

Ongoing Modifiers

Sometimes you take an ongoing effect (-1 ongoing, +1 ongoing). These affect every Move roll you make and are cumulative.

STRESS TRACKS

There are six distinct **Stress Tracks** (one for each type of Baggage) that are shared by the entire group. There is also a **Teamwork Track** which indicates the current level of “emotional armour” the group has which can be spent during scenes to reduce incoming Stress (see Teamwork).

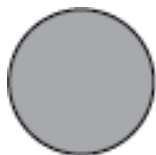
Stress will build throughout each scene and continues to exist between each scene. Stress is commonly added when Players make **Professional Moves** and roll 9 or less, but can also be added from **GM Moves** (See Chapter 7 The Game Master’s Role).

Stress will go down when the Players make **Headspace Moves** and accept Hard Choice compels from the GM, when **Feedback** occurs or from certain **GM Moves**.



Keeping Track

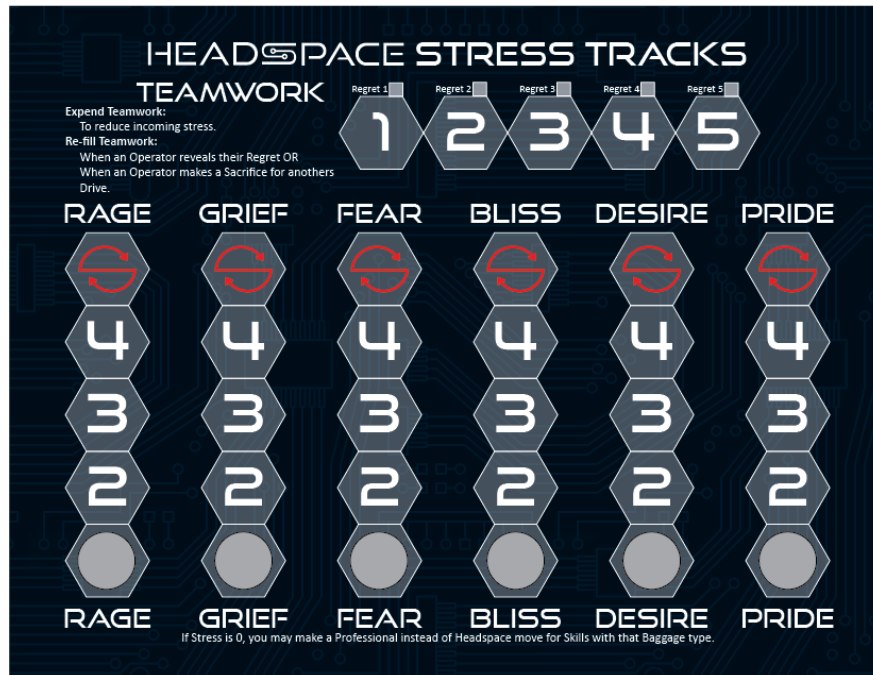
The GM is tasked with tracking the group’s current Stress for each type of Baggage as well as the current and permanent Teamwork. The Stress Track Sheet should always be in clear view of all the Players can be photocopied from Chapter XX or downloaded from greenhatdesigns.com.



The GM should use the 7 tokens to mark the current level of each Stress and the amount of current Teamwork. The Maximum (permanent) Teamwork is indicated by marking on the “X” in the small box above each Teamwork square.

Initial Setup

At the beginning of play, the GM sets the initial Stress at 1 for each track and there are no points available in Teamwork track.



Stress Free

If there is ever no stress in any individual track an Operator who would normally make a Headspace Move using that Baggage type may opt to make a Professional Move instead (See Chapter 3 Moves in Detail).

Feedback

If any individual Stress pool accumulates 5 or more points than that emotion will **Feedback** on the entire group. **Feedback** causes the emotions of one Stress Track to overwhelm the group and potentially force a number of emotional Hard Choices on one or more of the Operators. For each point of stress the GM spends she can compel a Hard Choice onto 1 or more Operators, up to a maximum of 4 points, in addition the GM makes a Move (see Chapter XX The Game Master's Role).

The only way the Players can prevent a Feedback from occurring is to spend **Teamwork** if there are any points available.

Teamwork

The **Teamwork Track** indicates the current level of shared emotional understanding within the group. Within the fiction Teamwork functions as emotional armour or group therapy, the ability for those in the Headspace to cope together through their shared familiarity with each other's

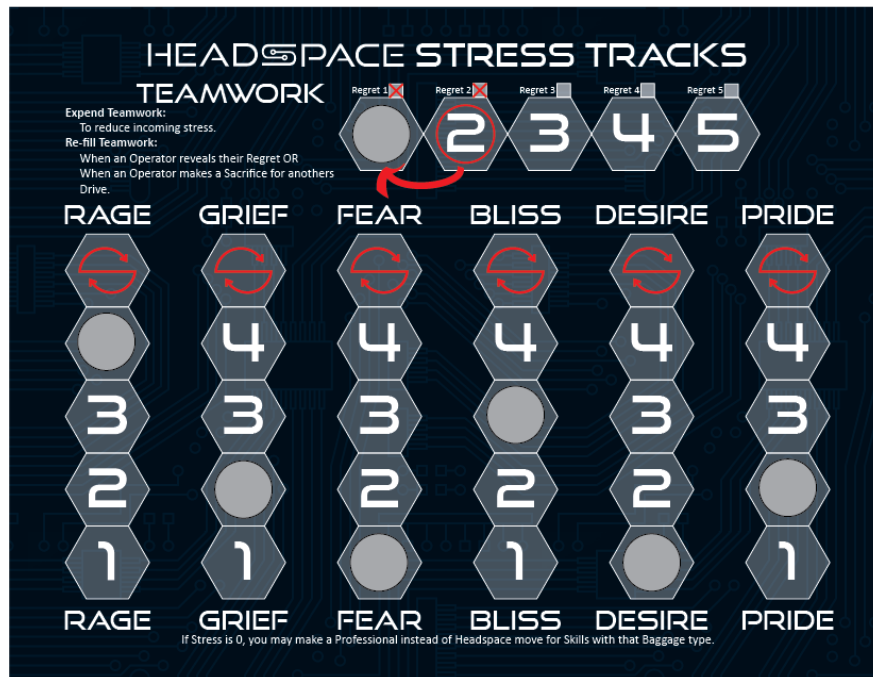
Regrets. The maximum number of points in the **Teamwork Track** is equal to the number of Players in the game (3-5).

At the beginning of play the **Teamwork Track** is Zero. The Track is expanded by 1 point when an Operator **Reveals their Regret** to the rest of the group (See Regrets).

Once Teamwork is accessible it can be used to reduce the amount of stress added to any Stress Track. When a Player takes Stress from any source they may elect to use Teamwork to reduce the amount of stress by a number of points equal to the current available Teamwork. The Teamwork Track is then temporarily reduced by one point for each point of Stress it absorbs.

The **Teamwork Track** is **re-filled** when any Operator **reveals their Regret** or when an Operator **makes a Drive Sacrifice**.

Two Players have revealed their Operators Regrets giving the group a maximum of 2 points in the Teamwork Track. Ahmed is making a Professional Move that uses the Rage Baggage and notes that the Rage Track is currently at 4 points, meaning the next point of accumulated Rage Stress will cause Feedback. When Ahmed makes his Professional Move he rolls a total of 8 which adds 1 point of Rage Stress, normally this would cause feedback but Ahmed opts to spend one point of Teamwork to keep the Rage Stress at 4.



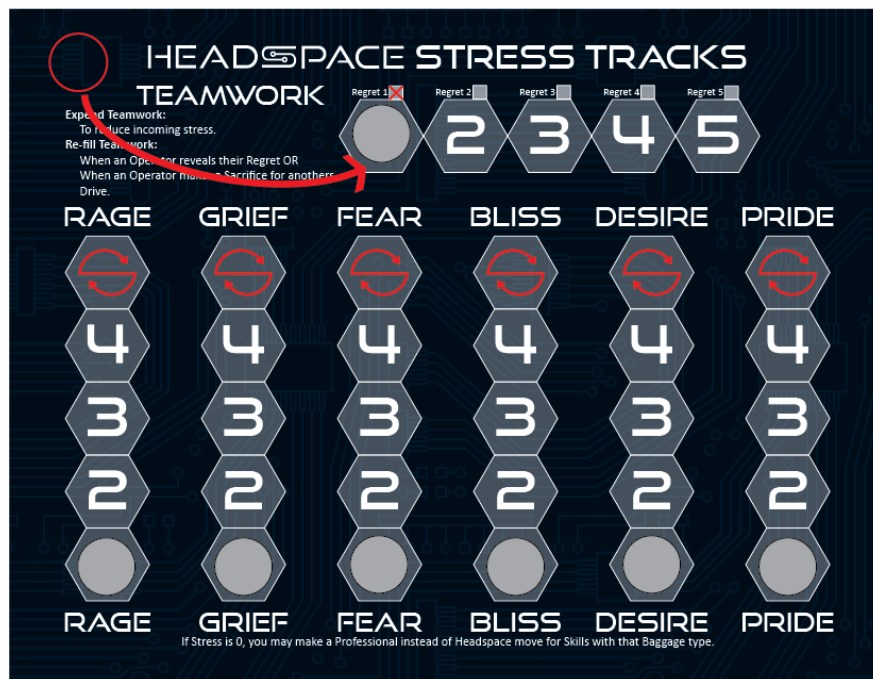
Regret and Drive

Each Operator in Headspace is defined by an action they deeply regret from their past, known as their **Regret**. Your **Regret** is a short statement that defines something your Operator wishes had never occurred in their lives that is directly tied to a Corporate Secret from the chosen setting (see Chapter 4 Operator Creation). No one wants to share their deepest, darkest shames and misgivings, so these only surface in play during moments of great emotional stress.

Revealing your Regret

When you roll a 6- on a **Headspace Move** you are given the option to share your **Regret** to the group and succeed without any Hard Choice compels from the GM. Revealing your Regret is an emotionally difficult action but it allows a level of greater understanding between the Operators and the stresses that they face as a group in the Headspace; this will also immediately **re-fill the Teamwork Track to full** and **permanently expand the Teamwork Track by one point**.

Ahmed's Operator Nike has just rolled a 5 when making a Headspace Move for Military Arms to take a shot on a group of gang members in a crowded street, rather than accept 2 Hard Choice compels from the GM which he suspects would endanger the lives of the innocents caught in the crossfire he opts to reveal his Regret. This is the first time any Operator has revealed their regret in this game so the GM marks an "X" above the first Teamwork Track to denote it is now available and immediately allocates a point.



Revealing your Regret is a traumatic experience not only for your Operator but for all the Operators in the group as they are forced to relive the moment of your great Regret through a **Flashback Scene**.

Flashback Scene

Within the fiction you reveal your regret as a **Flashback Scene**, this scene interrupts the current fiction but only takes place within a blink of an eye for the Operators. During a Flashback Scene the Player who is revealing their Regret is given full narrative control to play out a short scene depicting their moment of Regret from their Operators past.

The scene is not simple narration, because the other Operators are sharing this memory they can ask questions of the narrating Player. These questions should allow the Player to expand upon their ideas and build the fiction of the game.

[GM SIDEBAR - The GM should encourage each Player to ask a question during the Flashback scene to try detail as much as possible about not only what is going on but on what each of the characters wants to know more about the revealer. As the GM feel free to ask questions but try not to get in the way of the Players narration]

The GM and Players should pay particular attention to the details of the Flashback as they will influence actions of play in the future.

Ahmed's Runner "Nikes" Regret on his character sheet is recorded as: "I ferried VIP's on a Red Cross secret list out of the devastation of the Meltdown/Tsunami as the poor and unfortunate languished and died".

Instead of simply stating this fact, Ahmed describes a scene taking place in a crowded evacuation zone during the ensuing chaos of the Reactor Meltdown. The scene is told from his perspective; he describes smoke and fire pouring from the horizon line, panicked and screaming people. He focuses in on the memory of a child screaming for her lost mommy. Nike is trying to keep his mind on his job and checking his list provided by the Red Cross of priority evacuees. He has loaded the plane with as many people on his list but is still well under the capacity and knows full well this is the last flight out.

Kenichi asks a question of Ahmed "Did you try to sneak the girl on the plane?" Ahmed thinks for a moment, "Yes I did but... and describes a confrontation between the VIPs security team not allowing additional passengers on the plane despite the clear space. The confrontation ended with Nike getting a black eye for the trouble and being forced into the pilot compartment while the security cleared the landing strip".

Valerie asks a question of Ahmed "Who was the security official who gave you the shiner?"

Ahmed says “His name was Corporal Terrance J. Rooster an employee of the Red Cross, whose callous resolve during the crisis has led to him being a high ranking person of interest at Red Cross”.

Julie notes the name and adds “Major Terrance J. Rooster” to the relationship diagram as an Agent of the Red Cross and indicates hatred from Nike but notes that Terrance has long forgotten this incident.

Ahmed describes taking the plan into the sky and turning just in time to see the evacuation zone consumed in fire and smoke.

The flashback scene ends. The fiction pulls back to the present, because Ahmed revealed his Operator Regret he succeeds without complication and plants a burst of gunfire into the crowded street and drops the 3 gang members.

Drive

You have a single grand goal of dealing with your own Regret, known as your **Drive**. Your **Drive** can be focussed on **Vengeance** or **Redemption**. A Vengeance Drive is focused on acts of revenge against those viewed as being responsible for your Regret, whereas a Redemption Drive is about working towards atonement for your Regret (see Chapter 4 Operator Creation.

After Ahmed finishes the Flashback scene he reveals his Drive to the entire group: Ahmed’s Runner demands **Vengeance** from the Red Cross “**The Red Cross needs to pay for their crimes from the Tsunami, with interest**”.

Drive Sacrifice

During play, anytime you make a personal sacrifice working towards another Operator Drive the group can refill the Teamwork Track (See Stress Tracks Page XX).

Later in the story Kenichi’s Handler Cross -- puts himself on the line while hacking a Red Cross security database. He stayed longer than he should have in Cyberspace hacking for information about the current whereabouts of Major Terrance J. Rooster, while he succeeded in getting the information he has placed himself right in the cross hairs of the Red Cross.

Julie notes that the actions of Cross count as a Drive Sacrifice as he was working towards the goals of Nikes Drive. Julie refills the Teamwork track to its maximum.

HARM & HEALING

Health

Your Operator has 5 Health levels.

For each point of Harm you suffer, you take an ongoing -1 to all Moves until they recover from the damage or are **Taken Out** of play (see Page XX Being Taken Out).

Injuries to your Operators in Headspace will lower your Move rolls but will not in themselves force you to fail. Upon taking multiple injuries you will likely be forced into situations where you are creating additional stress when making Professional Moves or facing additional Hard Choice compels from the GM. Remember that absolute failure is still on your terms.

Armour and Harm

Armour is directly subtracted from Harm before any final damage is dealt to the Operator.

Nike is wearing a Flack Vest (Armour 2) and is shot at close range with a Shotgun during a fight with a street gang. The Shotgun does 3 Harm, 3 Harm – 2 Armour means that Nike takes 1 point of Harm. The worst of the blast is soaked up by the Kevlar and armoured plates. Nike will take -1 Ongoing to all his roles until he has recovered from the damage.

Healing

You recover one level of health for each full day of rest. Healing can be accelerated with a Whitecoat using Treat or at a Clinic/Hospital (+1 Health Recovery) and with Drugs (+1 Health Recovery). Proper treatment and Drugs will heal 3 health levels a day.

White Coats can also administer field treatment to provide immediate benefit during a scene healing 1 health level or 2 levels if they accept a **Cost Move** from the GM (see page XX The Game Master's Moves).

[GM SIDEBAR - Potential costs are often physical resources but could also lead to creative problems such a drug dependency]

The Whitecoat Dr. Stapleton is treating Whistler for severe gunshot injuries from a point blank shotgun blast. It's imperative that Nike get back into the field as soon as possible so Dr. Stapleton uses his Treat skill to heal 2 levels by asking the GM for a Cost.

Julie says that Dr. Stapleton can heal the full two levels BUT his expensive dermal stapler breaks and now needs repairs. Repairs that will require some future action or the GM will likely make a Force Move the next time Dr. Stapleton attempts to treat a patient.

Being Taken Out

When you take your sixth point of Harm you are **Taken Out** from play. Depending on your preference, this will either take your Operator out of the scene (i.e. unconscious, in shock, etc.) or result in Operator Death.

Note: While you are taken out no other Operator may access your Headspace Skills and you may not be inflicted with Feedback. An Operator who wishes to use a Skill you had will have to make an Improvised Move.

Operator Death

If you choose to be permanently taken out:

- You no longer suffer any penalties from Harm until the end of the scene (you act with no penalty).
- Your Professional Moves no longer cause stress.

At the end of this scene, you must narrate how you die in the fiction. This character becomes a **Ghost Operator** within the Headspace and you will now have to make a new Operator in order to continue play with the rest of the Group.

Ghost Operators

Once connected to the Headspace, death itself doesn't erase a consciousness completely. It leaves a mark known as a ghost. The Ghost is a fragment of the original Operator's consciousness, some of their motivations, desires, regrets and even skills persist and become accessible to the rest of the group.

The Ghost of an Operator leaves a single skill of the dying Player's choice forever left in the Headspace of the group. The Player of the dying Operator creates a Skill Story (See Chapter 4 Operator Creation) related to the death scene and assigns a Baggage best representing the state of mind of their Operator just before death (often these scenes will evoke Grief, Rage and Fear).

From this point on any of the Operators in the group can always access this specific ghost skill.

*Dr. Stapleton (The Whitecoat) died heroically providing medical aid to Whistler (The Tech) just long enough for him to fix the aerodyne and allow the rest of the group to evade the corporate security forces. The Player of Dr. Stapleton decides to leave the Skill **TREAT** in the Headspace with the above skill story and assigns it a Baggage of **FEAR** representing Dr. Stapleton's final moments holding Whistlers guts together.*

Ghost Operators become Non-Player characters (NPC's)

Ghost Operators become NPC's and continue to interact with the Operators long after their death.

Ghost Operators become an Anchor for the GM to use as an NPC in future interactions with the group (see Operator Creation page XX). Because Ghosts are considered Anchors, their motivations and desires will directly affect and shape the fiction. In extreme cases Ghosts can affect the actions of other Operators through the Headspace via a GM Move. (see Chapter XX The Game Master's Role)

CHAPTER 3 – MOVES IN DETAIL

PROFESSIONAL MOVES

A **Professional Move** defines one of three Skills your Operator has mastered and represents the Operator employing that Skill to complete an action in spectacular form.

When an Operator makes a Professional Move success is never in question, however the Baggage of your skill can bleed out from your mind and feed into the Headspace. This effect is referred to as **Stress**.

When you use one of your own Skills say what you do and roll + Discipline for the Skill's Baggage.

* On a 10+, Succeed without Stress.

* On a 7-9, Succeed and add 1 Stress of the Skills Baggage.

Or Describe failure on your own terms.

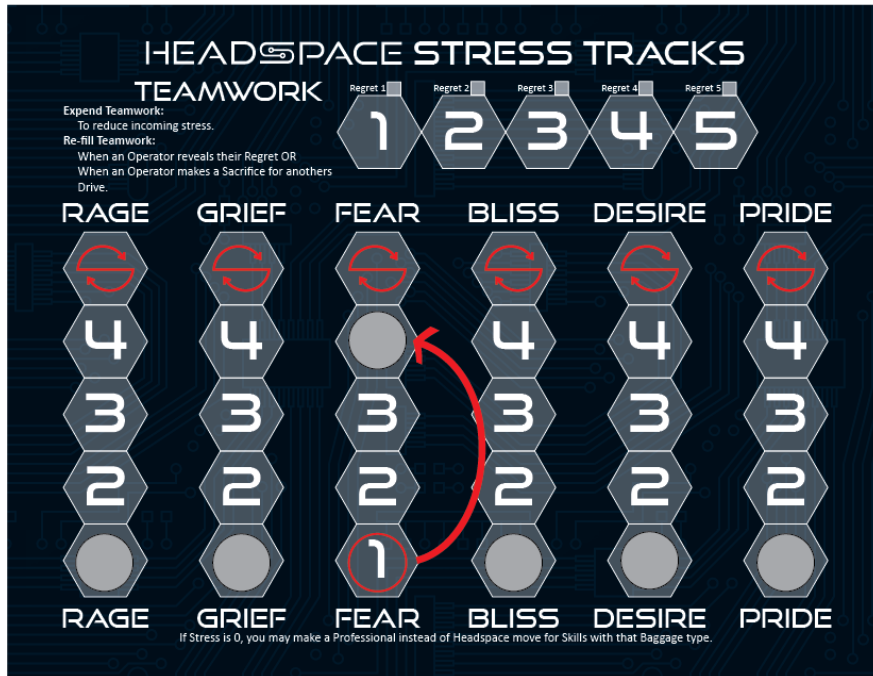
* On a 6 or less, Succeed and add 3 Stress of the Skills Baggage.

Or Describe failure on your own terms.

Ahmed's Operator Nike is driving a Van with the entire group down a busy freeway with PSS corporate security forces in hot pursuit. Nike wants to fish tail the van across the traffic into the lane going in reverse to try to lose the tail. An incredibly dangerous stunt but, Nike is confident in his skills. Nike's Pilot skill has a Baggage of Fear so Ahmed rolls a 3, adds 1 for his Operator's Discipline of Fear and comes up with a total of 4. Not a great roll, which means succeeding here, will cause 3 points of Fear Stress to be added to the Headspace. Ahmed notes this won't cause a Feedback right now and the group really needs to dodge the security so he doesn't opt to fail.

Ahmed describes how Nike deftly weaves between traffic, bounces over the median and swings the van through 2 lanes of traffic without losing control leaving the security force in a quagmire of traffic and crashed cars in Nikes wake.

Julie moves the Fear Stress track from 1 to 4.



Voluntarily Make a Headspace Move

You may voluntarily make a Headspace Move instead of a Professional Move with one of your own skills. While this action would potentially force you to deal with a series of Hard Choices it will not add additional Stress Points.

After Nike’s actions the Headspace is swimming in Fear sensations, Feedback is very close. Nike is again trying something very difficult (this time getting the van past a security checkpoint before the gate closes).

Before declaring to make a Move, Julie points out how fearful everyone is that they are not going to make it in time. Nike feeling the pressure of Fear and not wanting a chance of putting additional Fear onto the Stress Track opts to change the Professional Move into a Headspace Move, knowing this won’t cause Feedback onto himself or anyone else in the team but it may compel him to incorporate a Hard Choice or two into his actions.

HEADSPACE MOVES

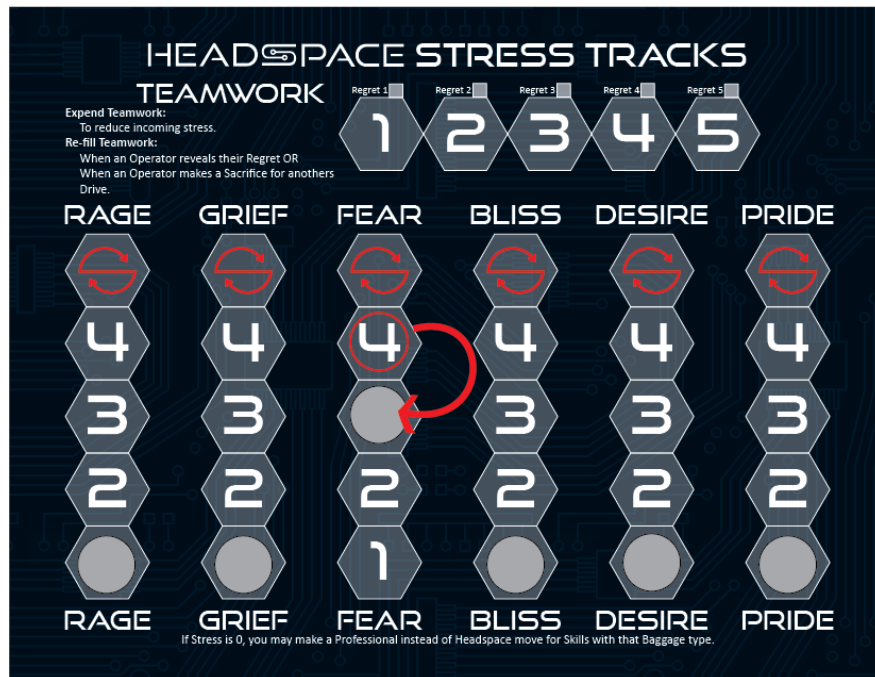
A Headspace Move requires an Operator to borrow the required skill from another member of the team within the Headspace. While Operators are used to dealing with their own Baggage they are not used to the unfamiliar Baggage of another Operators skills.

Headspace Moves require the Player to deal with the associated Baggage within the fiction, represented by being compelled with Hard Choices to incorporate into their actions in order to succeed. Incorporating a Hard Choice doesn’t prevent your original action, but it does add an

unforeseen emotional complication. The only way a Player may avoid making Hard Choices is to **Fail on their own terms**.

The **GM will always pick the Hard Choice** (see Chapter XX Running the Game) but the Player is responsible for determining how they will interpret the choice and affect the narrative. For each Hard Choice a Player accepts the corresponding Stress track is reduced that number of points.

In the previous example, Ahmed had opted to make a Headspace move for Pilot. He was compelled to make 1 Hard Choice and accepted to use it in the Fiction, the corresponding Fear Track would be lowered 1 point.



Headspace Move conversion to Professional

If the Stress Track related to your Headspace Moves Baggage is at zero than you can choose to make that Move as a Professional as if it was your own skill. This option will allow you to avoid any possible Hard Choices but may involve increasing the Stress Track.

The Six Headspace Moves

There are six Headspace Moves, one for each type of Baggage an Operators skill has: **Rage**, **Grief**, **Fear**, **Bliss**, **Desire** and **Pride**. When you use another Operator's skill you use the Headspace Move of the corresponding Baggage type.

Act with Rage

When you use a Skill from another Operator which has Rage Baggage say what you want to do and roll + Rage Discipline.

* On a 10+, Succeed without emotional interference.

* On a 7-9, The GM will give you one Hard Choice and reduce the Rage Stress track by 1.

Or Describe failure on your own terms.

* On a 6 or less, The GM will give you two Hard Choices and reduce the Rage Stress track by 2.

Or Describe failure on your own terms.

- Ignore something obvious.
- Threaten or assign blame to someone.
- Provoke a conflict.
- Inflict collateral damage.

Act with Grief

When you use a Skill from another Operator which has a Baggage of Grief say what you want to do and roll + Grief Discipline.

* On a 10+, Succeed without emotional interference.

* On a 7-9, The GM will give you one Hard Choice and reduce the Grief Stress track by 1.

Or Describe failure on your own terms.

* On a 6 or less, The GM will give you two Hard Choices and reduce the Grief Stress track by 2.

Or Describe failure on your own terms.

- Put yourself in harm's way.
- Hurt someone you care for.
- Neglect your responsibilities.
- Share your pain and misery.

Act with Fear

When you use a Skill from another Operator which Fear Baggage say what you want to do and roll + Fear Discipline.

* On a 10+, Succeed without emotional interference.

* On a 7-9, The GM will give you one Hard Choice and reduce the Fear Stress track by 1.

Or Describe failure on your own terms.

* On a 6 or less, The GM will give you two Hard Choices and reduce the Fear Stress track by 2.

Or Describe failure on your own terms.

- Question your competence.
- Avoid a confrontation at any cost.
- Overestimate the danger.
- Leave something or someone behind

Act with Bliss

When you use a Skill from another Operator which has Bliss Baggage say what you want to do and roll + Bliss Discipline.

* On a 10+, Succeed without emotional interference.

* On a 7-9, The GM will give you one Hard Choice and reduce the Bliss Stress track by 1.

Or Describe failure on your own terms.

* On a 6 or less, The GM will give you two Hard Choices and reduce the Bliss Stress track by 2.

Or Describe failure on your own terms.

- Do something wildly inappropriate.
- Place your personal needs above the team.
- Ignore the risks.
- Focus on your pleasures.

Act with Desire

When you use a Skill from another Operator which has Desire Baggage say what you want to do and roll + Desire Discipline.

* On a 10+, Succeed without emotional interference.

* On a 7-9, The GM will give you one Hard Choice and reduce the Desire Stress track by 1.

Or Describe failure on your own terms.

* On a 6 or less, The GM will give you two Hard Choices and reduce the Desire Stress track by 2.

Or Describe failure on your own terms.

- Place your personal needs above the team.
- Obsess over the forbidden.
- Steal what you want
- Protect and conceal an asset or resource.

Act with Pride

When you use a Skill from another Operator which has Pride Baggage say what you want to do and roll + Pride Discipline.

* On a 10+, Succeed without emotional interference.

* On a 7-9, The GM will give you one Hard Choice and reduce the Pride Stress track by 1.

Or Describe failure on your own terms.

* On a 6 or less, The GM will give you two Hard Choices and reduce the Pride Stress track by 2.

Or Describe failure on your own terms.

- Overestimate your competence.
- Ignore the risks.
- Refuse assistance.
- Sacrifice your dignity.

IMPROVISED MOVE

Improvised Moves represent anything that is very difficult an Operator attempts to do in the fiction that isn't using a Professional or Headspace Move. You will be required to make an Improvised Move if you wish to use the skill of an Operator who has been taken out (see page XX).

The GM will call ask you to make an Improvised Move if your Operator attempts to find a contact, gain resources/gear/allies. Expect the GM to create a scene if required to bring the thing the Operator desires into the fiction.

Improvised Moves are always based on the Discipline that is currently highest amongst the Stress Tracks, in the event of a tie the Player picks which Discipline to use.

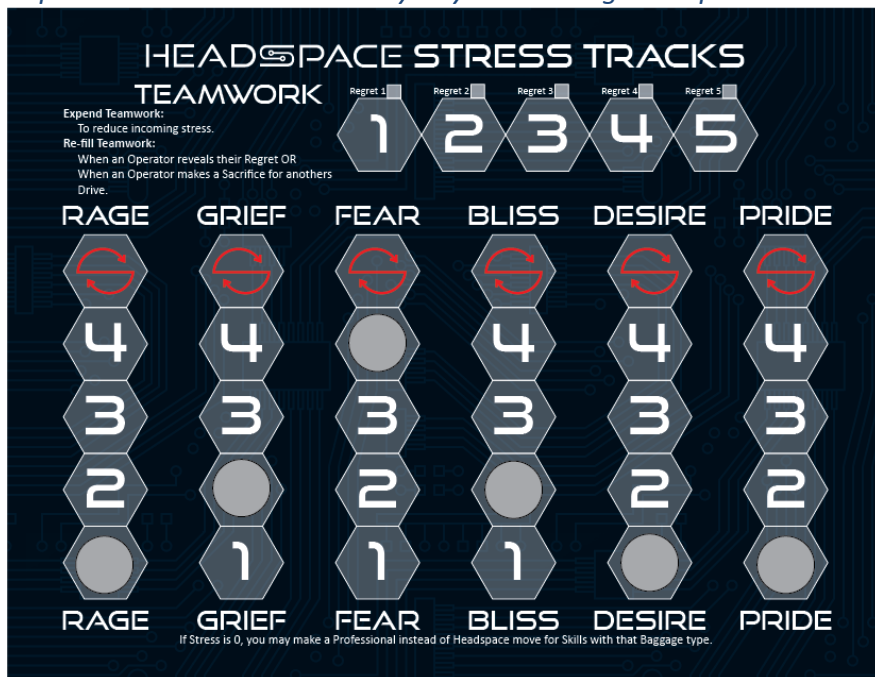
Say what you want to try to do and roll + Discipline of the highest Stress Track.

* On a 10+, Succeed without emotional interference.

* On a 7-9, Succeed, But the GM will make a **Move**.
Or Describe failure on your own terms.

* On a 6 or less, The GM makes a **Move** and tells you what happens.
AND A Corporate Project will achieve a Milestone.

A quick look at the Stress Tracks shows everyone that Fear is currently the highest emotion within the Headspace at 4 and will be used by anyone making an Improvised Move.



CHAPTER 4 – OPERATOR CREATION

The chapter provides all the steps required to creating Operators and beginning play using a pre-generated setting from **Chapter XX Pre-Generated Settings** or from www.greenhatdesigns.com. Each setting provides a ready to play cyberpunk world and usually a specific city and 4 pre-built corporations to face the Operators. An experienced group should be able to create Operators and begin play within 30-45 minutes (depending on the number of Players).

If the group wishes to build their own setting collaboratively and from scratch skip this chapter for now and go to **Chapter XX Cooperative Setting Creation**. This process provides a fulfilling cooperative world creation process and is ideal for long term or campaign play where all the Players and GM want to have a direct hand in the games setting. Custom creation takes the first session of play and at the end of the process the Players will start at Step 2 of this Chapter (typically 3-4 hours depending on the number of Players).

Upon completing all the Operators proceed to **Chapter XX The First Session**.

Most of everything you will need to play the game can be found on each Operator sheets, the following steps will guide you through completing them.

1. COLLECTIVELY CHOOSE A SETTING

As a group look over the pre-generated settings in Chapter XX and discuss what kind of game you want to play. If there is disagreement, act like adults and compromise.

Whoever is this GM will act as an arbitrator and coach to help the Players get the most out of the process and have as interesting Operators as possible.

Julie, Ahmed, Kenichi, Phil and Valerie sit down to play a game of Headspace. Julie decides to be the GM as she has read the entire game and goes over the various pre-generated settings to see what the group would like to play with. The group looks through the various settings and all like the idea of playing a group of Operators coping with a city on the edge of catastrophe and pick Vancouver Aftermath.

Note: All of the completed characters for this group are available for download at www.greenhatdesigns.com.

2. CHOOSE AN OPERATOR

Look over the six Operators in **Chapter 5 The Operators** and choose one that interests you. The six professions represent a large breadth of archetypes allowing the group to be sneaky, packing heat or some mix of the two. Everyone must pick a different and unique profession;

there are no two Ronin on the same team. If two people want the same profession, discuss as a group and compromise.

*Ahmed jumps at the idea of an urban Operator with skills like parkour so he picks the **Runner**. Phil wants to play someone who understands the technology of this future world so he picks the **Tech**.*

*Valerie wants to be the one with all the guns and so she picks the **Ronin**.*

*Kenichi wants to be the “man with the plan” and opts for the **Handler**.*

3. (GROUPS OF 3-4 PLAYERS ONLY) DEFINE GHOST OPERATORS

Headspace is designed to work efficiently with a full group of 5 Operators which gives the Players a wide breadth of 15 different skills to choose from in the Headspace. If you have 5 Players, skip this step and go to Step 4, otherwise keep reading.

In the event that you have fewer Players (3-4) then the group is filled out by Ghost Operator(s) **(See Page XX for GM Information)**.

Ghost Operators represent Operators that used to work with group but at some point in the past died during a previous adventure. However, when you die in the Headspace you leave behind pieces of your consciousness and skills that continue to interact with the team.

Not only do Ghost Operators provide the team with a much needed skill but they also become an NPC Anchor (see Step 11) that the group will regularly interact with. Don't worry about too many details regarding the personality of the Ghost until this step.

If there are 4 Players, as a group pick **one** of the remaining Operators from Chapter 5. If there are 3 Players, then pick **two** Operators.

For each ghost Operator the group should pick one skill from Operators 3 that will be accessible as a Headspace Move for all the Operators. The GM will want to inquire how the Operator died in the field and use this information to pick a Baggage for this skill (see page XX).

*Julie notes that this group has four Players so in order to round out the skills the group will need to pick 1 Ghost Operator. There are a Whitecoat and Infiltrator still available, after some deliberation the group decides they want to have some doctor skill and pick the **Whitecoat** as a Ghost Operator and have access to their **TREAT** Skill.*

*Julie proposes that the Whitecoat died keeping another Character alive on the field, a heroic and brave act. Phil thinks this is a great idea and his Tech could have been fixing something needed to escape and the badly wounded person in this scene. Julie gives the **TREAT** skill of the Ghost Operator the Baggage of **FEAR** representing the Whitecoats final moments of bravery.*

4. NAME YOUR OPERATOR

Take a moment and decide on a name for your Operator, you may wish to have a real name or a code name/call sign depending on your personality.

If there are any Ghost Operators present the GM should feel free to name them at this stage.

Ahmed names his Runner “Nike” after the old pair of retro-style pumps his character wears.

Phil names his Tech “Whistler” from this favourite spy movie Sneakers.

Valerie names her Ronin “Yoshi”.

Kenichi names his Handler “Cross”.

Julie names the Ghost Whitecoat “Dr. Stapleton”.

5. CHOOSE A SUB-CULTURE

Your Sub-culture represents how your Operator looks, and might indicate the types of people they stay with. There are 5 basic styles (pick one): **Neon’s**, **Trans-humans**, **Net-head**, **Corporates** and **Drifters**. Some settings will have their own additional Sub-Cultures unique to their setting, they will be indicated in the Setting (see Chapter XX Pre-generated settings.

As a **Neon** you demand the attention of others and rarely stay quiet and in the shadows of a crowd. Neon’s pride themselves on standing out from the masses of corporate society and most importantly not conforming to the needs of corporate society. Neon’s generally wear bright colourful clothing full of life, and avoid name brands at all costs. Neon’s embrace augmentation technology as long as it allows them to stand out from the sheep.

As a **Trans-human** you have embraced cybernetics and body augmentation. You likely believe this to be the next step in human evolution. Whereas some replace because of injury you do so to be better or to just fit in with the rest of society.

As a **Net-head** you spend more time in virtual worlds than in the real. Even when you aren’t on the net you are always sporting the latest gadgets. Your flesh appearance is probably in decline but what you really care about is how many net followers you have.

As a **Corporate** you like to follow the rules and avoid rocking the boat of society. You keep your clothing and grooming clean and orderly and prefer the record that comes from reliable consumer brands over the drivel of Drifters and Neon’s. Whether you’re a business savvy merchant or a Middle class staffer at the latest hi-tech outfit, you are always welcome in the ranks of corporate style.

If you’re a **Drifter** you may be off the grid and live on the fringes of society. You like it that way, not being the center of attention and living life by your own rules. Not a fan of big brother, you tend to keep a low profile and keep moving.

From this step forward the examples will just follow Ahmed's choices as he creates his Runner Nike.

*Ahmed likes the idea of professional looking driver, someone who may have had a rough life but prefers to spend his money on the finer things in life and look the part of the elite in society so he chooses the **Style of a Corporate**.*

6. CHOOSE A LOOK

Your Style gives you a pick list of how your Operator looks to rest of the world both in the flesh and online, pick one from each of the following lists: **Eyes, Hair, Body, Clothes, and Avatar** (how you appear online in cyberspace).

Neons Look Like

Eyes: Colour Iris with no White, Orange, Purple, Red, Neon Green
Hair: Bright Dyes, UV Glow, Light Emitting
Body: Digital Tattoos, Skin TV, Chem Skin Colours
Clothes: Woven Hard Plastics, Vinyl, Light Paneled
Avatar: (something bold with bright colours, describe yourself)

Trans-humans Look Like

Eyes: Cyclops Visor Implant, Cat Eyes, a Third Eye, Just plain Cyber Eyes
Hair: Chrome Dome, Anime Plastic, Animal Ears,
Body: More Metal than Flesh, Steampunk, Furry (tail optional)
Clothes: Hulked (One size too small), Missing where replacements are, Minimalist
Avatar: (not like a person at all, describe yourself)

Net-heads Look Like

Eyes: Glazed over, Drifting, Focused
Hair: Bald w/Retro Net Ports, Shoulder Length, Grunge
Body: Lanky, Chunky, Young
Clothes: Second Hand, Sweat Stained, Loose Fitting
Avatar: (very unique, probably NSFW, describe yourself)

Corporates Look Like

Eyes: Paranoid, Intense, Tired
Hair: Trimmed/Groomed, Always Perfect, Unassuming
Body: Athletic, Unassuming, Out of Shape
Clothes: Overtly Expensive, Uniformed, Business Casual
Avatar: (business appropriate and uniform looking, describe yourself)

Drifters Look Like

Eyes: Thousand yard stare, Eye Patch, Hopeful
Hair: Bandana, Long and unkempt, Spikey,
Body: Pierced, Ripped, Skinny

Clothes: Biker Leathers, Revolutionary Student, Thrifty
Avatar: (pre-selected iconography, describe yourself)

*Ahmed uses the pick lists for Corporate to build up a description of the Nike. Nike has **Tired Eyes** showing years of late nights on the town. His **Hair is Always Perfect**, even in the rain. Nike maintains an **Athletic Body** from Parkour and a very active lifestyle. His clothing is **Overtly Expensive**, he spends more money on his modest collection of suits than he does on his rent. Nike doesn't spend a lot of time in the virtual world of cyberspace but when he does his **Avatar appears as a man in a black suit with a monocle and pocket watch**.*

7. DEFINE 3 SKILL STORIES

In Headspace each of your three Operator skills (see Chapter 5 The Operators) define not only what you are extremely good at doing, but tell you what kind of a person you are and what kind of emotional past you have had. Every Skill has a story to tell about who you are, what you have done in your life and how you are connected to the Events and Issues of the chosen Setting.

Before beginning this step, be sure to read over the Setting chosen and get familiar with the 5 major Events and their corresponding 5 Issues.

First you are going to write your first **Skill Story**. To do this pick one of your skills and one of the Events (Pivotal moments in the setting) or Issues (the long term consequences that flowed from the events) from the setting your group chooses in **Step 1**.

Then combine these two into a short evocative story (a short 2-3 sentence summary of your experiences with this event/issue and how your skill was used). For more information on Events and Issues see Chapter XX Settings and Corporations.

Feel free to use the same Event or Issue in multiple stories, if anything you will place additional emphasis on these themes that the GM can bring into the fiction since they are important to you.

Don't be afraid to add to the existing fiction, if you wanted to have a direct role in a major event, this is your opportunity! Name the people in your stories, if you had a shoot-out with a gang give them a name. If you saved a young child from a great Tsunami, name that child. If you were tortured for crimes you did or didn't commit, who put you there?

Speak to the table and share your ideas with everyone, after all they are going to know a great deal about each of your skills.

Record your skill stories on the first page of Operator sheet.

[GM SIDEBAR – Pay extra attention at this stage of the process, and work with the Players to ensure their various stories are consistent with the kind of the game and the setting you have

all chosen to play. Remember, the Players are adding to the fiction, encourage them to name important events and people that are a part of their stories.

If Players stumble, ask provoking and leading questions like Where is your family from? How did you survive x event? What did you do for a living?]

*Ahmed picks his first **Skill PILOT** and combines it with the **Event “Vancouver Island Meltdown”**. Ahmed declares that his Operator escaped the meltdown of Vancouver Island where his family was living at the time. He piloted a rescue aircraft for the Red Cross, he was one of the last to leave but saw a lot of people who didn’t make it.*

You do this two more times for your other 2 Operator skills.

*Ahmed picks his second **Skill PARKOUR** and combines it with the **Issue “Quarantine Zones”**. Ahmed declares that his Operator provided for himself and his one true love Jane by navigating the ruins in and out of the quarantine zones finding essential supplies to live and sell.*

*Ahmed picks his last **Skill URBAN JUNGLE** and combines it with the **Issue “Food Riots”**. Ahmed declares that his Operator learned the streets and back alleys of post-Tsunami Vancouver and smuggled supplies for a guardian gang “The Angels” during the great food riots of ’74.*

8. CHOOSE BAGGAGE

With three skill stories completed you should start to have a sense of your Operator’s attitudes and hopefully some of their background. Now we need to determine which Baggage is tied to which skill.

Think about your skill stories and the list of 6 emotional Baggage’s: **Rage, Grief, Fear, Bliss, Desire** and **Pride**. Decide which Baggage relates to each skill and write it down, they don’t have to be different, however variety of emotions is usually more in keeping with the fiction.

Record your skill stories on the first page of Operator sheet. You will note there are spaces for each of the other group members under “Headspace Skills” record the character names, Skills and the Baggage’s you will refer to this list often during play.

*Ahmed thinks about what his Operator was going through emotionally during each of his skill stories and decides that his baggage for Pilot will be **FEAR** from barely making it out from the Meltdown. The Baggage for Parkour will be **DESIRE** since it involved providing for his true love. He decides his last Baggage will be for Urban Jungle, he decides it will be **PRIDE** as he was happy to make a difference on the streets of Vancouver.*

Ahmed’s Skill and Baggage’s are:

Pilot - Fear

Parkour – Desire

9. CHOOSE DISCIPLINES

Assign the following scores to your six Disciplines: +3, +2, +1, +0, +0, -1. Your Discipline will tell you which emotions your Operator is good at dealing with and which you are not. Put your highest score in which ever emotion you want to have confidence in controlling and your lowest score in the emotion that gets the better of you.

Record your Discipline ratings on the top of your Operator sheet.

Ahmed notes that he will be using his 3 primary skills a lot and wants to be in control of those emotions as much as possible to prevent adding excessive Stress into the Headspace from his own Professional Moves. He places a +3 in Fear as he doesn't see that emotion ever getting the better of him behind the wheel. He places a +2 in Pride and a +1 in Desire. He thinks his Operator is neutral when dealing with moments of Grief +0 and Bliss +0 but decides that his Rage -1 gets the better of him sometimes.

10. DEFINE YOUR REGRET

At the beginning of play your Operator has a single **Regret**, a dark memory from their past dealings with one of the Corporations and it is directly tied to a single Corporate Secret from the Setting chosen by the group in **Step 1**.

Corporate Secrets represent an action one of the Corporations made that directly contributed to one or more of the Events and Issues of the setting. Corporate Secrets are not considered public knowledge and only characters who tie their **Regret** to a specific Secret will truly understand what the Corporation may have gotten away with.

Each Setting (see Chapter XX Pre-generated Settings) has a list of five Corporate Secrets (one for each Event/Issue pair), pick one and work with your GM define your **Regret**. It's more fun if the Players don't know each other's regrets until they are revealed in play but how secret you want to keep this should be left to the group to decide.

The most important element in this step is that your **Regret** is consistent with the fiction as established in the setting and with the previous Skill Stories of all the Operators. The GM will facilitate this process and work with each of the Players to ensure their regret is interesting and works within the fiction.

[GM SIDEBAR –As the GM, use the thoughts of the Players regarding their Regrets to fill out and define the fiction of the Corporate Secrets based on your Operator's participation in those events. If multiple Players want to be involved in the same Corporate Secret, the GM should take care to make the fiction consistent between the various Players i.e.: it's likely that not everyone could have successfully assassinated the same person.]

Your Operator's Regret could be based on an action they made at the behest of the Corporation or themselves in the interest of the Corporation at the time:

Valerie decides that her Ronin's Regret was working for the Pacific Security Solutions (PSS) and "Under the orders of PSS I opened fire on the starving protesters after the great Tsunami. It was a bloody and savage massacre".

Kenichi decides that his Handler was working for Applied Optimism and "I managed the project to find a cure to the terrible plague, in an effort to keep my own job I fudged a few reports to look better, I never knew it would actually go into production..."

Your Regrets can also be passive, you could have stood by while something terrible happened that may have had a role in creating but were then powerless to stop where it led to:

Ahmed decides that his Runner's Regret will be "I ferried VIP's on a Red Cross secret list out of the devastation of the Meltdown/Tsunami as the poor languished and died".

Phil decided that his Tech's Regret was "I designed advanced geothermal plants for 3^H Energy and I have since learned that 3^H Energy used my technology in an area I recommended against and this may have actually caused the great Pacific Tsunami".

Strong Regret's place the guilt on your Operator's shoulders but leaves the Corporation strongly involved in your actions. A good Regret should have some way (even if very difficult) for your Operator to eventually overcome their guilt through redemption or even vengeance (see **Step 11**).

Your Regret isn't something you initially want to share with anyone, let alone the other Operators. Without the Headspace implant your Operator would be happy to take their Regret to their grave.

However, once you reveal the Regret to the group it will make it easier for you to work together as a team (See Teamwork Page XX).

Ghost Operators and Regrets

The GM should take this time to create Regrets for each of the Ghost Operators, use whichever Corporate Secrets the Players choose not to use. These Regrets will help to serve as motivators for their future actions as NPC Anchors (see Page XX).

*Julie notes that no one picked the last Corporate Secret involving 3^H Energy:
Julie decides that Dr. Stapleton was investigating the outbreak of the plague pandemic and discovered that 3^H Energy was moving unknown content through its oil lines during the Tsunami.*

11. DEFINE YOUR DRIVE

Each Operator will also have **Drive**, a greater goal of dealing with your Regret when it is eventually revealed in play. Your Drive is a possibly achievable goal to right the wrongs of your past and should directly involve the Corporation that played a part in your Regret.

Your Drive is defined as being either based on Vengeance or Redemption (circle the box on front Character Sheet).

A Vengeance Drive is focused on an act of retribution against the corporation to make up for your Operators past Regret.

Ahmed's Runner demands Vengeance from the Red Cross "The Red Cross need to pay for their crimes from the Tsunami, with interest".

Phil's Tech demands Vengeance from 3H "I have a list of the 3^H Energy Board Members during the Tsunami, 9 to go..."

A Redemption Drive is more about personal atonement for your Regret.

Valerie's Ronin seeks Redemption "Reveal the truth about the PSS clandestine activities and urban pacifications during the food riots".

Kenichi's Handler seeks Redemption "Reveal to the people that Applied Optimism has no cure, accept some blame if required".

Ghost Operators and Drives

The GM should take this time to create Drives for each of the Ghost Operators. These Drives will help to serve as motivators for their future actions as NPC Anchors (see Page XX).

Julie's Ghost Operator Dr. Stapleton seeks Vengeance on 3^H Energy "Track down those responsible for pumping the chemicals through the pipelines and bring justice those that have died from the plague".

12. DEFINE ANCHORS

Operatives, no matter their professional training or deep-seated regrets, have relationships with people from outside the Headspace. These are friends, family, rivals, and former partners who still have emotional bonds with the Operatives. Every game includes three such people, and each operative will have a relationship with two of them.

If you have Ghost Operatives in your game, they are automatically Civilian Anchors, whose feature skill is chosen and whose dominant emotion is the one associated with that skill.

For each Anchor, determine how they make a living in this difficult world. If they work for one of the Corporations, which one do they serve? If not, how do they survive in these hard times? What profession do they hold? Assign them one skill that is missing from the Headspace to represent their competence. Lastly, assign each Anchor one dominant emotion which defines their personality.

Each Operative has one positive relationship with an Anchor, as defined by a question.
Each Operative has one negative relationship with another Anchor, as defined by a question.
Each Operative has no relationship with the third Anchor.

The Players get to answer these leading questions as they see fit, and that will tell you a lot about these character's personalities. Use those answers to draw a relationship map for the game, with these anchors in the middle.

[GM SIDEBAR – This is your chance to ask leading questions to the Players, help them help you to flush out who these Anchors are and why they are important to the Characters. You will get as much out of this procedure as you put it into it so take a few moments to make some notes and work with the Players on building your fiction.]

13. CHOOSE EDGES

Each Operator has choices to make for a variety of Edges. Edges define specific character elements that are unique to your Operator and give you an edge over the competition. Edges are broken down into four categories: gear, contacts, assets, and At Ease bonuses. Each Operator has 3 Edges to pick from on a list found in Chapter 5.

Gear represents high quality weapons, armour, vehicles and cybernetics. Gear from an edge is customized to your character and not available to the other Operators. Gear can be lost or destroyed in the fiction but the GM should always give the Player an opportunity to gain it back at a Cost.

Contacts represent either specific people or possibly large organizations that you can easily get information from. They will require maintenance within the fiction to be maintained.

Assets represent a person or a group/entity that supports you and is willing to directly act in support of your goals. They will require maintenance within the fiction to be maintained.

At Ease Bonus represents a specific area that your Operator is more likely to stay emotionally stable and calm with; any Move you make in this situation will be at +1.

*Ahmed picks the “Kaneda Cyberbike” for this ride (Gear)
“The Alleyways” as his second home (At-Ease Bonus) and
“The Police” as his trusted friend (Asset), Ahmed names the Detective Richard Kimball from Homicide.*

14. CHOOSE AN UPGRADE

Each Operator begins the game with one upgrade, a piece of advanced cybernetic technology that will provide a specific benefit during play. Your available Upgrades are listed in Chapter 5, pick one for your Operator.

Ahmed likes the idea of always having access to his ride, even if he is know where near the vehicle and picks the “Vehicle Headspace Link” as his Upgrade.

15. INTRODUCE YOUR OPERATOR

Based on your defined look and skills introduce yourself to the team.

CHAPTER 5 – THE OPERATORS

THE HANDLER

You're the one with the plan. Before all this, you were respected, managing the kind of corporate and military assets that would make the people working above you salivate. It was a great way to make money hand over fist, but it was also a great way to lose your soul. Getting out of the office and being "hands on" meant that you couldn't isolate yourself from the calls you made, or what your assets did in the field. Negotiating for cease-fires or hostage releases was where you started to feel like your life was a nightmare. Saving lives reminded you of all the ones you'd helped see end, many of them with a simple phone call. You were the top brass' golden child, and now you've thrown that all away. You're the guardian angel for your Cell, making sure everyone gets out alive by always having a backup plan. Regardless of your drives, you're all united by wanting to take down the system many of you once belonged to. The same system that grinds the world under its feet and nearly took your humanity. Everything you learned about planning, coercing, and negotiating is all poured into your new calling: taking the corps down, one day at a time.

SKILLS

Coax

Whether you need to bribe, threaten or console, you can get what you need out of the person who has it. There is nothing you can't get done—or get your hands on—with a few well-chosen words. The way to play every person regardless of who they are, the nuances of social engineering and subtle threats, are all just a part of the job. Most people want to help out someone else, but they need to be given the opportunity to do that. The worried phone call to IT from a clerk who locked themselves out of their terminal or helping the single parent late to their kid's recital get in the building to grab a forgotten briefcase is a chance to be a hero. You're just giving them an opportunity to feel better about themselves.

Contingency

It doesn't matter how the plan was ruined, because you already planned for that to happen. You can anticipate the moves of your opponents because you've seen all this go down before. When the inevitable happens and an op goes sideways, you're never without a backup plan, or a substitute for a dysfunctional, yet vital, piece of gear. Your fallback plans have their own fallback plans. This cascade of contingency plans doesn't just save your neck; it gives insight into how others may have constructed their own contingency plans. Contingency is like playing chess against yourself, and you play to win.

Observation

Nothing gets past you in any environment. There's always something moving, and you'll spot it. Surveillance is child's play. Counter-surveillance is where you get to have *real* fun. Spotting out of place people or items, unusual traffic, signs of security systems, people acting out of character, spotting snipers or rival surveillance are all part of the daily routine. The core of observation is constant situational awareness, an unwillingness to skip over even the smallest

details around you. This makes you well suited to make initial contact with new groups, and invaluable to have on hand when watching surveillance footage.

CHOOSE EDGES

Contacts: Where do you have embedded agents (pick one)?

- A Government (pick one).
- A Corporation (pick from setting list).
- High Society (Name an old powerful family).

Assets: Who can you call for help/muscle (pick one)?

- Street Toughs (name a gang).
- Corporate Operators (pick from Corporation setting list).
- The People (name a civilian group).

At-Ease: Which social situation do you always keep your cool (pick one)?

- Bureaucratic Red Tape +1
- High Society +1
- Harsh Streets +1

CHOOSE AN UPGRADE

Begin play with one Upgrade from the list below:

- **Rabbit Ears:** Audio enhancement suite, Level dampener, Enhanced hearing range (sub/supersonic), radio/cell link, music system.
- **Skin Weave:** Nano-woven skin armour (1-armour, +implant, +concealed)
- **Sensation Processor:** Enhanced sensory system, smell, touch and taste. Identify chemical compounds.

THE INFILTRATOR

When you do wetwork and infiltration for too long, you lose sight of everything. Who you are. Why you're doing it. Whether the damage you do does anything but make the world a more hellish place. As a kid, your talent with stealth compelled you to explore. To go out at night, to trespass all hours of the day in places you didn't belong. It was a grand game that you thought you played by yourself, as if you were the only one on the playground—but you weren't. Not by a long shot. A natural born infiltrator is a rare thing, and the people who recruited you knew that. But day by day, you lost yourself. Something drove you out of your old life, and the new life you've chosen is your way to cope. No more being lost. You've found yourself again, in the Headspace you share, and you're not letting go. People see you as a person again, and the people who made you think you were just a tool are going to learn that their pet infiltrator is uniquely suited to taking them down. You can be better than the nothing they made you. Sneaking through the shadows may not be full of childlike wonder, but for the first time in a long time, you know why you're doing this.

SKILLS

Security

Sleight of hand tricks aren't just for cheering up the kids—you can swipe anything you need on a moment's notice and put it back without ever breaking a sweat. There hasn't been a security system you couldn't crack in years, be it analog, digital, or human. From consumer security to the off the books protocols of major corps, you've got a handle on what to expect when breaking in to a place. You even picked up a hobby along the way in your career: forgery counts as arts and crafts, right? Those forgeries can be paper or digital, from the right ID to entirely fake, yet utterly believable love letters. Changing log books in an office to reflect incriminating visits by a fall guy? It's a walk in the park.

Martial Arts

You can give or take the hit in a number of armed and unarmed schools of combat, from the most obscure, ostentatious fencing of centuries past to the newest, meanest boxing out of the worst prize fighting outfits. In your hands, anything is a weapon. Hell, even your hands are a weapon. No matter what you're doing, every situation is evaluated for the weapons available to you, improvised or otherwise. Recognizing the training other people have in martial arts, evaluating an opponent for weakness, improvising weapons, and fighting your way out a situation where you're outnumbered are all things you learned the hard way.

Stealth

Avoiding detection isn't about wearing black and tip-toeing everywhere. To be as good as you are at what you do, the object is to blend in regardless of surroundings. If you can't blend in, the goal is to avoid detection. Regardless of the assignment, you get in and get out before they ever realize you were there. You're a master of getting lost in a crowd, hiding in plain sight, following someone, trespassing in high security areas, and walking across a sleeping executive's hotel room without waking them up. If a task can succeed if someone stealthy carries it out, you're the answer to how to make it work.

CHOOSE EDGES

GEAR: What's our preference for close encounters (pick one)?

- The "Wisp" Smart Linked Silenced Auto Pistol (2-Harm, Close, +AP +Silent).
- Monofilament Katana (3-Harm, Hand, Messy, +AP).
- The "Chigurh" Silenced Shotgun (3-Harm, Close, Messy +Silent).

ASSET: Who owes you a big favour (pick one)?

- Corporate hostage you saved from a rival (Name them and the Rival).
- Government Agent you used to work with (Name them and the Agency).
- Media Journalist who is only alive because you looked the other way (Name them).

AT-EASE: You focus best under pressure (pick one)?

- Under the clock +1
- Outnumbered and up close +1
- Caught Red Handed +1

CHOOSE AN UPGRADE

Begin play with one Upgrade from the list below:

- **Chameleon Skin:** Your skin has been nano-woven with thermo-optic camouflage; you can cloak your flesh from the visual spectrum, use naked or with a thermo-optic cloak for best results.
- **The Potato Head Disguise Kit:** The ultimate cyber based disguise kit. Modular cyber nose and cheek bones, skin/hair/eye colour changers, grow a beard in under 60 seconds just don't forget your nose at home.
- **Retractable Monofilament Whip:** A monofilament whip contained by electro-magnets is hidden in one of your fingers. Perfect garroting, as an unpredictable melee weapon or for cutting cheese at parties (2-Harm, Intimate/Close, AP).

THE RONIN

Once, you loved your job. You took pride in your tactical successes and the performance of your unit. You were the sort of officer people dreamed about serving with; a tough, fair commander prepared to live or die alongside their brothers and sisters in arms. The final straw was one you don't talk about it, or all the almost-final straws before it. You wanted out, but they didn't want to let you go. Nightmares about what it took to get out alive still linger in your subconscious, striking with military precision and leaving you devastated in the dark of night. A soldier without an army, a unit cut off from serving any corporation or government. Only within the Headspace have you found new brothers and sisters to fight alongside, but that doesn't change that some part of you is still alone, still without a people. Now, you fight for the people who will never know you, the ones being victimized and ruled over by the corps. Life as you knew it is no longer possible, but the skills you've brought with you cannot be taken away from you. They can't even be taken from your Cell when you die. The Headspace brings a small measure of peace to you because of that. Even in death, you will make the corps pay for the sins they have committed, including the ones you once committed in their name.

SKILLS

Explosives

If you can make something explode, or keep it from doing so, you could have written the book on it. Everyone expects professional bombs, or IEDs. No one expects an expertly spliced together explosive made out of materials they could have found in their own house. To you, everything is a possible material for an explosive, be it a briefcase to house a bomb, the tape to hold the explosive material in place to the bottom of a building, or the homemade shrapnel out of your junk drawer. Corporate office cleaning supplies, faulty wiring and engine blocks are all potential explosives, just waiting for you to set them off.

Tactics

There are few people in the world that can do the damage you can with a small unit of like minded individuals. You're not the one with the contingency plan, but you do know how to fight even in the most cramped and far from ideal surroundings. You know sightlines like the backs of your hands, and just where to put your people to hit the hardest. Being outnumbered isn't a problem when your unit can eliminate most of the enemy before they ever know they have a problem behind their lines. Profiling the tactics of other groups, be they corp, gang, or independent, is part why you're so damn good at your job.

Firearms

From the smallest conventional gun to the most intimidating experimental weapons, you can shoot them all. You have a born sharpshooter's intuitive understanding of military grade weapons, and can make a shot regardless of weather or surroundings. The work of a sniper takes finesse and exquisite focus, while firing a rocket launcher that could break some people's arms requires an understanding of using physics to keep from ripping your arms off, all qualities that you thankfully possess. Where other people may be afraid of the kind of weaponry you use with ease, you only see tools, each uniquely suited for different jobs.

CHOOSE EDGES

Gear: What is your armour (pick one)?

- Ballistic Battle Armour (2-armour +obvious, +Heads Up Display, Radio, Visual/Audio suite)
- Thermo-optic Cloak (1-armour, +camouflage)
- Subdermal Armour (1-armour, +implant)

Gear: Which weapon has seen you through the thick and thin (pick one)?

- The Smart-Linked Silenced Sniper Rifle (3-harm, close/far, +AP +smart)
- The BAC9 40mm Anti-Material Rifle (6-harm, close/far, reload, HEAT)
- The Reaper 6mm Squad Assault Machine Gun (4-harm, close/far, suppressive, messy)

At-Ease: What motivates you to fight and gives you peace of mind (pick one)?

- Protecting the Innocent +1
- For honour +1
- For glory +1

CHOOSE AN UPGRADE

Begin play with one Upgrade from the list below:

- **Wired Reflexes:** Once per scene you can ignore the Reload constraint on a weapon.
- **Nano-surgeon Delivery System:** Once per day you can instantly repair 1 point of Harm and an additional point at the end of the Day.
- **Juicer:** Adrenal stimulant system, once per day (lasts for 1 scene) enhances your strength and ignores pain. +1-harm to Hand to Hand or Melee attacks + 1 Health Level until the end of scene and ignore all wound penalties, which may lead you to being taken out at the end of scene when you lose the temporary Health level.

THE RUNNER

You've done it all. Wheelman, bag man, courier, messenger. If it goes in the air, on the ground, or in the water, you know how to pilot it. Even your own body is a finely tooled instrument for navigating the city, using parkour to go from roof top to alley floor and back again. The city's topography is as known to you as the few faded scars you have from the early days of learning how to climb the city itself. It doesn't matter that you were never a suit, corps got into your life, just like they get into anyone's. Whether you were a driver for a small tactical unit or a courier with a briefcase latched to their wrist, you had your own long, dark look into just how terrible things are. It was enough to make you want to push back. Helping people in need in the city treats a symptom, and not the disease. As much as you love your city and the people in it, they're being destroyed by a system bent on crushing everyone outside it. No matter how horrified it makes you to run deeper into this world, you have allies to depend on, and a city to liberate. And you'll do it all with a birds' eye view.

SKILLS

Pilot

If it moves, you can make it go. Land, sky, sea, the shape of the landscape doesn't matter, because you can drive over them all, and leave anyone who tries to follow as so much flaming wreckage behind you. This expertise makes you the perfect wheelman for any op. Regardless of environment you can spot or lose a tail, defend or attack with your vehicle, and are familiar with performing each of these functions under a variety of conditions, from the most ideal traffic to being under heavy fire in the worst environments possible. You can escape, shadow, or kill someone with your skills behind a wheel.

Parkour

You know the city with your whole body. Where someone sees a dead end, you know to look up, and how to find your way from ground to sky and back again. You can get anywhere your feet or hands can carry you, allowing you to travel swiftly and discretely, while giving you an edge when being tailed on foot or by someone in a ground vehicle. Parkour can also be used to fight—taking out a corp bag man isn't so hard when you can use an alley wall against the guy who thought he had you. The city treats you well for knowing it as you do.

Urban Jungle

If you need anything in the city, you know where to find it. Your understanding of the city includes its physical and cultural terrain. Looking for a safe haven for a night—or even longer—is well within your skill set. The movements of gangs and corps throughout the city are things you keep track of, and understand the possible meanings behind unusual activity in the city at large. Tracking down a piece of gear in the place you call home is just a matter of knowing where to look. And if someone gets the drop on you anywhere in the city, running them straight through the right gang's territory will take care of them for you.

CHOOSE EDGES

Gear: What is your ride (pick one)?

- Kaneda Cyberbike (2-armour, +Speed)
 - 1 Driver, 1 passenger, recumbent design, max speed 130 mph.
- Torque all-wheel drive transport truck (3-armour, +Load +Tow)
 - Crew: 2, Storage area, max speed 70 mph.
- ArcLight “Sliver” Spinner aerodyne (1-armour, +Flight)
 - 1 Drive, 4 passengers, max speed 200 mph.

Asset: What group do you trust to watch your back on the streets (pick one)?

- Biker Gang (name them).
- The Police (name the detective)
- Private Security (pick a Corporation, define an Agent)

At-Ease: Where are you most at home (pick one)?

- The Rooftops +1
- The Underground +1
- The Alleyways +1

CHOOSE AN UPGRADE

Begin play with one Upgrade from the list below:

- **Vehicle Headspace Link:** Connect your ride to the Headspace and drive remotely.
- **Muscle and Bone Stabilizers:** Ignore up to 3 Harm from the first full body impact (crash, fall, crush) per scene.
- **Locomotive Cyberlegs:** Once every 8 hours move up to 60mph for a scene.

THE TECH

The people who understand Techs best are other Techs. You've seen the worst secrets humanity has, and the despicable things that have been done to keep those secrets from seeing the light. The data you've trawled alone would screw anyone up, and you've been watching it fill your screen for years. Corporations don't just have trade secrets to protect; they zealously defend the people filling their management and security ranks, many of them the worst examples of humanity that you've run across. These are the people who have to be exposed and held accountable for the atrocities they've committed to secure their bottom line. You've built drones to gather surveillance data, and filled cars full of burst ammo from one of your air support drones. The things you can do as an engineer are much like medicine, capable of helping or hurting depending on application. You've rewired generators in slums, and you've rewired smart houses to kill their executive owners. What your Cell needs to do their job, you'll find a way to create. The technology people use to victimize others is something you can use to bring them down. If you're lucky, if you do this long enough, you'll start sleeping without seeing the data you've exposed turn up in your dreams.

SKILLS

Engineering

Most at home in the guts of technology, you can build, mod or upgrade anything you put your hands on—and create the things you can't. You work miracles in the field, and what you can do with a properly equipped facility just might be blasphemy. Drill a hole underneath the city, build life support equipment for a Whitecoat, rewire a building, build a water purification plant from scratch? Give you a few hours, and it's a done deal. Engineering is a field for builders with a big imagination, be they lo or high-tech. Archimedes, eat your heart out.

Drones

If it can kill, surveil, steal or repair at a distance, you know how it works. Whether it drives, flies, crawls or swims, piloting drones is easy—you can even do it from the Headspace. Drones are used when conditions are dangerous or dull. Eavesdropping on phonecalls, gathering hours of surveillance footage of a neighborhood, mapping an area during or after natural disasters, supply delivery, air support and remote strikes, remote measurements of radiation after a reactor meltdown, all of these are possible uses for drones. You can make them as small as a butterfly or as big as a small plane. Their size and use are limited only by your access to materials, and your imagination.

Hacking

Unrestricted to the laborious speed of keyboards, you hack at the speed of thought, using adept intrusions to make even the most advanced computer systems dance to your whims. Placing backdoors to ease your spying on corp data, changing traffic lights, removing data from a system, disabling security and drones, turning someone's smart apartment into a death trap or hacking a car's autopilot system or GPS are well within your capabilities. Though you're not a brilliant digital forger like the Infiltrator, you're still capable of finding new and interesting ways

to corrupt data and files. Faking logins and online traffic is child's play, not that you don't do either often.

CHOOSE EDGES

Gear: What is your drone (pick one)?

- Surveillance Drone (+flight, +silent, +A/V suite, +IR/UV/Thermo Camera)
- Worker Drone (+flight, +loud, +load, +tools)
- Attack Drone (+flight, Mini-Missile Pack: 3-harm, close/far, Reload, Loud)

Gear: Where do you work and occasionally live (pick one)?

- A chop shop garage in a rough neighbourhood (name the neighbourhood)
- A beat-up panel van with the contents of a small radio shack.
- A protected corporate garage (pick the Corporation from the setting list).

At-Ease: What technology comes naturally to you (pick one)?

- Weapons +1
- Computers +1
- Vehicles +1

CHOOSE AN UPGRADE

Begin play with one Upgrade from the list below:

- **Toolbox Cyber limb:** Most every tool in your finger tips or in a thigh.
- **E/M Shielding:** Stun resistant armour (2-S-armour, +Implant)
- **Detachable Eyeball:** Video feed, just don't lose it.

THE WHITECOAT

Whitecoats are doctors to people the public will never meet, if the public is lucky. Devastating in their brilliance, they are equal parts detective and miracle worker. You do not settle for mediocre or rest on your laurels as a doctor. Whether you were a ripperdoc, a field medic or a coroner in foreign wars no one even knows exist, you were the best. You still *are* the best, even though you've turned your back on that life. You took an oath to do no harm, but you've broken it countless times in your life. Done things no doctor should do. But you're going to make up for it or—more likely—die trying. Your most important patients are the people you now work alongside, the brave and tortured souls whose pain is now your own through the Headspace. If your morals were asleep before, they are now painfully awake and magnified by the people you share your mind with. You know what kind of terrible things the world holds for the people in it who don't belong to the elite. Before this, you were a tool in the hands of people destroying the world. But the corruption and misery the corps has spread cannot stand. Like any malignant presence, it's now up to you to surgically remove it.

SKILLS

Investigation

From out of place car keys to the Byzantine end games of your former corporate masters, you can find the details that are out of place, including the ones that were faked, or never there at all. Chasing down leads on a black bag op, examining a murder scene, and combing countless databanks looking for the file that will unlock everything are activities as second nature to you as finding a pulse. This kind of fine investigative mind is one of the reasons you're a brilliant Whitecoat. Your first love is medicine, and investigations related to it will always be ones at which you unquestionably excel.

Psychology

Being brilliant hasn't blunted your ability to empathize with other human beings, a quality that makes you not only capable of assessing your fellow Cell members' psychological well-being, but provides insight into all the people you encounter—and it makes you dazzling at spotting lies. This masterful grasp on the human psyche would have made you a great Handler, but it instead serves as one of the linchpins of your practice of medicine. You can build trust, deescalate tense situations, treat patients with a mental illness, and profile targets of your Cell, whether they're people, neighborhoods, or corporations.

Treat

Treating people is easy. Treating people without crashing their cyberware is less so. Performing heart surgery on a partly cybernetic heart with what you could find in the van while under fire is why you terrify people. Delivering medical attention in a fully outfitted surgical suite is second-nature to you, but you're equally adept at making do with supplies that were never intended to be used in a medical or technical capacity, under any conditions. Though you're not an engineer, cyberware is well within your capabilities to deal with, particularly when it comes to its implantation, upkeep, or removal. Making a diagnosis rarely involves nearly killing your patients before figuring out their maladies.

CHOOSE EDGES

Gear: Where do you work and have resources to access (pick one)?

- A sterile, professional and bureaucratic hospital. (name the hospital)
- The cramped, impoverished and essential clinic you run on the streets. (What neighbourhood?)
- Your illicit underground clinic and cybernetic chop-shop.(who do you pay off to keep it safe?)

Contacts: Doctor/Patient confidentiality ('ish) (pick one)?

- Stressed out Corporate Climber (name them and pick a Corporation from setting, what are they stressed about?)
- Strung out Police Officer (name them and their vice)
- Guilty Scientist (name them and their crime)

At-Ease: What medical situation gives your mind focus (pick one)?

- Drugs +1
- Gun shot wounds +1
- Cybernetics +1

CHOOSE AN UPGRADE

Begin play with one Upgrade from the list below:

- **Medical Suite:** Air hypo with drug storage, vital monitor, surgeons kit stored in arms and or legs. Using Treat can heal up to 2 Health without cost or 3 Health with cost.
- **Lung Mods:** Filters out most airborne toxins, can hold breath for 20 minutes.
- **Defibrillator Cyber Hands:** Electro shock hands for saving the dying (can revive a taken out Operator) and can be used as in improvised stun attack (3-S-harm, intimate, reload, loud)

CHAPTER 6 – GEAR AND TECHNOLOGY

TECHNOLOGY

Cybernetics

In the future world of Headspace technology that augments the human body is commonplace. In these times minor surgeries ie: Hair Replacement are as convenient as getting a tattoo. While full limb replacements can be done over the course of merely a few days. Of course you get what you pay for and cybernetics and their surgeries aren't free.

On the streets and back alleys you can get cyberware implanted cheaper and you can cut costs even more if your ignore the pain killers.

Wi-fi is the normal, while "jacking in" is still used as the common slang cable connections are pretty uncommon.

Headspace Technology

The Headspace mostly provides the basis for the group to share skills, memories and emotions however for all practical purposes it is essentially a secured wireless network with near unlimited storage capacity. This means that the Operators can connect and manage other devices directly through the Headspace.

However, if an Operator is connected to another device via the Headspace (ie drone, internet) and is attacked electronically the attack can cause damage to other Operators within the Headspace. The Headspace has electronic armour of 2 but any damage done to it will affect all other connected Operators.

Headspace and the Internet

Joining an Existing Headspace

The Internet

"Jacking in", virtual reality styled universe that can be literally dangerous as folks connect via neural ware.

GEAR AND DESCRIPTIVE TAGS

Weapons, Gear, Drugs, Armour and Cybernetics are all described using descriptive tags. Tags fall into three different categories. *Mechanical* describe a specific effect on what's going on in the fiction; *limits*, describe a limit on when you can use them and *style*, recommend you say something about them when used.

In the listings that follow, **+*[tag]***, like **+x** or **+y**, means to add that tag to the item's description. **-*[tag]***, like **-x** or **-y**, means to remove it. **+nharm**, like **+1harm** or **+2harm**, means to add n to the items existing harm. For instance, if you create a custom weapon whose base has a 1-harm and give it an option with +1harm, list 2-harm in its final description.

n-armour (1-armour, 2-armour etc.) (mechanical): reduces incoming harm by **n**.

n-V-armour (1-V-armour, 2-V-armour etc.) (mechanical): reduces incoming harm by **n** to a vehicle, reinforced structure.

n-ice (1-ice, 2-ice) (mechanical): reduces the amount of *E-harm* by **n**.

n-harm (1-harm, 2-harm etc.) (mechanical): inflicts **n** harm.

n-E-harm (1-E-harm, 2-E-harm): inflicts **n** harm to electronic systems or to users mind if they are in a Network battle.

n-S-Harm (style): it disables (stuns) its target for a number of actions equal to **S** without causing any harm. If used on a Player any action they take is treated as an *Improvised Move*.

+nharm (+1harm, +2harm) (mechanical): adds **n** to the harm it inflicts.

+bonus (example) (mechanical): adds to a particular discipline or a particular move's roll, under the specified conditions.

+special (+night vision, +hold breath 10minutes) (mechanical): adds a special ability, most often related to drugs or cybernetics.

AI (artificial intelligence) (mechanical): it is not under anyone's direct control; it can think for itself and act within the limits of its programming.

AP (armour piercing) (mechanical): it ignores its target's personal armour, inflicting its full harm. Vehicular armour is not affected.

Applied (constraint): it requires Intimate contact and no interruptions for it to be used. The target is either cooperating or restrained. Contrast *Touch*.

Bulky (style) the item takes up a lot of space and/or is heavy as hell. This constraint will affect how and where the item can be effectively used within the fiction.

Area (mechanical, limit): its target is an area, not a person it fully affects everyone and everything there. An area weapon used in a crowded space will inflict its full harm to everyone.

Disposable (constraint): it has one use and then must be discarded or reloaded with difficulty.

Implant (constraint): it must be implanted in its user's body in order to be used.

HEAT (high explosive anti-tank) (mechanical): it's *Loud* and *Messy*. Furthermore it ignores armour even on vehicles. HEAT weapons will go through reinforced walls and generally just makes a mess out of anything that gets in its way.

Loud (style): everyone nearby hears it and can potentially pinpoint where it came from. It wakes up sleeping people and is generally distinct and difficult to ignore.

Messy (style): it's *Loud*. Furthermore it tends to be unreliable, both hitting everyone in the area or nothing at all and it always leaves a mess behind – property damage, bloody dismemberment and gore abound.

Ranges (constraint): tells you when and whether you can use a weapon or gear against a target or subject. The ranges from nearest to farthest are **Intimate, Hand, Close, Close/Far, and Far**.

Intimate (limit, a range): you can use it only when you are extremely close to your target, close enough to hold, kiss or garrotte. Arms reach is just out of range.

Hand (limit, a range): you can use it only when you're within arms' reach of your target.

Close (limit, a range): you can use it only when you're fairly close to your target, if you could play a game of catch with a baseball you'd still be in range (out to about 50 meters)

Close/Far (limit, a range): you can use it when you're either at Close or Far from your target.

Far (limit, a range): you can only use it when you're pretty far from your target. If you can see the whites of their eyes you're too close.

Reload (constraint): using it means you have to take a specific action to reload or reset it before using it again.

Remote (constraint): it can be used remotely at a distance or semi-autonomously.

Smart (style): the item is equipped with some kind of advanced targeting, this mostly affects the fiction but something that follows a target or goes around a corner isn't out of the question.

Suppression (mechanical, limit): at the Operator's option, the weapon makes an *Area* attack, but must immediately *Reload*.

Soak (mechanical): can be used to ignore 1 point of harm, but this disables any related technology/item until fixed.

Touch (constraint): it requires only brief contact, passing touch to be used. Contrast *Applied*.

Worn (constraint): to use it you must wear it.

WEAPONS

Martial Arts Skill based:

Hand to Hand	(1-harm, hand)
Monofilament Garrote	(2-harm, intimate, AP)
Big Knife	(2-harm, hand)
Bats, Crowbars	(2-harm, hand, messy)
Katana/Machete	(3-harm, hand, messy)
Mono Katana	(3-harm, hand, AP, messy)

Light Arms:

Stun Gun	(1-S-Harm, close, disposable)
Holdout/Derringer	(2-harm, close, disposable, loud)
Revolvers	(2-harm, close, reload, loud)
Automatic Pistol	(2-harm, close, loud)
Heavy Revolver	(3-harm, close, reload, loud)

Medium Arms:

Sub-machine Gun	(2-harm, close, suppressive, loud)
Bolt Action Rifle	(2-harm, far, loud)
Sawed Off Shotgun	(3-harm, close, reload, messy)
Shotgun	(3-harm, close, messy)

Heavy Arms:

Assault Rifle	(3-harm, close/far, suppressive, loud)
Automatic Shotgun	(3-harm, close, suppressive, messy)
Sniper Rifle	(4-harm, close/far, loud)
Machine Gun	(4-harm, close/far, suppressive, messy)
Grenade Launcher	(4-harm, close/far, messy)
Missile Tube	(6-harm, far, HEAT, disposable)
Rocket Pack	(6-harm, far, HEAT, reload)

Explosives:

Flash bang	(2-S-Harm, close, disposable, loud)
Fragmentation	(4-Harm, close, suppressive, disposable, loud)
Claymore	(5-Harm, close, suppressive, disposable, loud)

Ammunition:

Armour Piercing	(add AP to weapons harm effects)
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Modifications/Options:

Silencer	(-loud)
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ARMOUR

Light and Concealable (1-armour)

- These represent everything from armoured clothing to light weight bullet proof vests. It's not obvious to the untrained eye that you are wearing armour, but it doesn't offer a lot of protection.

Combat (2-armour, +Bulky)

- Combat armour represents flak jackets and SWAT uniforms offering a balance of protection and mobility. Everyone knows you're wearing and looking for trouble. The Bulky is likely to slow you down while running and might make it hard to squeeze through a tight spot but it does have plenty of pockets.

Advanced (3-armour, -1 Ongoing due to mobility)

- Advanced armour usually represents the realm of bomb disposal suits, offers protection to all but the most damaging weapons and explosives.

Full Cyborg (3-armour, +Implant, +1 Health Level, +Heavy as Hell +Psychological Issues)

- Full limb and armoured body replacement offers great protection at great financial cost and psychological toll as your brain is now sitting in a metal jar for the rest of your life. Those who survive the procedure aren't exactly human anymore.
- Full military cyborgs are very heavy and not always welcome in public places. Most full cyborg bodies are considered property of the Corporation that financed them and upon retirement they expect the combat model back, see brain in a jar or cheap knockoff model without the armour and health benefits.

CHAPTER 7 – THE GAME MASTER'S ROLE

Headspace is an unusual game, in many ways. All the characters are bound together in an powerful yet intimate way. They share their hard-won experience and heartfelt losses alike, in a bid to make the world a better place. The world is a corporate dystopia, with society battered and twisted by terrible ambitions.

The system behind this game has been crafted to support this experience, and the GM is the core mechanic that makes this possible. This chapter is about the rules, tools and inspiring ideas so that you can create this experience at your table.

Headspace is a different kind of game, with different expectations. Your **Agenda** tells you what kind of game you are presenting the Players with your **Voice**. Your **Principles** guide you on what elements of the fiction to focus on with your **Moves**.

This chapter is broken down into eight sections:

- 1) **Agenda:** Your goals and responsibilities as a GM
- 2) **Voice:** How you present the game to the Players.
- 3) **Principles:** Techniques and guidance on what to do during play.
- 4) **Moves:** The specific fictional and mechanical tools available to you.
- 5) **Non-Player Characters:** The characters you use to interact with the Operators
- 6) **Session Outline:** What you do at the beginning of the session, end of the session, and between.
- 7) **Corporations:** The major organizations which vie for control over society.
- 8) **Projects:** The major initiatives undertaken by the Corporations that could harm the Operatives or those they care for.

YOUR AGENDA

As the GM for Headspace, you are promising the Players to do three things. These are your goals, your responsibilities and your mental focus.

- Make the operatives feel like hyper-competent badasses in their specialities;
- Present a world of ruthless ambition and emotional consequences; and
- Break the world in such a way that only the Team can fix it.

This is not a game about betrayal, powerless Players or mindless destruction. This is about a close-knit team of talented people, fighting the corporate dystopia and trying to fix the world together.

YOUR VOICE

Your job is to speak to the Players on behalf of the setting. Your voice is powerful, so you need to use it with great care. Always speak to the Operatives and not to the Players. When you are deciding what to say, consider:

What honesty demands

Headspace is a game about teamwork. You are working together to tell an engaging story, full of wonder and cruel fortune. The best way to tell these stories is to speak with honesty and integrity. Be generous with the truth and tell them what you can. If something is intentionally hidden from them or would be normally outside of their reach, ask them to make a skill roll to determine the truth.

What the dystopia demands

The world is a place of faded wonders and shattered dreams. Tell the Players what hope for a better world has been covered with filth and corruption. Tell them how society has been hollowed out by greed and cruel ambition. Tell them of the glittering towers of light that house the megacorps, and the dank slums that the common people need to live in. Speak of rivers of industrial waste and skies filled with choking ash. Speak of the desperation of the downtrodden and the callous disregard by the elite.

Tell them how their world is dying and describe the cancers in excruciating detail. Inspire the PC's to operate.

What troubled hearts demand

View the world through the lens of emotion. Pride, Bliss, Grief, Rage, Desire and Fear. Use those feelings to paint the world and to drive the NPC's. When there is a lot of stress in the Rage track, make the scum more aggressive and irritating. Make them threatening or cowering when there is a lot of Fear stress, or depressed when Grief is strong. Use body language, metaphor and symbols to express how the emotional Headspace of the Operators changes their perception of the world.

Speak to the characters through their relationships. Focus on the people in their lives and their problems. Speak of love and fear, hope and despair. Make everyone feel like real people with very human concerns.

YOUR PRINCIPLES

Your principles are specific tools and techniques which are available to you during play. Principles are inherently situational by nature, but each one has its place.

Principles are ways of expressing the agendas and of using your voice during play; they help you select which Moves are appropriate for a given situation.

Give everyone a name and the price for their life.

Society is comprised of people with their own hopes, dreams, fears and ambitions. Give a name to each of them which emotion dominates them. Consider how much their lives are worth to the various power-Players and corporations? Life is cheap, and can be bought and sold in this broken society.

Map the relationships

It can be challenging to understand the various motivations and perspectives of the characters, and help you manage a complex social network. It's often useful to grab a blank sheet of paper and sketch out a relationship map between the various characters in the game.

Draw a rectangle for each NPC (Agents and Anchors) in the game and a circle for each Operative. Whenever two characters have a relationship or some common history, you should draw a line connecting them on the map. Write a couple words beside those lines, describing the specific kinds of interactions.

Direct corporate assets in the shadows

Just because you're a fan of the characters doesn't mean everything happens right in front of them. Sometimes your best move is in the next room, or another part of the dungeon, or even back in town. Make your move elsewhere and show its effects when they come into the spotlight.

Focus on what divides the Operatives

Headspace is, at its core, a game about teamwork. As a GM, you need to provide adversity by stressing that teamwork. Focus on the differences of opinion, belief, history, and privilege that divide the group. Use relationships to tug the Operatives away from each other. The world in general, and Corporations in specific, seek to shatter the Headspace and reduce the threat they pose to the status quo.

Always leave the Players with the choice to stay united as a team, but tempt them to serve their individual goals over those of the group. If they choose the Headspace, show them the consequences and what they sacrificed in the name of the group. There are no easy decisions.

Honour their Expertise.

Be a fan of the Players and their characters.

The Operatives are the world-experts in their specific fields, so acknowledge that. Ask the Hacker to describe the computer system. Make the Ronin name the mercenary band, and let the Runner describe the buildings they leap between. Delegate the narration to the experts, and build off their contributions.

Think of consequences, intended and otherwise.

The world is a big place, full of vested interests and complicated relationships. Consider the consequences of the Operatives' actions, both those they desire and those they did not account for. Ask yourself who will be hurt, who will be empowered and who will seek revenge.

Consider which Corporates benefit

There is a delicate balance of powers established between the various corporations, and the Operatives serve to disrupt this equilibrium. For each of the major actions taken by the Operatives, consider which Corporations suffer and which benefit. Those who have been hurt are liable to lash out at individuals or society. Those who benefit will use the opportunity to harm their rivals or secure more power for themselves.

Make a move that follows

When the Players use their skills in the narrative, make them roll the dice and discover what it could cost them. When the Players aren't using their skills, you have the opportunity to make your own moves.

Start by asking questions, presenting costs or using threats. If they ignore your moves, you can respond by wielding force. No matter what, your move must follow from the fiction and serve your agenda. Speak with your voice and focus on some interesting aspect of the situation.

When in doubt, do what is obvious. You would be surprised how often that works.

Play to see what happens

Part of playing to find out what happens is explicitly not knowing everything, and being curious. After every move on your part, ask the Operatives what they will do. Give them a chance to direct the story and pick a new path. Your job is to react to their decisions, not mandate them.

YOUR MOVES

Moves are the specific fictional and mechanical tools available to push the narrative forward. The Players have three moves (**Professional**, **Headspace**, and **Improvised**) while the GM has four (**Questions**, **Costs**, **Threats**, and **Force**). When it is your turn to speak and you want to push the story forward, consider which of these moves you wish to use.

Ask Questions

Questions are your most flexible tool for elaborating the setting, discovering character personality and for establishing facts in the fiction.

Whenever a Player acts in a way that you don't expect or understand, ask them why they are doing so. Ask provocative questions and build on the answers. Likewise, ask questions about Operative histories and relationships to learn more about them.

Ask questions about their intent, reasoning, and motivation. Ask a question in this format: "Why are you doing X, given that Y?" Ask leading questions that have heavy implications. These questions let you propose something about the story, and give the Players a chance to interpret or modify it.

- *Why did you leave your husband?*
- *Why are you so loyal to Clara?*
- *How did Pentonix Inc. recruit you to work for them?*

Present the Cost

Present the Operatives exactly what they want or need. Perhaps it is power, fame, connections, tech or information. Tell them what it will cost to get it.

Agents and Corporations can offer the Operatives a deal. Anchors use their relationships to get help. Actions have unintended consequences. If they agree to pay that price, apply the consequences in the narrative.

You can use this tool to respond to the Player's requests. All you need to do is say "Yes, but" or "Yes, if" and tell them what cost they must pay to get their way.

The Agent reaches into a pocket and pulls out a black credit chip. "This is enough to keep you living comfortable for a year, if you drop this little investigation."

Use Threats

This is one of your most versatile moves. "Threat" means anything bad that's on the way. With this move, you just show them that something's going to happen unless they do something about it. This could be an intentional attempt at intimidation, an emotional pressure or simply an unwelcome truth about the world.

Describe something in the fiction that threaten the Operatives in some way. Present something that the Players would like to avoid. Some of the most common threats include:

- Threatening physical violence

A group of thugs walk up to you, with alcohol on their breath and hate in their eyes. They start to surround you.

- Fostering a particular emotion

The dapper gentleman smiles and compliments you in countless little ways, filling you with praise and reassurance.

- Gaining control over the Operator's position

The Drone launches a net at your motorcycle

- Threatening their resources

Your skimmer appears to be burning through the fuel reserves quickly.

If the Operators ignore a threat, you may then **Wield Force** against them in a way consistent with the threat.

Wield Force

Do something harsh, direct and decisive, that the Players will have to react to. This is the strongest and most unforgiving tool in your toolbox, best used precisely yet infrequently. It's also the most effective tool for pushing the narrative forward and forcing the Operators into action.

You can only Wield Force in three situations:

- If you have an outstanding Threat that the Operatives have not dealt with
- If a Player rolls poorly (9 or less) on an Improvised Move
- If the fiction makes it blatantly obvious to do so..

Force options are:

- Deal Harm to an Operator (based on weapon or environment)

The thugs pull out pistols and shoot Kara. Based on the weapon damage and their numbers, that would be 3 Harm.

- Add Stress on one emotion track

The gentleman's words are soothing and reassuring. Add one Pride stress to the track.

- Move an Operator where you want them (Separate or capture them)

The net clings to the bike like some kind of hungry spider, holding our firmly in place.

- Drain their Resources (Bullets, reputation or money)

Your skimmer sputters and dies, coasting to a stop due to a lack of fuel.

More information on Harm is available on pg. XX, while stress is explained in detail on pg. XX.

YOUR NON-PLAYER CHARACTERS

Civilian Anchors

Operatives, no matter their professional training or deep-seated regrets, have relationships with people from outside the Headspace. These are friends, family, rivals, and former partners who still have emotional bonds with the Operatives. Every game includes three such people, and each operative has a relationship with two of them.

This was discussed in more detail over in the Operative Creation process on pg.XX, but to recap; Each Operative has one positive relationship with an Anchor, as defined by a question. Each Operative has one negative relationship with another Anchor, as defined by a question. Each Operative has no relationship with the third Anchor.

The Players get to answer these leading questions as they see fit, and that will tell you a lot about these character's personalities. Use those answers to draw a relationship map for the game, with these anchors in the middle.

For each Anchor, determine how they make a living in this difficult world. If they work for one of the megacorps, which one do they serve? If not, how do they survive in these hard times? What profession do they hold? Try to assign them one skill that is missing from the Headspace to represent their competence. Lastly, assign each Anchor one dominant emotion which defines their personality.

Use these Anchors as your mouthpieces, your avatars and your tools during the game. Focus on their relationships to give solace to Operatives in pain, or to punish those who go too far. Most of all, portray them as very real people with their own histories, fears, hopes, and dreams.

If you have Ghost Operatives in your game, they are automatically Civilian Anchors, whose feature skill is chosen and whose dominant emotion is the one associated with that skill.

Corporate Agents

The Corps are faceless, vast and uncaring beasts that crawl through society like some kind of malignant cancer. They are driven by the bottom line and orders from their executives, to uphold their mandate and further their power. Corporations are impersonal things whose impact is felt, but never caring about the little people.

Corporate agents are their proxies, ambassadors and bloodied fists. Each Corp. has one Agent who's responsible for managing "high-risk and high-value targets" such as the fine Operatives in

the Headspace team. Consider Corporate Agents to be dark reflections on the Operatives, who have bound themselves to their corporate overlords for a variety of reasons. The one significant difference is that the Corporate Agents don't have Headspace implants and have to lead their individual Ops teams the old-fashioned way.

After the first session, look over all of the Operative characters. For each one, answer these questions.

- Which Corporation does the Agent work for?
- What was the Agent's price in order to work for the corp?
- Which role does this Agent possess?
- Which ulterior motive does this agent possess?
- Which Operative or Anchor does this Agent have a positive relationship with, and why?
- Which Operative or Anchor does this Agent have a negative relationship, and why?

Add these Agents to the outside of the relationship map. Use these Agents to direct the efforts of the Corps, and interact with the Operatives.

The Scum

The ordinary people of the world are powerless, disenfranchised and abused by their Corporate overlords. The term "Scum" reflects what those in power think of the average citizens in this dark world. The Scum are the faceless hordes of humanity that the Operators are trying to save from this crumbling world. They are the ones serving oily-black "coffee" with enough caffeine to keep a body moving. They are the hydroponic farmers that produce the only honest-to-goodness food in the cities, and the bureaucrats stuck trying to shut down the black-market rat farms. The Scum are the ocean through which the Operators swim; you would be nothing without the innocent people in this world.

THE CORPORATIONS

The Corporations are loose in the world. There used to be a day when the Governments chained them with laws and the free markets kept them fed. Now the great beasts are unchained and dine on whoever gets in their way.

Each setting is defined by a set of pre-generated Corporations, each with their own **Trade Names** and catchy **Slogans**. The key reason that the Corporations have survived is thanks to their **Public Mandate**; some service, product or benefit that they give to society. Each of them has ruthless ambition, having performed terrible crimes in service to their **Shadow Mandate**. They direct **Corporate Agents**, to influence the setting in their favour and interact with threats, such as the Headspace team.

The Public Mandate expresses the perceived public purpose and identity of the Corporation. Begin by asking yourself why the Corporation is needed by society and what role it provides.

These are not necessarily morally good (providing arms) but are necessary to meet the needs of society (providing security with said arms), and because of this the public empowers the Corporation to pursue this Public Mandate.

Whereas the Public Mandate defines how the Corporation works in the public interest, the Shadow Mandate represents what the Company is doing to further its own selfish ends. This is how the Corporation seeks power, influence, and the extension of their will. Shadow Mandates may align with the Public Mandate, or oppose it outright. Hypocrisy is normal for the Corporations.

Many excellent Corporations can be found in the various setting at the end of the book in the various settings. There are instructions on creating your own Corporations over on page XX.

PROJECTS

The real reason why the Corporations are so dangerous is that each of them is trying to advance a different Project to change the world. If the Corporations successfully complete one of their projects, they will be able to establish a new, dystopian Event or Issue in the world. Fortunately for the Operatives, Headspace can mitigate or even seize control of the Project and change the outcomes for the better.

Projects are only used in multi-session campaign play, allowing the Operatives to slowly fight the corporate dystopia and build a better world.

PROJECT PLANNING

Each project has a single **Vision Statement** which describes what the corporation hopes to achieve. One corporation may wish to *“Replace the Tokyo Police force with Ōtomo Security personnel”* while another may wish to *“Purge the slums of dissidents”*. These are uniformly terrible, dystopian goals that will bolster the Corporation’s power or expand their influence.

Each project also has three **Milestones** which define major steps toward completing that project. Both the Corporations and the Operatives can seek to claim Milestones and increase their control over the outcome.

CREATING PROJECTS

Each corporation seeks to further their Shadow Mandate by creating new Projects. In the very first session of a campaign, the GM chooses two of the Corporations and uses the Initial Projects listed in their write-up.

At the beginning of each session, the GM normally creates a new Project for one of the Corporations which do not currently have an active Project.

CLAIMING MILESTONES

At the beginning of each session, the GM may choose to claim a milestone for each of their Projects instead of creating a new Project.

If an Operative rolls as 6- on an Improvised move, the GM claims a Milestone for one project.

If the Headspace team makes a significant effort and gets some progress in the narrative to counteract a project, they get to claim a Milestone. While Headspace teams normally only claim one Milestone per session, a clever team may be able to fight against multiple different projects during the same session and complete a milestone against each.

PROJECT COMPLETION

When either the Corporation or the Headspace team claims the second Milestone on a project, the project will be completed. That first group gets to establish their desired World Event and adds it to the GM Sheet. If this Corporation got their way, establish the dystopian event based on the mission statement. If the Operatives won instead, they get to create a new, positive Event based on their efforts.

If the Corporation in the previous example above was successful, the new Event may be “The Tokyo Police force is replaced with Ōtomo Security personnel”.

If the opposing side has one advance, they get to add a condition, mitigation or concession to the world event. These are often phrased as **“Yes, but”** statements.

The Headspace team may have claimed one Milestone and seeded discontent among Ōtomo Security, adding “Yes, but the Ōtomo Policing Service has gone rogue and has escaped the direct control of the parent corporation”.

As various projects are completed, typically of the course of 2-3 sessions, the world will slowly begin to change to reflect the struggles between the Corporate Agents and the Headspace team.

CHAPTER 8 – THE FIRST SESSION

The first session begins in Media Res, the first job has already started and it's not going well at all. In fact you are all still directly dealing with the fallout.

The following leading questions are asked by the GM to the Players filling out the voids of what happened, what went so terribly wrong? And what everyone is trying to do fix things and still get out alive.

From then on the GM and the Players will be using their tools to narrate the fiction (see Chapter XX The Game Master's Role).

SETTING THE STAGE

The Players will answer the questions provided by the GM and she will use them to formulate the opening scene where the players are meeting one of the Anchors to plan an important job in the fight against one particular corporation.

Which Corporation is the run against?

[GM: Use this an opportunity to describe the 4 corporations of the setting that has been chosen, take note of any Operators that have pre-existing relationships with any of their Corporate Agents. The question is posed to the group as whole, go with the consensus].

Which Anchor hired you and what are they offering for the job?

[GM: Use this opportunity to describe the 3 Anchors of the setting that has been chosen, take note of any Operators that have pre-existing relationships to these Anchors. The question is posed to the group as whole, go with the consensus].

What three things were you hired to accomplish in the job (relatively equal importance)?

[GM: After the group has answered these 3 questions setup a short scene to introduce the Operators, The Anchor and the job.

Ask all sorts of questions, often leading ones to the Players, allow them to define the particulars of the job, what is at stake? What is going on in the city? Who was generally going to be responsible for what? What (if any) extra gear or assets were being brought in to help?

Allow for some brief roleplaying and getting used to everyone sharing the same skull then fade out to the middle of the job.

BUT THE JOB GOES SIDEWAYS, BAD. . .

As the group, define something that didn't go according to plan in a very bad way?

As the group, of your 3 goals, what is the one thing you actually accomplish?

[GM: They were hired to do 3 things of equal importance, after everything went sideways they are however about to get one thing done right, well sort of].

The GM then asks each Player:

What did you take away before it all went Sideways?

What did you leave behind when it went Sideways?

HIT THE GROUND RUNNING.

The GM brings the job into the now. Everything has gone sideways it's up to the Players to get out alive and with at least one of their goals intact (hopefully).

GM: Bring your A game to the description of the opening scene. Everything has gone to shit, allies are bleeding down the hall, and cars are on fire. Heck maybe the building is collapsing. Start things in a dire shitty place and let the Players figure their way out of the mess.

Welcome to your Headspace!

2 HR SHORT CONVENTION GAMES:

If you run this game at a con and don't have a lot of time you can quick start it, quick starts are setting specific (in this case for Vancouver Aftermath) as you need to make some choices as the GM that you would usually ask the Players to answer.

This game is setup as the Players attempt to exfiltrate the technician at 3H Energy who has been leaking corporate secrets. The Anchor believes 3H has figured out who they are and has agreed to help. The operation takes place at a Corporate Reclamation Zone for 3H Energy and it's emergency Corporate Housing where the Techs Family is located.

Which Corporation is the run against?

3H Energy

Which Anchor hired you and what are they offering for the job?

Define:

What three things were you hired to accomplish in the job (relatively equal importance)?

Exfiltrate the Tech from Company Lockup within a Corporate Reclamation Zone.

Get the Technicians Data Drive

Get to the Techs family to safety before 3H catches up to them.

BUT THE JOB GOES SIDEWAYS, BAD. . .

As the group, define something that didn't go according to plan in a very bad way?

As the group, of your 3 goals, what is the one thing you actually accomplish?

[GM: They were hired to do 3 things of equal importance, after everything went sideways they are however about to get one thing done right, well sort of].

The GM then asks each Player (optional depending on if you need more ideas)

What did you take away before it all went Sideways?

What did you leave behind when it went Sideways?

HIT THE GROUND RUNNING.

The GM brings the job into the now. Everything has gone sideways it's up to the Players to get out alive and with at least one of their goals intact (hopefully).

GM: Bring your A game to the description of the opening scene. Everything has gone to shit, allies are bleeding down the hall, cars are on fire. Heck maybe the building is collapsing. Start things in a dire shitty place and let the Players figure their way out of the mess.

Welcome to your Headspace!

CHAPTER 9 – THE SETTINGS AND CORPORATIONS

SETTINGS

Each game of Headspace uses a unique **Setting** to tell their story. A Setting represents a distinct region or city of the world to explore, each with its own unique story to tell. Settings serve as the basis for tying the fiction of the Operators to the fiction of the world by connecting the stories of their Skills with the specific Events and Issues that have shaped the setting.

A setting provides everything a GM needs to tell a story, it fills out the fiction of the world and region, provides a 4 Corporations each with pre-made **Corporate Agents, Customized Corporate Moves** and story ideas in the form of **Corporate Projects**.

Settings are each treated as mutually exclusive from one another; each has different **Events, Issues and Corporate Secrets** that have changed the world and a number of different **Corporations** that continue to exploit the world for their own **Ruthless Ambitions**.

A number of pre-generated settings are available in Chapter 10 and more online at greenhatdesigns.com. You can create your own as a group (see Chapter XX) or use the general guidance of this chapter to craft your own.

Location

As a general rule each Setting is approximately 60 years in the future (2074) but the exact date is entirely up to the GM. Settings are each given a specific geographic region, often a large city as the area of play. Although nothing prevents a world travelling game the Events/Issues/Secrets/Corporations are usually tied as much as possible to the local region.

Build on the Fiction

Each setting is composed of a series of interconnected Events, Issues and Corporate Secrets which together provide the basic fiction for the setting. They are all purposely simple ideas allowing the Players and GM to build on them in Operator creation and during play to the fiction as interesting to you as possible.

Events and Issues are used in Operator Creation to define Skill Stories and determine Baggage. Corporate Secrets are used in Operator Creation to define Regrets and Drives.

Events

Each setting is founded on five Events. Each event depicts a pivotal moment in history that changed the world, region or city and would have long lasting impacts into the future (see Issues). Events are short evocative statements of fact about the fiction, while they may be related thematically to each other they should not flow from each other. Events are short and

concise and purposefully to not delve into the consequences. Events often take the form of Technological breakthrough, Cultural shifts, Physical changes and Economic/Political upheaval.

Even small localized events are important within the fiction of this specific setting. Often the localized events will provide more detail to the city the game is set in.

Some examples of Worldwide Events:

The end of oil, Orbital Human Colonies, Pandemics, Rare Earth Metal Shortage, Human Mutation

Some examples of Regional Events:

Pacific Coast Tsunami, Famine, Pipeline Leaking Toxins

Some examples of localized Events:

Nuclear Reactor Meltdown, Political Assassination, the Shanghai Food Riots,

Issues

Issues all stem from the five Events of the Setting. Issues represent the long lasting effects, consequences and complications. More often than not, Issues are about how society struggles to cope with the Event; in the dystopic world of Headspace society generally doesn't cope well but it will be up to the Players to further develop the fiction of the Issues to determine just how dystopic this future is.

Some examples of Events that led to Issues:

*Pandemic led to **Quarantine Zones.***

*Nuclear Reactor Meltdown led to **Rampant Human and Animal Mutations.***

*Rare Earth Metal Shortage led to a **Scavenging Economy.***

*Famine led to **Food Riots.***

*Massive Tsunami led to **Regional reliance on International Aid.***

Corporate Secrets

Corporate Secrets represent dark clandestine activities of the settings four Corporations that are directly tied to the Events and Issues. Corporate Secrets tie the Ruthless Ambition of the Corporation to a specific Event or its Issue. The Corporation is not necessarily responsible for the Event or its Issue but it did something to satisfy its own Ruthless Ambitions likely at the detriment of someone else. Secrets are not common knowledge, at best they are conspiracy and rumour and only a few know the facts. Needless to say it would be very bad if the truth of some of these secrets was to ever come to light, something the Corporations are highly motivated to prevent.

Corporate Secrets are a bit more specific and focused than Events or Issues in order to provide some key details to build the fiction on. Remember that every Operator will have a Regret tied to their involvement in one of these secrets.

Some examples of Corporate Secrets:

Massive Tsunami – The Red Cross secured VIP's and data before getting to the most needed.

Famine/FoodRiots – The PSS corporation exacerbated the riots to ensure they were needed for security contracts.

Reactor Meltdown – 3H Energy may have a direct hand thru unstable power plant technology.

Pandemic/Quarantine Zones – Applied Optimism advertises and a cure that doesn't really work.

THE CORPORATIONS

In the near future dystopia of Headspace, most of human civilization is manipulated by a few massive multi-national corporations. While it may be easy to portray a world of powerful, faceless corporations all focused on profit at all cost, it is a simplistic and two-dimensional worldview. Each setting provides at least 5 Corporation each with depth and realism.

Public Mandate:

The Public Mandate expresses the perceived public purpose and identity of the Corporation. Begin by asking yourself why the Corporation is needed by society and what role it provides. These are not necessarily morally good (*providing arms*) but are necessary to meet the needs of society (*providing security with said arms*), and because of this the public empowers the Corporation to pursue this Public Mandate.

Shadow Mandate:

Whereas the Public Mandate defines how the Corporation works in the public interest, the Shadow Mandate represents what the Company is doing to further its own ends without any interest in the public well-being. A Shadow Mandate may even be in direct opposition to the Public Mandate of the Corporation.

A Shadow Mandate should provide a sense for how the Corporation is portrayed by the GM when she works behind the scenes manipulating events by the Corporation. Corporations that are caught doing things they shouldn't be are ripe for interesting and lasting pKenichilems.

Corporate Assets:

Each Company is represented by at least one potent NPC called an Asset. Corporate Assets are not the public faces of the Corporation; Assets represent the top tier operatives, spies, business managers and diplomats. Most often, a Corporate Asset is charged with goals working towards the Shadow Mandate while not betraying the Public Mandate. The PCs will have active and in many cases complicated relationships with various Corporate Assets.

CHAPTER 10 - PRE-GENERATED SETTINGS

VANCOUVER AFTERMATH

Location: Vancouver, British Columbia, Canada

Date: Year is 2047

BACKGROUND

One June 1st, 2047 at 4:25 a.m. PST, the initial waves of a tsunami rolled across the coast of British Columbia, Washington, Oregon, and much of California. By 4:30 a.m. PST, the rest of the country had begun to learn of the initial devastation. They knew something was wrong because of the sudden silence of telecommunications down the edge of the Pacific Coast. The Americans were mobilizing their own people as Canada readied theirs to survey the devastation. The waves and aftershocks of the anticipated return of geologic activity across the Cascadian Subduction Zone destroyed the fishing industry of the Pacific Coast within two hours of the original wave. By noon, it was clear that much of the coastal Pacific agricultural presence across both nations had been brought not only to its knees, but was underwater.

What Vancouver endured that morning was only the beginning of the horror to come. It's been six months since the tsunami hit. Though the Red Cross--the NGO undertaking much of the dangerous rescue work--has urged the public to embrace that the death toll could have peaked into six digits; this attempt at creating a silver lining from the still increasing death toll has been met with considerable public resistance. Refugees still linger in "Devastation Zones," and entire communities still remain unreachable by any mode of transport. Clean water is scarce, and water borne diseases are widespread. Because of the sheer scale of tsunami damage, standing water is omnipresent throughout the remains of what was corporate waterfront Vancouver. The fear of insect carried illnesses hasn't born fruit, but it's increasingly likely that an outbreak of malaria is not an if, but a when.

With the outbreak of a plague in the affected areas, massive quarantine zones have been in place for more than three months, despite the initial statements that quarantine would be a temporary measure to ensure that the plague didn't spread to the rest of Canada, or the world. Applied Optimism has been touting a radical new antibiotic for treating the plague, yet the Quarantine Zones remain in place.

The food riots have been a grim preview for the rest of the country about the increasing instability of food supplies in the face of both fishing and farming in the area being destroyed. Conflicting reports have been smuggled out of the Devastation Zones, implicating that at best, Pacific Security Solutions has been using force far beyond what's necessary. 3rd Energy is still in 24/7 spin mode about their ruptured pipelines, and the stunning revelation that fetal

deformities are skyrocketing after the tsunami hasn't been successfully hidden from the press outside Vancouver. 3^H Energy would be very interested in finding out who their leak is; only someone on the inside could be getting press the information that's turning up, and a person with a conscious that strong is bad for business.

Vancouver continues to be plagued with earthquakes and flooding, continually setting back operations to recover the most shattered parts of the city. Vancouver's least affected areas were quietly taken over by corporations, who pled that "restabilising business will help the economy recover sooner." The people they forced into Devastation Zones and Quarantine areas have a vastly different perspective.

Vancouver's barely contained mayhem, choked in corporate corruption and government failure. If nothing changes, things will only get worse.

EVENTS, ISSUES AND SECRETS

Events	Issues	Secrets
Massive Tsunami decimates the Pacific Coast	Corporate Reclamation Zones	Red Cross secured widespread access to secret documents and resources with a "rescue crew".
Pacific Coast famine	Food Riots	Pacific Security Solutions exacerbated the riots to ensure they were needed for future security contracts.
Plague Pandemic	Quarantine Zones	Applied Optimism advertised a cure it owns, that doesn't even work.
Toxins in Pacific Ocean from ruptured pipelines	Widespread immune diseases and fetal deformity become commonplace	3^H Energy wasn't just pumping oil through those pipelines...
Post-tsunami earthquakes	Unpredictable continued tectonic activity and worsening conditions in Vancouver	3^H Energy may have had a direct hand in the Tsunami through unstable geothermal power experimentations

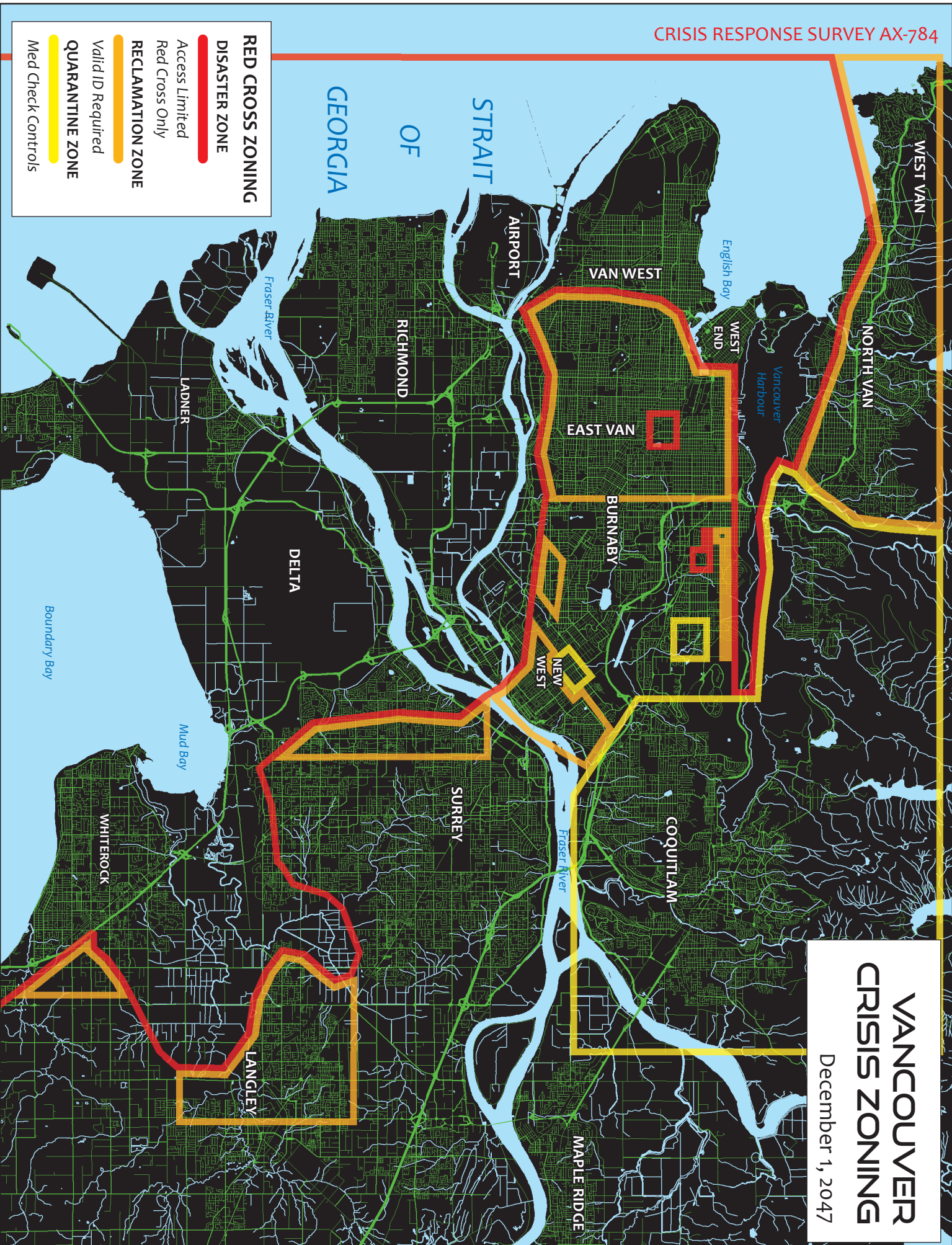
THE CORPORATIONS

RED CROSS <i>"Saving Lives, one donation at a time"</i>	3^H ENERGY <i>"Providing renewable energy for a new generation"</i>
Public Mandate	
The Red Cross provides emergency disaster relief.	Provide the next generation of renewable energies.
Shadow Mandate	
Provide access to partners in disaster zones, for a price.	Annex the poor regions for power.
Corporate Agent	
Veronica Dupius The Infiltrator DESIRE Compassionate, Networked	Peter Nemo The Tech PRIDE Friendly, Ruthless
Initial Project	
Expand Reclamation Zoning	Stamp out the Information Leak

PACIFIC SECURITY SOLUTIONS <i>"Private Security, Public Service"</i>	APPLIED OPTIMISM <i>"The Voice of the people"</i>
Public Mandate	
Provide the best private security money can buy.	The premier multimedia and news provider.
Shadow Mandate	
Secure an independent Pacific state.	Use the media to control the people.
Corporate Agent	
Major Alice Grant The Handler RAGE Precise, Manipulative	Tyler Morgan The Ronin GRIEF Analytical, Committed
Initial Project	
Privatize Vancouver PD with PSS Agents	Control the 3H Energy Leak

VANCOUVER CRISIS ZONING

December 1, 2047



CHAPTER 11: COOPERATIVE SETTING CREATION

To be created.

CHAPTER 12: THE LUDOGRAPHY

SPECIFIC INFLUENCES

Core ideas of shared consciousness flow from both the *Chrysalides* by John Wyndham and personal hacks I made to *Cybergeneration* by R. Talsorian games.

Moves, Harm and Gear Tags by D. Vincent Baker writer and designer of Apocalypse World.

General design also influenced by Dungeon World, Saga of the Ice Landers, Noir World.

“Being Taken Out” in Harm while the Player retains character agency is from *Spark* RPG by Jason Pitre

Skill Stories influenced by Penny for Your Thoughts and the musings of Rob Donoghue.

Civilian Anchors influenced by Rob Donoghue.

Edges and Upgrades influenced by Brian Engards *Wetworks*.

GAME INFLUENCES:

Cyberpunk 2020

Cybergeneration

Mage the Awakening

MEDIA INFLUENCES:

Akira (1988)

Blade Runner (1982)

Ghost in the Shell (1995)

Serial Experiments LAIN (1998)

Ronin (1998)

Micheal Clayton (2007)

The Bourne Identity (2002), Supremacy (2004) and Ultimatum (2007)

Fight Club (1999)

The Matrix (1999)

Twelve Monkeys (1995)

Total Recall (1990)

Tron (1982)

CHAPTER 12: BLANK WORKSHEETS

**Stress Worksheet
Move Summary Sheet
GM Skill & Baggage Sheet**

Character Sheets (2 Pages Each)

**The Handler
The Infiltrator
The Ronin
The Runner
The Tech
The Whitecoat**

HEADSPACE STRESS TRACKS

TEAMWORK

Expend Teamwork:

To reduce incoming stress.

Re-fill Teamwork:

When an Operator reveals their Regret OR

When an Operator makes a Sacrifice for anothers

Drive.



RAGE

GRIEF

FEAR

BLISS

DESIRE

PRIDE



RAGE

GRIEF

FEAR

BLISS

DESIRE

PRIDE

If Stress is 0, you may make a Professional instead of Headspace move for Skills with that Baggage type.

THE MOVES

PROFESSIONAL MOVES

When you use one of your own Skills say what you do and roll + Discipline for the Skill's Baggage.

10+	Succeed without Stress.
7-9	Succeed and add 1 Stress of the Skills Baggage OR Describe failure on your own terms.
6 or less	Succeed and add 3 Stress of the Skills Baggage OR Describe failure on your own terms.

HEADSPACE MOVES

When you use a Skill from another Operator say what you want do and roll + Discipline for the Skills Baggage.

10+	Succeed without emotional interference.
7-9	The GM will give you 1 Hard Choice from the list below and reduce the stress track by 1 OR Describe failure on your own terms.
6 or less	The GM will give you 2 Hard Choices from the list below and reduce the stress track by 2 OR Describe failure on your own terms.

IMPROVISED MOVES

When you are confronted with a challenge that neither you nor any other Operator has a Skill for, say what you want todo and roll the + Discipline of the highest stress track.

10+	Succeed without emotional interference
7-9	Succeed but the GM will also make a Move. OR Describe failure on your own terms.
6 or less	The GM makes a Move and tells you what happens. AND a Project achieves a Milestone

HARD CHOICES

RAGE BAGGAGE	BLISS BAGGAGE
Ignore something obvious.	Do something wildly inappropriate.
Threaten or assign blame to someone.	Place your personal needs above the team.
Provoke a conflict.	Ignore the risks.
Inflict collateral damage.	Focus on your pleasures.
GRIEF BAGGAGE	DESIRE BAGGAGE
Put yourself in harm's way.	Place your personal needs above the team.
Hurt someone you care for.	Obsess over the forbidden.
Neglect your responsibilities.	Steal what you want.
Share your pain and misery.	Protect and conceal an asset or resource.
FEAR BAGGAGE	PRIDE BAGGAGE
Question your competence.	Overestimate your competence.
Avoid a confrontation at any cost.	Ignore the risks.
Overstimate the danger.	Refuse assistance.
Leave something or someone behind.	Sacrifice your dignity.

For more information go to www.greenhatdesigns.com

OPERATOR SKILLS / BAGGAGE

OPERATOR:		PLAYER:
SKILL NAME	BAGGAGE	

OPERATOR:		PLAYER:
SKILL NAME	BAGGAGE	

OPERATOR:		PLAYER:
SKILL NAME	BAGGAGE	

OPERATOR:		PLAYER:
SKILL NAME	BAGGAGE	

OPERATOR:		PLAYER:
SKILL NAME	BAGGAGE	

OPERATOR NAME

THE RONIN

DISCIPLINES (+3 +2, +1, +0, +0, -1)

RAGE	GRIEF	FEAR	BLISS	DESIRE	PRIDE

REGRET	
CORPORATE SECRET	
YOUR REGRET	
REVEAL TO PREVENT A 2 HARD CHOICE COMPEL	

DRIVE	
VENGEANCE	REDEMPTION
YOUR DRIVE	

OPERATOR SKILLS

EXPLOSIVES	BAGGAGE	EVENT / ISSUE
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SKILL STORY

TACTICS	BAGGAGE	EVENT / ISSUE
---------	---------	---------------

SKILL STORY

FIREARMS	BAGGAGE	EVENT / ISSUE
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SKILL STORY

HEADSPACE SKILLS

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

HEALTH			
	-1 Ongoing		-4 Ongoing
	-2 Ongoing		-5 Ongoing
	-3 Ongoing		Taken Out

ARMOUR	
TYPE	RATING
TYPE	RATING

RONIN EDGES
<p>GEAR: What is your armor (pick one)?</p> <ul style="list-style-type: none"> <input type="radio"/> Ballistic Battle Armor (2-armor, +obvious, +Heads Up Display, Visual/Audio Suite) <input type="radio"/> Thermo-optic Cloak (1-armor, +camouflage) <input type="radio"/> Subdermal Armor (1-armor, +implant) <p>GEAR: Which weapon has seen you through the thick and thin (pick one)?</p> <ul style="list-style-type: none"> <input type="radio"/> The Smart-Linked Silenced Sniper Rifle (3-harm, close/far, +AP +smart) <input type="radio"/> The BAC9 40mm Anti-Material Rifle (6-harm, close/far, reload, HEAT) <input type="radio"/> The Reaper 6mm Squad Assault Machine Gun (4-harm, close/far, suppressive, messy) <p>AT-EASE: What motivates you to fight and gives you peace of mind (pick one)?</p> <ul style="list-style-type: none"> <input type="radio"/> Protecting the Innocent +1 <input type="radio"/> For Honour +1 <input type="radio"/> For Glory +1

STYLE	
TYPE	Neon / Trans-human / Net-Head / Corporate / Drifter
EYES	
HAIR	
BODY	
CLOTHES	
AVATAR	

GEAR

RONIN UPGRADES
<p>Begin play with one Upgrade from the list below:</p> <ul style="list-style-type: none"> <input type="radio"/> Wired Reflexes Once per scene you can ignore the Reload constraint on a weapon. <input type="radio"/> Nanosurgeon Delivery System Once per day you can instantly repair 1 point of Harm and an additional point at the end of the day. <input type="radio"/> Juicer Adrenal stimulant system. Once per day enhance your strength and ignore pain. Until the end of this scene: No Ongoing Penalties from Damage. +1-harm to Hand to Hand or Melee attacks. +1 Health Level until the end of scene, which may lead you to being taken out at the end of scene when you lose the temporary Health level.

OPERATOR NAME

THE RUNNER

DISCIPLINES (+3 +2, +1, +0, +0, -1)

RAGE	GRIEF	FEAR	BLISS	DESIRE	PRIDE

REGRET	
CORPORATE SECRET	
YOUR REGRET	
REVEAL TO PREVENT A 2 HARD CHOICE COMPEL	

DRIVE	
VENGEANCE	REDEMPTION
YOUR DRIVE	

OPERATOR SKILLS

PILOT	BAGGAGE	EVENT / ISSUE
SKILL STORY		
PARKOUR	BAGGAGE	EVENT / ISSUE
SKILL STORY		
URBAN JUNGLE	BAGGAGE	EVENT / ISSUE
SKILL STORY		

HEADSPACE SKILLS

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

HEALTH			
	-1 Ongoing		-4 Ongoing
	-2 Ongoing		-5 Ongoing
	-3 Ongoing		Taken Out

ARMOUR	
TYPE	RATING
TYPE	RATING

RUNNER EDGES
<p>GEAR: What is your ride (pick one)?</p> <ul style="list-style-type: none"> <input type="radio"/> Kaneda Cyberbike (2-armor, +speed) 1 pilot, 1 passenger, recumbent design, max speed 130mph <input type="radio"/> Torque All Wheel Drive Transport Truck (3-armor, +load, +tow) 2 crew, storage area, max speed 70mph <input type="radio"/> Arclight "Sliver" Spinner Aerodyne (1-armor, +flight) 1 pilot, 4 passengers, max speed 200mph <p>ASSET: What group do you trust to watch your back on the streets (pick one)?</p> <ul style="list-style-type: none"> <input type="radio"/> Biker Gang (name them) <input type="radio"/> The Police (name the detective) <input type="radio"/> Private Security (pick a Corporation, define an Agent) <p>AT-EASE: Where are you most at home (pick one)?</p> <ul style="list-style-type: none"> <input type="radio"/> The Rooftops +1 <input type="radio"/> The Underground +1 <input type="radio"/> The Alleyways +1

STYLE	
TYPE	Neon / Trans-human / Net-Head / Corporate / Drifter
EYES	
HAIR	
BODY	
CLOTHES	
AVATAR	

GEAR

RUNNER UPGRADES
<p>Begin play with one Upgrade from the list below:</p> <ul style="list-style-type: none"> <input type="radio"/> Vehicle Headspace Link Connect your ride to the Headspace and drive remotely. <input type="radio"/> Muscle and Bone Stabilizers Once per scene, Ignore up to 3 Harm from the first fall or crash or crush. <input type="radio"/> Locomotive Cyberleges Once per 8 hours you can move at up to 60mph for a scene.

OPERATOR NAME

THE HANDLER

DISCIPLINES (+3 +2, +1, +0, +0, -1)

RAGE	GRIEF	FEAR	BLISS	DESIRE	PRIDE

REGRET	
CORPORATE SECRET	
YOUR REGRET	
REVEAL TO PREVENT A 2 HARD CHOICE COMPEL	

DRIVE	
VENGEANCE	REDEMPTION
YOUR DRIVE	

OPERATOR SKILLS

COAX	BAGGAGE	EVENT / ISSUE
SKILL STORY		
CONTINGENCY	BAGGAGE	EVENT / ISSUE
SKILL STORY		
OBSERVATION	BAGGAGE	EVENT / ISSUE
SKILL STORY		

HEADSPACE SKILLS

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

HEALTH			
	-1 Ongoing		-4 Ongoing
	-2 Ongoing		-5 Ongoing
	-3 Ongoing		Taken Out

ARMOUR	
TYPE	RATING
TYPE	RATING

HANDLER EDGES
<p>CONTACTS: Where do you have embeded agents (pick one)?</p> <ul style="list-style-type: none"> <input type="radio"/> A Government (pick one) <input type="radio"/> A Corporation (pick from setting list) <input type="radio"/> High Society (Name an old and powerful family) <p>ASSETS: Who can you call on for help/muscle (pick one)?</p> <ul style="list-style-type: none"> <input type="radio"/> Street Toughs (name a gang) <input type="radio"/> Corporate Operators (pick from setting list) <input type="radio"/> The People (name a civillian group) <p>AT-EASE: Which social situation do you always keep your cool (pick one)?</p> <ul style="list-style-type: none"> <input type="radio"/> Bureaucractic Red Tape +1 <input type="radio"/> High Society +1 <input type="radio"/> Harsh Streets +1

STYLE	
TYPE	Neon / Trans-human / Net-Head / Corporate / Drifter
EYES	
HAIR	
BODY	
CLOTHES	
AVATAR	

GEAR

HANDLER UPGRADES
<p>Begin play with one Upgrade from the list below:</p> <ul style="list-style-type: none"> <input type="radio"/> Rabbit Earts Audio enhancement suite. Includes a Level dampener, Enhanced hearing range (sub/supersonic), radio/cell link and music system. <input type="radio"/> Skin Weave Nanowoven skin armor (1-armor, +implant, +concealed). <input type="radio"/> Sensation Processor Enhanced sensory system: smell, touch and taste. Identify chemical compounds.

OPERATOR NAME

THE TECH

DISCIPLINES (+3 +2, +1, +0, +0, -1)

RAGE	GRIEF	FEAR	BLISS	DESIRE	PRIDE

REGRET	
CORPORATE SECRET	
YOUR REGRET	
REVEAL TO PREVENT A 2 HARD CHOICE COMPEL	

DRIVE	
VENGEANCE	REDEMPTION
YOUR DRIVE	

OPERATOR SKILLS

ENGINEERING	BAGGAGE	EVENT / ISSUE
SKILL STORY		
DRONES	BAGGAGE	EVENT / ISSUE
SKILL STORY		
HACKING	BAGGAGE	EVENT / ISSUE
SKILL STORY		

HEADSPACE SKILLS

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

HEALTH			
	-1 Ongoing		-4 Ongoing
	-2 Ongoing		-5 Ongoing
	-3 Ongoing		Taken Out

ARMOUR	
TYPE	RATING
TYPE	RATING

TECH EDGES

GEAR: What is your drone (pick one)?

- Surveillance Drone (+flight, +silent, +A/V Suite, +IR/UV/Thermo Camera)
- Worker Drone (+flight, +loud, +load, +tools)
- Attack Drone (+flight, mini-missile rack: 3-harm, close/far, Reload, loud)

GEAR: Where do you work and occasionally live (pick one)?

- A chop shop in a rough neighbourhood (name the neighbourhood).
- A beat-up panel van with the contents of a small radio shack.
- A protected corporate garage (pick a Corporation from setting list)

AT-EASE: What technology comes naturally to you (pick one)?

- Weapons +1
- Computers +1
- Vehicles +1

STYLE

TYPE	Neon / Trans-human / Net-Head / Corporate / Drifter
EYES	
HAIR	
BODY	
CLOTHES	
AVATAR	

GEAR

TECH UPGRADES

- Begin play with one Upgrade from the list below:
- Toolbox Cyber limb**
Most every tool imaginable n your finger tips or a thigh.
 - E/M Shielding**
Stun resistant armor (2-S-armor, +implant).
 - Detachable Eyeball**
Video feed, zoom. Just don't lose it.

OPERATOR NAME

THE WHITECOAT

DISCIPLINES (+3 +2, +1, +0, +0, -1)

RAGE	GRIEF	FEAR	BLISS	DESIRE	PRIDE

REGRET	
CORPORATE SECRET	
YOUR REGRET	
REVEAL TO PREVENT A 2 HARD CHOICE COMPEL	

DRIVE	
VENGEANCE	REDEMPTION
YOUR DRIVE	

OPERATOR SKILLS

INVESTIGATION	BAGGAGE	EVENT / ISSUE
SKILL STORY		
PSYCHOLOGY	BAGGAGE	EVENT / ISSUE
SKILL STORY		
TREAT	BAGGAGE	EVENT / ISSUE
SKILL STORY		

HEADSPACE SKILLS

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

HEALTH			
	-1 Ongoing		-4 Ongoing
	-2 Ongoing		-5 Ongoing
	-3 Ongoing		Taken Out

ARMOUR	
TYPE	RATING
TYPE	RATING

WHITECOAT EDGES
<p>GEAR: Where do you work and have resources to access (pick one)?</p> <ul style="list-style-type: none"> <input type="radio"/> A sterile, professional and bureaucratic hospital (name the hospital). <input type="radio"/> The cramped, impoverished but essential clinic you run on the streets (what neighbourhood?). <input type="radio"/> Your illicit underground clinic and cybernetic chop-shop (who do you pay off to keep it safe?). <p>CONTACTS: Doctor/Patient confidentiality ('ish) (pick one)?</p> <ul style="list-style-type: none"> <input type="radio"/> Stressed out Corporate Climber (Name them and Pick a Corporation, what are they stressed about?) <input type="radio"/> Strung out Police Officer (name them and their vice) <input type="radio"/> Guilty Scientist (name them and their crime) <p>AT-EASE: What medical situation gives your mind focus (pick one)?</p> <ul style="list-style-type: none"> <input type="radio"/> Drugs +1 <input type="radio"/> Gun Shot wounds +1 <input type="radio"/> Cybernetics +1

STYLE	
TYPE	Neon / Trans-human / Net-Head / Corporate / Drifter
EYES	
HAIR	
BODY	
CLOTHES	
AVATAR	

GEAR

WHITECOAT UPGRADES
<p>Begin play with one Upgrade from the list below:</p> <ul style="list-style-type: none"> <input type="radio"/> Medical Suite Air hypo with drug storage, vital monitor and essential surgeons tools in your arms or legs. Using Treat you can heal up to 2 Health without cost or 3 with Cost. <input type="radio"/> Lung Mods Filters out most airborne toxins and you can hold you breath for up to 20 minutes. <input type="radio"/> Defibrillator Cyber Palms Elctro shock paddles built into your hands for stabilizing a Taken Out operator. Can also be used as an improvised stun weapon (3-S-harm, intimate, reload, loud).

OPERATOR NAME

THE INFILTRATOR

DISCIPLINES (+3 +2, +1, +0, +0, -1)

RAGE	GRIEF	FEAR	BLISS	DESIRE	PRIDE

REGRET	
CORPORATE SECRET	
YOUR REGRET	
REVEAL TO PREVENT A 2 HARD CHOICE COMPEL	

DRIVE	
VENGEANCE	REDEMPTION
YOUR DRIVE	

OPERATOR SKILLS

SECURITY	BAGGAGE	EVENT / ISSUE
SKILL STORY		
MARTIAL ARTS	BAGGAGE	EVENT / ISSUE
SKILL STORY		
STEALTH	BAGGAGE	EVENT / ISSUE
SKILL STORY		

HEADSPACE SKILLS

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

OPERATOR NAME	
SKILL NAME	BAGGAGE

HEALTH			
	-1 Ongoing		-4 Ongoing
	-2 Ongoing		-5 Ongoing
	-3 Ongoing		Taken Out

ARMOR	
TYPE	RATING
TYPE	RATING

INFILTRATOR EDGES

GEAR: What's your preference for close encounters (pick one)?

- The Wisp Smart Linked Silenced Pistol (2-harm, close, +AP +Smart).
- Monofilament Katana (3-harm, hand, +AP, messy +silent).
- The Chigurh Silenced Shotgun (3-harm, close, messy +silent).

ASSET: Who owes you a big favour (pick one)?

- Corpate hostage you saved from another Corp (Name them and both Companies)
- Government Agent you used to work with (Name them and the agency ie CIA etc)
- Media Journalist (who is only alive because you looked the other way) (Name them)

AT-EASE: You focus best under pressure (pick one)?

- Under the clock +1
- Outnumbered and up close +1
- Caught Red Handed +1

STYLE

TYPE	Neon / Trans-human / Net-Head / Corporate / Drifter
EYES	
HAIR	
BODY	
CLOTHES	
AVATAR	

GEAR

INFILTRATOR UPGRADES
<p>Begin play with one Upgrade from the list below:</p> <ul style="list-style-type: none"> <input type="radio"/> Chameleon Skin Your skin has been nano-woven with thermo-optic camouflage, you can cloak your flesh from the visual spectrum, use naked or with a thermo-optic cloak for best results. <input type="radio"/> The Potato Head Disguise Kit The ultimate cyber based disguise kit. Modular cyber nose and cheek bones, skin/hair/eye colour changers, grow a beard in under 60 seconds just don't forget your nose at home. <input type="radio"/> Retractable Monofilament Whip A monofilament whip contained by electro-magnets is hidden in one of your fingers. Perfect for garroting, as an unpredictable melee weapon or for cutting cheese at parties (2-Harm, Intimate/Close, AP).