

ONE LAST JOB



by GRANT HOWITT

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INTRODUCTION

*You haven't worked in a while, and you haven't worked with **each other** in a long, long time. Not after what happened. But now the the old crew is back together and you're going to have to make it work. Reckon you've still got what it takes?*

One Last Job is a tabletop roleplaying game; you and your friends can use the rules in this book to tell stories together. However, it's not like most roleplaying games for a number of reasons. Namely:

YOU DON'T GET TO MAKE YOUR OWN CHARACTER. Every facet of your character will be determined by another player during play as they invent a back-story for you. You'll do the same for them.

YOU PLAY IT IN ONE GO. Rules-as-written, you should be able to play through a Job in a single evening.

THERE'S NO SETTING. The assumed setting is a world of professional criminals, but you can use it to tell a story about any group of people who are on a last-ditch job: WW2 commandos, ageing punk rockers, zombie apocalypse survivors, Wild West cowboys, and so on. There are six settings at the end of this document if you need ideas.

YOU MESS WITH YOUR DICE A LOT. Once you roll your dice, you'll often find yourself re-rolling them or changing their results on the instruction of the other players. You'll also have the option to mess with the GM's dice, sometimes. Leave your dice on the table until your turn is over, so everyone can reference them.

YOU HAVE A LOT OF SAY OVER THE WORLD. It's up to you, as well as the GM, to create the world and set up exciting action scenes.

WHAT YOU'LL NEED TO PLAY

Character sheets – one per player, print them out or make your own

Pens and pencils (one per player)

Scrap paper for the GM to keep track of Elements and the Progress track

Lots of D10's (10-sided dice) – about fifteen should suffice, dice-roller apps work well too

Poker chips or tokens in two colours to represent Stamina and Grit

CONVENTIONS IN THE TEXT

Most of the text in this document refers to the player directly – sometimes, though, it speaks to the gamesmaster, or GM, instead. I've tried to make it as clear as possible which is which by addressing the GM at the start of every relevant passage.

When I say “you” I might mean “you the player” or “your character.” Hopefully it's easy to determine which I mean.

Examples are written in italics, like this. Take a look at the settings listed in the back of the book for more examples of specific things.

Indented paragraphs, like this, are snippets of story or colour.

STARTING THE GAME

Your boss has brought you all back together for one last job, despite the fact that you're long past your best. They need people they can trust, and they trust you, and they make you an offer that you can't refuse. So you sign up.

THE WORLD

Pick which setting you're using (there are six at the back of this book with examples of everything you'll have to come up) or define your own.

THE JOB

Work together, with the GM as leader, to determine what the job is. (Alternatively, GM, invent the Job yourself before the game.) Keep it simple – we're here to [verb] this [noun] is a good guide.

We're here to put down Red Jack, a psychotic mercenary who we used to work with.

THE CATASTROPHE

Something bad happened last time you worked together, and it's linked to the Job. Define where the catastrophe happened, then go around the table, taking turns to say one thing that happened during the catastrophe

That one time in Utah, where Red Jack got his nickname after he went crazy in the bank lobby.

THE BOSS

In the following scenes, the GM plays the Boss: the person who brings all the characters together. Have a think about who the Boss would be in the setting you're using – the boss might be a wealthy ex-thief, a grizzled Infantry captain, a conniving dragon, or a shadowy inquisitor.

The Boss is an ex-criminal, rich and fat and out of the game, and will forever walk with a limp after what Red Jack did to him.

PUTTING THE CREW TOGETHER

Get in, says the Boss, and the van door slides open. Even if there wasn't some goon pointing a gun at you sat in the back seat, the police on your tail are enough to persuade you to take any exit you can get. You climb in and tell the guy to lower his gun before you club him unconscious with it, and light a cigarette.

The first crew member

Once you've got the Job and the Boss ready, the GM hires the first crew member. GM, look at the Job – who would be ideally suited to make it happen, no matter what the odds? Who's so far down on their luck that they'd be hard pressed not to accept?

Remind the players of the job, and then announce your character. All you need is a name, an implied profession, and some sort of problem. The first character you create will define the tone of the game and every other character, so think carefully.

"Gentlemen, we need to kill Red Jack. Of course, to do it, we'll need to hire Sally Nine, because if anyone's willing and able to kill him it's her. She's a goddamn lunatic."

It's then up to one of the players to step forward as the character in question. Describe what they're up to in their day-to-day life, and discuss what sort of offer the Boss would make that could bring them back into the job. Remember, your character *is* going to take part in the mission. Find a reason for them to do so, rather than providing reasons why they can't. For example:

"I'll play Sally Nine. I'm hustling some guys in game of pool when things turn bad as they get wise; one of them pulls a gun, I break his wrist, people start screaming, the cops show up. Your goons pull up in a van outside the back door and give me an out; either get put away for aggravated assault or get in the van and earn enough money to never hustle again. I'm in."

The rest of the crew

Once the first member of the crew is recruited, they hire the second member. First, they define an additional layer of complication on the job – another action scene – and then they create a character who could deal with that.

Another player steps up and takes control of the new character. The character who was hired immediately before them is in charge of recruiting them – travelling to where they are, persuading them to come along, and so on – and they can choose one other character, including The Boss, to join them in the scene.

Sally Nine's player speaks up. "With the right team, killing Red Jack won't be hard. The problem is that he's laid lethal traps all around his cabin. Luckily, I happen to know a woodsman, Jim Freeman, but... well, ever since we divorced, we've not been on speaking terms." The GM writes down "Navigate a trapped area" above the "Kill Red Jack" on the last stage of the job, and another player steps up to be Jim.

This process repeats with the characters working together to recruit the rest of the group.

Sally and Jim spring Dexter, a lock-picking sneak-thief from his prison transport; Jim and Dexter team up to rescue Freda, a fixer, from a pitched battle in a warehouse after a deal went bad.

You can define as much or as little as you like about the other characters. You can name them, give them backstories or character traits, or just pick out a profession and leave it at that. They used to be the best, but now they're not.

This is all prologue, so don't take too long over it. GM, if you find the scenes starting to drag, draw them to a close and move on.

Once every player has a character and the GM has written down the action scenes in a sensible order, the Crew is back together and the game can start.

SCENE TYPES

Once you hit the road, it seems like your life is made up of life-threatening situations punctuated by brief pauses where you work out how you're going to throw yourself headlong into the next life-threatening situation.

There are two types of scene in One Last Job: action scenes, where the characters attempt to overcome an obstacle; and planning scenes, where they take a breather and discuss what their next steps will be. Action and planning scenes will alternate throughout the game.

PLANNING SCENES

Here's the deal, she says, and stretches a map out over the table - we sneak in, place the demo charges, then hit the vault as hard as we can. They'll never know what hit them. So, you ask, we're going in quiet? Yeah, she says, and we're going out loud.

Before the an action scene starts, the leader – the character brought into the team to deal the specific problem posed during the action scene - works with the GM to decide your approach in a planning scene. Do it in character, either as a flashback to the planning meeting or in real-time as the crew moves from one scene to the next.

A good way to frame your approach is through the phrase “We’re gonna go in X” where X is shooting, fighting, talking, quietly, disguised, singing, lying, through the roof with a set of breaching charges, crawling through the ventilation ducts, etc etc.

Be wary of defining everything the rest of your crew will do; if you state all their actions before they get a chance to do so, there’s little point in them playing. So “Okay, we’re going to go in disguise; I’m gonna dress up as a guard, you and you steal the uniforms, and you hack the cameras so they can’t use their facial identification software to find us out” is too much detail; “Okay, we’re going to go in disguise; I can do the talking, but we need to get the uniforms onsite first” is much better.

With this, you’re *framing the scene to your strengths* so you can engage it on your own terms. It also gives you agency to describe the sort of challenges you’ll face, although the GM will be the final authority on this.

GM, work to involve the player characters' scars into the upcoming scene. Also, ask questions and provide information. “What's the terrain like?” “What enemy forces are present?” “What's your relationship with the Viscount?” “How long has it *been* since you played guitar professionally?” and so on.

ACTION SCENES

You push on, your Kevlar vest slowing you down, and you slam another magazine into your pistol and shout to see if anyone's still alive and, over the sound of gunfire and sirens, you hear him crying out and it's just like him to get himself shot. This feels like your honeymoon all over again.

Now you're on the crew, you'll need to solve problems – and fast. The longer you stick around in one place, and the longer you take to sort something out, the more attention you'll draw to yourselves. Each scene has a completion track which represents how much you'll have struggle to complete it; the attention you're drawing is represented by the danger pool.

BEING THE LEADER

Everyone's been hired for a reason; when the Boss was getting the crew back together, each member was brought on to deal with a particular problem. When the crew is dealing with your specific scene, you're the leader, which (in addition to planning your approach during the planning scene) means two things:

Proficiency bonus

You're in your element. Add a dice to all pools you roll during your stage of the Job.

Pulling out

You decide whether or not the team pulls out of a scene that's getting too dangerous to handle, and you deal with the extraction. (See below for more details on pulling out.)

DESCRIBING YOUR ACTION

Play in One Last Job takes in place in rounds. Everyone on the crew acts once during a round – the order doesn't matter, although the leader can always go first if they want to. Once every player has acted, a new round begins.

Once every space on the completion track is marked off, the crew has completed the objective.

When you act, describe what you're attempting to do; what you do influences what traits you use when calculating your dice pool. Your pool size is calculated by taking as many dice as your rating in the relevant ability, adding any dice from legends or equipment and subtracting any dice from scars. (See the Traits section later on for more details about all of these.) When you act against the scene, you're in a conflict with the GM that you roll to resolve. Roll to see if you win or lose, if you get hurt, and if you make the situation more dangerous than it was to begin with.

What your action is depends on the pacing of scene in question; if it's a fight, you might describe a blow-by-blow account of the action. If it's a long journey, you might each describe a day's travel, or a vignette focusing around your character and their abilities. Your action is when the imaginary camera focuses on your character, and you roll dice to see how much of an impact they make.

Feel free to follow on from other character's actions – so if they fail at a task, you can attempt it, or help them out – or carry on, trying something else entirely. Once you've rolled the dice, you can interpret how well your action went with the GM.

SPENDING GRIT

Every character starts with 2 grit. Grit is a measure of your resourcefulness, tenacity and your willingness to take stupid risks. You earn grit by telling anecdotes, or accepting weak abilities and scars. Before you roll your dice pool, you can spend grit in two ways:

TAKE A RISK: Add three dice to your pool for your next action as you attempt something effective but probably pretty reckless. If you re-roll the dice pool for any reason, keep the extra dice in it.

IGNORE THE PAIN: Regain all lost stamina points as you grit your teeth and shrug off injuries.

You can only spend one point of grit per turn.

TYPES OF ACTIONS

When you act, you can choose to push on or hold them off. (If you're the leader, and you reckon the scene has grown too dangerous, you can choose to pull out.)

Push on

When you push on, you solve whatever problem the scene is presenting you. If you win the conflict, mark one success against the scene's completion track for every dice of yours that is higher than their highest dice. Once the completion track is complete, the crew has made it through the scene.

Hold them off

When you hold them off, you try to make the scene less dangerous. If you win the conflict against the GM, remove one dice from the danger pool for every dice of yours that is higher than their highest dice. The danger pool can never be lower than 1.

ROLL AND COMPARE

The danger pool is a number of dice that the GM rolls to represent the scene as a whole; when you act and roll your dice, you're rolling against the danger dice in a conflict. Whoever rolls highest wins the conflict; work with the GM to describe what happened.

If you win the conflict, count every dice that you rolled that's higher than the highest danger dice – these are your successes. (The GM never has to count successes; either they win the conflict or they don't.)

When you roll, both you and the GM should announce your high dice (e.g. "I've got eight high!") to speed up resolution.

Lucifer "Cyclops" Jones, one-eyed gunfighter extraordinaire, is in a shoot-out with some unsavoury types in a bar – he's pushing on, trying to get through the bar and out the other side towards his destination. The danger pool is currently rated at 3. Lucifer grabs his pool of dice – 3 for his Wetwork ability, 1 for his ivory-handled 1911's, 1 for his legend "The two-gun terror of old Baghdad" for a total of 5 dice.

Lucifer rolls 10, 10, 6, 6, 5. The GM rolls 9, 8, 7, 2. Lucifer has the higher dice, so he wins the conflict. He has two dice higher than the highest dice in the danger pool (9) so he gets two successes. The GM crosses two spaces off the scene's completion track and together they narrate Lucifer's unique point-blank gunfighting style as he chews through a few mooks.

DRAWS

If you and the GM both have the same highest dice, you and your opposition are evenly matched – at least for now. As the conflict hangs in the balance, choose one of the following. If the GM has multiple dice that match your highest, you can repeat this process until you win the conflict.

DO SOMETHING STUPID: Set the GM's highest dice to 1 and add a dice to the danger pool.

GET YOURSELF HURT: Set the GM's highest dice to 10; you lose a point of stamina, but the dice is removed from the roll. (See below for more about losing stamina.)

BACK AWAY: Lose the conflict.

STAMINA LOSS

Overcoming problems can be exhausting, risky, and even life-threatening – but you're the best at what you do, so it's all part of the job. When a danger dice shows 10, it's removed from the roll (but not the pool) and you lose 1 point of stamina for each dice removed. Work out what happened narratively with the GM – maybe you took a hit, or maybe you're just getting tired, or scared, or your hip is acting up.

At the end of the scene, your stamina is restored to its starting value as you grab a few seconds and catch your breath.

GM, If the danger pool is ever reduced to zero dice, roll another dice; if this dice comes up as a 10, remove another point of stamina and keep rolling additional dice until you score 9 or under.

THE DANGER POOL

The danger pool is a representation of how... well, how *dangerous* the scene is getting. The danger could be outright – you're surrounded by ravenous wolves! - or subtle – the lady of the manor is getting closer and closer to your hiding-spot! - but, mechanically, it all works in the same way.

GM, the danger pool starts at 2.

Increase the pool by 1 for every 1 that a player rolls on their dice.

At the beginning of every new round, increase the pool by 2.

You can also try to increase the size of the pool once per scene by sounding the alarm. When you trigger an element, you can re-roll the dice. (See the GM section for more details on both of these.)

GM, describe what happens when the danger pool increases or decreases in size.

LOSING ALL YOUR STAMINA

If you lose all your stamina, you're out of the scene; work out why. You could be injured, or unconscious, or you could flee the scene, or hide, or be captured, or get stuck in some inescapable situation. Whatever the reason, you'll take no further part in this scene. Remember, your stamina returns to its starting value at the end of every scene.

Choose one of the following options during the next planning scene. You can't choose the same option twice.

TAKE A HIT: Reduce an ability rated 2 or higher by 1. Describe what lowers it; GM, if you feel the choice of ability or description doesn't fit, you can ask the player to change either.

PUT SOMEONE ELSE IN DANGER: Pick another character and reduce one of their abilities rated 2 or higher by 1.

BETRAY THE TEAM: Give a grit to every other player. Add 4 spaces to the next scene's completion track. Work out what your evil plan all along was with the GM. The GM gets to use your character as an element in the next action scene; you join them as an NPC, and no longer roll your own pools of dice.

HIDE THE PAIN: Take part in the next scene as normal, but at the end of the scene, your character dies. In less combat-heavy settings, your character is permanently removed from the story in some other way, if you wish. If you lose all your stamina during the next scene, you die immediately.

PULLING OUT

Sometimes, a scene can get too hot to handle, or a crew member can be taken out of action without warning, and the crew decide to take a different approach. If the scene leader decides to, the group can pull out at the end of the round before the GM increases the size of the danger pool or sounds the alarm (if they haven't already).

The leader makes a final roll against the danger pool – if they win the conflict, they can safely extract one character for every success they roll. The leader chooses which characters, including their own, to extract safely.

Anyone who is not extracted safely gains a scar – it's fresh, though, so it's technically a wound – that represents a setback or injury they suffered as they pulled out. This does not count towards their maximum number of scars, and it does not earn them any grit. (See the next chapter for more information on scars).

Then the leader works with the GM to establish a different scene that achieves the same ends (“Looks like we're not getting through the front gates with a ram-raid – we'll try to evade capture and break in through the ventilation shafts instead.”) and play begins again with them as the leader. The new scene starts with a danger pool of 3, not 2.

You can't pull out of the final scene.

GAME OVER

Should every character die, the mission is failed and the job is over. Maybe their husbands and wives go on a revenge mission a month or two afterwards. That sounds like it could be fun.

HOW TO MAKE A CHARACTER (BY SWEARING AT EACH OTHER)

You watch him run into the brawl and get knocked over in seconds. Get up, you say, and pull him to his feet; you can't believe he's gotten so old so quickly, and you tell him this is no uncertain terms. One time, back in the day, he took down four cops with nothing more than a chair leg. He shrugs you off, spits out a mouthful of blood, and lunges forward to grab one of the guards in a choke hold.

As you play the game, you'll define each other's characters more by interacting with each other and reminiscing or insulting each other and inventing an imaginary, improvised past history.

There are four kinds of traits you can establish – abilities, legend, equipment and scars.

ANECDOTES

All traits are established by telling anecdotes about other characters – you can't establish your own. abilities are established *before* the dice are rolled, and influence the dice pool; all other kinds of traits are established after, and allow either a re-roll or an automatic success.

An anecdote should describe an experience that happened in the past that relates to the task at hand.

Earning grit through anecdotes

When you establish a trait by telling an anecdote, you can earn grit for doing so. (Grit is used to heal yourself and to get a brief boost in power during action scenes.) You gain a point of grit if you do any of the following during an anecdote:

Mention your own character in the anecdote.

Mention another character, aside from the one with the triggering roll, in the anecdote.

Tie the anecdote back into a previous anecdote.

Tie the anecdote back into to the Catastrophe.

If more than one person gets involved in the anecdote, work out who gave the most to it, and award them the grit. If you can't work it out, give all the participants grit and move on.

Being rude

Most anecdotes, even positive ones, are intended to be rude; you're waiting until someone messes up and then saying how they *used* to be better, which spurs them on to great success. GM, if you feel an anecdote is especially cutting, embarrassing, or entertaining, feel free to hand out an additional point of grit to the player that's telling it.

Refuting

You can refute an anecdote that another player makes up about you; it's not true, in the game fiction, and they've either remembered it wrong or they're lying. If you refute an anecdote, you don't get access to any of the benefits associated with taking on a trait.

Contradicting

If a statement contradicts something that's already been established as true, it can't be taken on as a trait. For example, if a character takes part in a stakeout and sees something through binoculars and, later on, it's stated that they can't see anything because they're blind, that won't wash. If they've described themselves as tall, you can't say that they're short.

STACKING

You can only establish one trait after a player has rolled – a legend, a piece of equipment, or a scar. You can't do more than one to the same roll.

TRAITS

ABILITIES

Abilities form the core of your character and govern the kinds of actions that they can take in the game; all characters start with all abilities at 2, which is average.

When someone attempts an action, you can establish their relevant ability. Establish an ability after someone declares an action but before dice are rolled.

You can't establish someone as the best at an ability until someone has been described as the worst at that ability. Agreeing to be the worst at something gives you 2 GRIT.

Because you have to establish someone as the worst at something before someone else is the best, it pays to take one for the team by attempting actions early in the game that you don't mind being bad at.

The character who is best at an ability rolls 3 dice when using it. The character who is worst at it rolls 1. You can only have one character who's the best, and one who's the worst.

The precise nature of abilities depends on the setting, and govern what's important and possible during play. GM, make up abilities before the game or take them from one of the settings at the end of this document. (There's some advice on making up your own in the GM section of this book.)

LEGEND

Legends are noteworthy things you've done in the past; things that you're famous (or infamous) for. **Describe a legend when a player fails at a task to give them an immediate reroll with an additional dice in their pool.**

Legends add an extra dice to any roll they might apply to (the GM has final judgement on this).

Each character has room for two legends.

EQUIPMENT

Use Equipment when a player fails at a task to give them an immediate reroll with an additional dice in their pool. Equipment is kept loose until another player determines what you're carrying; assume you have everything you need to do your job, but nothing remarkable, until someone mentions it.

Like Legends, Equipment adds a single dice to any action involving the equipment.

Every character has one noteworthy piece of equipment.

SCARS

You've got problems. **Any other player can turn a failure into a success by mentioning your scars.** If you generate a scar for another player, they lose no stamina this turn – no matter what happens. In addition, they can take any one of the dice in their pool and change it to a 10.

When you give a character a scar, you're turning failure into statistically-unlikely success. Scars remove a dice from a relevant pool down to a minimum of one.

You have a maximum of 2 scars. When you accept a SCAR, take 2 GRIT.

THE GAMESMASTER

You step out from the shadows and punch the guard in the gut; he doubles over, and you bring your knee up into his chin, and he staggers back from the blow and collapses into a heap. You're about to congratulate yourself on a job well done, that maybe you've still got what it takes, when you notice the blinking red light of a security camera out of the corner of your eye and remember that they have those everywhere, now, and you curse as the alarm kicks in and you hear doors slamming open all around you.

BUILDING SCENES

As the GM, your job is to build scenes – action scenes, mainly. The players will give you suggestions as to the broad style of the scene (when they fill in the details of the job as they get the crew together) and they'll give you more information during the preceding planning scene.

Your job is to describe the world around them and how it reacts to their actions, and to describe what happens when they lose stamina or add to the danger pool.

Completion Track

You're also in charge of the completion track; every time a player wins a conflict, mark off one space on the track for every dice they rolled that came up higher than your highest dice.

The track determines how long a scene will take to complete: a good guide for track size is the number of players present plus the scene number times two (2 for the first action scene, 4 for the second).

In a four-player game, the success track for the first scene is six spaces long. The second is eight. The third is ten. The fourth and final scene is twelve.

Feel free to bump the numbers up and down a little if you think it makes sense, or to call a scene to a close if it's running on too long.

Elements

When a scene begins, write down one or two elements that are important in the scene on scraps of paper or index cards and set them out in front of you – elements are usually important NPCs or environmental effects, but if you can come up with something interesting, go for it.

You can trigger an element after you've rolled dice once per scene – when you do, describe how it negatively affects the player characters, and remove it from play, then re-roll your dice pool. Any stamina loss your previous roll may have inflicted is discarded – nothing carries over.

You can re-roll at any time during a player's turn, but you can never re-roll a re-roll.

The Alarm

Once per action scene, you can sound the alarm to increase the size of the danger pool. This can be represented in the fiction however you please – whether that's an actual alarm going off, or some elite troops arriving on the scene, or the building collapsing under the PCs, or the hostess uncovering their indiscretions – but the stakes in the scene always ramp up when they do.

You can sound the alarm at the end of the round after you increase the size of the danger pool, but not if the leader is pulling out of the scene.

When you trigger it, roll the current danger pool. For every dice that comes up 6 or more, add an additional dice to the danger pool.

NARRATION

You don't have a set number of antagonists to use; instead, the completion track and the danger pool combined give you a rough idea of a) how far away the players are from success and b) how much danger they're in. Describe the scene based on those numbers; high danger could mean lots of alert guards, or a single powerful threat, or a rapidly-approaching time limit.

Narrate, and have the players narrate, whatever you feel appropriate within the boundaries of your game – so in a cyberpunk setting, say, mowing down waves of corporate security with a minigun is entirely fitting, but in a jewel-caper game you might spend several combat rounds outwitting, or brawling with, the same tenacious guard.

Some things to do when narrating scenes

When a player states they're attempting an action, ask them what will happen if they fail. Work out an answer with them. If they do fail, narrate the changing situation. Every action, succeed or fail, changes the situation.

Ask questions of the players, and respond to their questions with interesting answers.

Introduce threats. Every action they take is, by definition, dangerous – so bring that danger to the forefront.

Draw things back to the catastrophe. Re-incorporate details that the players have mentioned.

Sometimes, a player might say something that doesn't fit with your idea of the world. If you think it goes against the tone of the game, ask them to modify it, or modify it with details yourself so it's more in line.

If you have an NPC that you want to keep alive – maybe they're your element for the scene – say upfront that they're important and that the players can't take them out of action until they've had a chance to do their thing.

SCARS

Try to make sure every character confronts a situation that is made more difficult thanks to their scars at least once per game. This builds on the backstories that you've made together, and maybe lets the character triumph despite their problems – or, at the very least, fail entertainingly.

INVENTING ABILITIES

Abilities form the core of character abilities in the game. Here are some things to think about when you create your own set of Abilities:

KEEP THEM BROAD: You've got four abilities to govern every single possible action in the game, so don't make them too fine-grain.

BALANCE THEM OUT: Try to make sure that each ability will come up frequently in the game, so characters that are bad at one kind of ability have a chance to use others.

MAKE THEM THEMATIC: Your abilities inform the actions of the players. If you want the scope of your game to be grand, make WAR your "fight" ability. If you want it to be honourable, make it DUEL. If you want to encourage dirty fighting, make it BRAWL. If you want players to command others, make it TACTICS. If, in your envisioned game, you want your players to avoid combat, change it to EVADE.

THEY DON'T MATTER: Here's the secret – if you pitch it right, inventive players will be able to apply most of their abilities in most situations, because they have the chance to frame their actions themselves. That's absolutely fine.

PLAYING WITHOUT A GAMESMASTER

You can play One Last Job without a dedicated gamesmaster, if you want. (I think it runs better with a single person at the helm in a position of authority, but it's great this way too.) Play as normal with the following tweaks:

During the planning stage, one player selects the mission and introduces the first character. They play the Boss throughout the following exchanges. They *must* take the final character created by the group.

Each player will take a turn to GM, taking charge of the scene that they created during the planning phase. They'll describe the scene, roll the danger pool, and voice NPCs. They should come up with a valid reason why their character isn't in the scene they're GMing – maybe they're bringing up the rear, scouting ahead, waiting outside in the idling armoured car ready for the escape, filling their pockets with loot, or whatever.

You'll get a different experience from this, as not everyone will use the same style of GMing as each other and play might feel a little fragmented. But it's still a lot of fun, and it means everyone gets to play.

ONE LAST JOB IS INSPIRED BY:

Wushu, Dan Bayn – a very rules-light game that pits player characters against *scenes*, not enemy characters, that taught me a lot about how to structure a narrative-led combat scene.

Hollowpoint, B. Murray, C.W. Marshall – another game about professional criminals. Contains the phrase “that one time in Utah,” which was the original title for this game before I stripped the setting out.

Marvel Heroic Roleplaying, Cam Banks *et al* – the concept of the Doom Pool lead to my danger pool; a changing, shifting set of dice that the GM throws to represent the conflict at hand.

Shock: Social Science Fiction, Joshua A. C. Newman – one of the cleverest games I’ve ever read, Shock gives players the chance to invent their own character abilities that define the world and the story by the important actions characters can take within it.

THANKS TO:

The Playtesters

THE EXILES COLLECTIVE: Leigh, Kurtis, Conan, Lisa, Symon, Benj, Xanthia, Flopsy, Owen, Billy and Drew.

SILVERPACK: Dexe, Jonas, Felix, Joost and Marijn.

EVERYONE ELSE: Johannes Ziegler, Sarah Ziegler, Martin Eichhorn, Patrick Thomas, Peter Tracy, Niel Fulton, Emily Jackman, Nigel Williams, Michael Evans, Nick Argall, James Goldfinch, Chris Benton, Dean Reilly, Vincent Cao, James Cameron, Tayla Gaedicke, Kyle Hunter, Arild Johannes Petrovic, Jimmy Lindqvist, Alexander Silvnäs, Anton Bodell, and Simon Moberg.

The Patrons

David, Adam Drew, Andrew MacLennan, Samantha Streeter, Christy Dena, Donald Wheeler, Guillaume Carré, Rafael Rocha, Svend Andersen, Shawn McCarthy, Jessica Hammer, Nathan Black, James Stuart, Bay, Josh Flint, Ben McKenzie, Conan French, Philip Hanley, Ben Robbins, Andy Moore, Harriet Goldstone, Will Blackstock, Beni, Andrew Armstrong, Mary “Hamiltron” Hamilton

SETTINGS

The world has changed, he says, and takes a sip of beer then looks at you like he's said something incredibly wise. You narrow your eyes at him. The world hasn't changed, you say. We have. We got old. The world ticks along the same way it always has, but these days we can't keep up with it. You take a mouthful of his beer and wonder whether this is really such a good idea after all.

These settings give you some idea of the sort of stories that you can tell in One Last Job. They're each divided up into seven sections:

ABILITIES give you the core abilities for each character in the setting. Sometimes, there might not be an ability for everything you want to do. If you really can't fit the action in any of the pre-generated abilities, roll 2 dice.

WE'RE HERE TO is a run-down of the sort of jobs your crew might be called upon to do. The GM will choose from this list (or make up their own), but if there's something you're especially interested in, let them know.

IT'S NOT SO SIMPLE; WE'LL HAVE TO is a list of complications that the players will bring in to establish additional stages and introduce new characters.

OF COURSE, TO DO IT, WE'LL NEED is a list of ready-made characters for the setting, and should give you an idea of the sort of personalities that exist in the world.

ON THE WAY, WE'LL PROBABLY RUN INTO is a list of threats and enemies for the GM to work into the story or use as elements.

COME ON, YOU CAN DO IT, YOU is a list of sample LEGENDS that players can give to other characters.

YOU HAVEN'T BEEN THAT GOOD SINCE gives a list of suitable anecdotes to power SCARS.

There are six settings below, but here are some other ideas for groups and settings: regency ladies, modern-day monster hunters, rag-tag WW2 commando unit, pirates, pulp adventurers, science fiction explorers, and spies.

PROFESSIONAL CRIMINALS

Abilities:

WETWORK (hurt people, act as a combat medic, dominate conflicts)

INFILTRATION (sneak, break and enter, steal, disguise)

LOGISTICS (move yourself and others at speed, chase, evade, climb)

INTERPERSONAL (lie, charm, persuade, intimidate, con)

We're here to...

- ... steal something very important from a lockbox in an extremely well-defended bank.
- ... kidnap the daughter of a powerful mob boss so he'll agree to more favourable terms in our deal.
- ... assassinate a gangster who's at risk of pushing the East and West families into a bloody conflict.
- ... break into an art gallery and steal the prize exhibit before opening night.
- ... rob a casino, just to ruin the evening of a high-rolling nemesis.
- ... clean out an armoured car carrying personal data pertaining to our client's business rival.
- ... steal a truckload of drugs from a Mexican cartel and hand it off without getting found out.
- ... hunt down and kill one of our own gone rogue in the backwoods of Canada.

It's not so simple; we'll have to...

- ... bypass these guys covered in guns.
- ... sneak through casino security.
- ... do something about the security cameras.
- ... evade the frequent patrols of AK47-toting guards around the hacienda.
- ... get from the 30th to the ground floor in less than 20 seconds.
- ... acquire disguises so we can get through undetected.
- ... take out these guards without being spotted.
- ... crack this safe open without tripping the alarms.
- ... overcome the infra-red scanners and laser grid that protects the central computer.
- ... sweet-talk our way around the less-than-honourable head of security.
- ... get our armoured van *inside* the vault, somehow.
- ... lose the cops once we get out of the building and onto the open road.

Of course, to do it, we'll need...

- ... Daniel Seaborne; master thief who's pissed off everyone who matters at one point or another.
- ... Laura Fontaine, a genuine lunatic; slightly too good with a silenced pistol.
- ... Doctor Felix DeSanto; not actually a Doctor, but an excellent liar.
- ... Jenny McKenzie, ace getaway driver and inveterate gambler.
- ... Wendel Thurgood; ageing safecracker but the best in the business.
- ... Lucy Li; ex-lawyer, can talk her way out of pretty much anything.

On the way, we'll probably run into...

- ... armed guards.
- ... bored security staff with little to do.
- ... guard dogs. Maybe guard geese. You can never be sure.
- ... hi-tech security systems.
- ... big locked vault doors.
- ... police, ranging from beat cops to SWAT teams.
- ... a difficult climb between rooftops in a high wind.
- ... a chase through winding city streets.

Come on, you can do it, you...

- ... stole that Da Vinci from under the nose of Eves St-Lucien, and we all know what a prick he is.
- ... shot that guy three streets away when you were firing backwards from a moving car.
- ... base-jumped off the Chrysler building with the stash and survived a parachute malfunction.
- ... made a convincing disguise from the contents of a janitor's closet in three minutes.
- ... disarmed a guard and knocked out two more with the butt of his rifle before they could sound the alarm.
- ... convinced those two allied gangs to start killing each other and entirely ignore you in the chaos.

You haven't been that good since...

- ... your wife beat the shit out of you in public because she caught you cheating on her.
- ... that guard dog trapped you in a corner for three hours and you pissed yourself in fear.
- ... you got hooked on prescription painkillers.
- ... you lost that eye back in Utah.
- ... the Mexicans sealed you in a metal container for four days and you went temporarily insane.
- ... you crashed the car back in Minsk and killed our first safecracker.
- ... you burned our client and no-one trusted you for eight years.
- ... I divorced you.

CYBERPUNK

Abilities:

MUSCLE (Hurt people, be athletic, intimidate, protect)

CYBER (Hack things, use computers)

SHADOW (Sneak, avoid things, break and enter, criminal knowledge)

HUSTLE (Lie, cheat, charm, impersonate, convince)

We're here to...

- ... steal a load of sensitive data from the Omegacorp mainframe.
- ... abduct and ransom off the leader of a powerful Zaibatsu.
- ... kill a dangerous cybered-up war veteran causing havoc on the neon streets of Chinatown.
- ... extract the VP of Frostbyte Tech PLC and save her from cyborg assassins.
- ... steal the condensed memories of thousands and upload them into fresh bodies.
- ... break into the Tessier-Ashpool orbital stronghold and upload an AI.
- ... scour out the production lines of a dangerous nano-drug once and for all.

It's not so simple; we'll have to...

- ... bypass their security system.
- ... bluster our way through the bloodthirsty Chen Boys' territory.
- ... break in through the ventilation shafts.
- ... infiltrate the military complex without raising the alarm.
- ... plot our getaway through the cross-city tunnel at rush hour.
- ... steal ID passes and uniforms from the guards so we can pass undetected.
- ... hold off the police in a pitched gunfight when they inevitably arrive.
- ... blow through a squad of hired razorboys.
- ... defeat the ICE surrounding the data we need.

Of course, to do it, we'll need...

- ... S4r4riw0m4n_LX, an ex-corporate deck-jockey who I was once married to.
- ... Vent, an ice-cold street samurai with a love of intimidation and too many metal parts.
- ... Xavier, a joyboy who knows every John and Jane from here to New Amsterdam.
- ... Polly Pocketknife, a solo with a colourful reputation and her own range of perfumes.
- ... Logos, a drone-rigger who has a worryingly close relationship with her silicon friends.
- ... Yoshiba-san, a *kuruma* (getaway driver) with a direct neural uplink to his grav-car's datafeed.

On the way, we'll probably run into...

- ... complex laser security grids.
- ... rentacop corporate security guards with bullpup rifles.
- ... desperate gangbangers looking for a quick buck in the Yokohama shanty.
- ... other crews of cyberwear-laden professionals primed to dispatch if there's trouble.
- ... legendary assassins with razor fingers, overclocked laser rifles, and hallucinogenic gas bombs.
- ... isolated mainframes.
- ... fully-loaded military helicopters.
- ... mind-wiped, vat-grown killer with a malfunctioning cortex bomb.
- ... urban shamans plugged into the grid, controlling everyone around then.
- ... attack drones, surveillance bots, defensive robotic gun emplacements.

Come on, you can do it, you...

- ... hacked the Gressler-Khan mainframe from a public terminal in five minutes flat.
- ... lifted a man clean above your head and threw him out of a moving monorail car.
- ... used your vibro-sword to deflect that assassin's bullet before it hit me.
- ... convinced that Senator to give up the information that Logos needed using only a needle.
- ... broke into Sandax HQ and made out with the CEO's eldest son before blowing the place up.
- ... hijacked that armoured car without bothering to make it pull over first, back in '09.

You haven't been that good since...

- ... that black ICE fried your brain and left you a drooling simpleton.
- ... you and I fell out of a fifth-story window and you graciously broke my fall.
- ... you and Xavier got burned by that razorgirl who started hunting down your families.
- ... you took two to the chest from that rentacop's ARES Peacemaker.
- ... the Russian mafia burned the talent right out of your head after you betrayed them.
- ... you picked up that dex-amphetamine addiction off Polly.
- ... you had your arm replaced with a Vietnamese knock-off of a Chinese copy of a Titan shockfist.

WILD WEST

Abilities:

QUICK (shoot people in a straight fight, take cover, move quickly)

MEAN (intimidate, fight dirty, sneak, lie, break the law)

TOUGH (survive off the land, endure pain and hardship, brawl)

GOOD (charm, persuade, enforce law, defend innocents, heal)

We're here to...

- ... rob a stagecoach carrying gold back east.
- ... save a town from a Black Shane and his gang of outlaw scum.
- ... unseat a corrupt Sheriff before he lets the injuns in to take over.
- ... rob a bank run by a cheatin', no-good sumbitch.
- ... protect a group of miners as they bring their spoils back to civilisation.
- ... hijack a train and steal the weapons shipment inside.
- ... track the vicious outlaw, Bullet-hole Jim, into the misty swamps.

It's not so simple; we'll have to...

- ... sneak past these trigger-happy gunmen.
- ... bypass the Army encampment that's set up nearby.
- ... make our way through the harsh mountains and scrubland in the dead of Winter.
- ... navigate the hostile Injun flatlands in the blazing heat of Summer.
- ... chase down the stagecoach.
- ... convince the gang to leave town with a duel at high noon.
- ... punch our way through the seediest bar in all the West.
- ... rouse up the local populace into a defence force.
- ... protect the farmer and his family, as they're in the line of fire.

Of course, to do it, we'll need...

- ... Henry Irons, an unlucky gunfighter with a coat full o' holes and a hundred scars.
- ... Sally Jackson, a schoolmarm turned Sheriff's deputy, who could never quite give up the gun.
- ... Stalking Possum, an albino Injun outcast with a grudge.
- ... Bessie Three-Rivers Terwilliger, raised by the Injuns, who knows of secret paths.
- ... Seamus O'Murphy, red-headed Irish boxing champion and famous drunk.
- ... Obidiah Stone, disgraced ex-Sheriff, who dearly wants to atone for his crimes.
- ... Malcolm Wise, a railroad worker turned enforcer, drummed out of the Pinkertons for... reasons.

On the way, we'll probably run into...

- ... savage Injuns, looking to get revenge for our intrusion on their land.
- ... hired guns, quick on the draw and mean as hell.
- ... Pinkerton strikebreakers.
- ... aggressive, desperate drunks trying to prove themselves worthy.
- ... bandits and outlaws in a stolen, armoured stagecoach.
- ... miners-turned defenders, holding out with dynamite and pickaxes.
- ... a deadly cliff-face, crumbling under our feet.
- ... the deadly heat or hash cold of the wilderness.
- ... confusing cave networks that run underneath the impassable mountains.
- ... a full army regiment, caught up in the chaos.
- ... hungry wildlife – coyotes, wolves, bobcats, even bears.

Come on, you can do it, you...

- ... killed three men with two bullets not ten year ago.
- ... once shot your way out of a mine filled with dynamite.
- ... broke a wild stallion by starin' into its eyes and whisperin' in its ears.
- ... stole the black heart of that wicked Sheriff with nothin' but a wink.
- ... tracked One-Eye Flinders across the salt flats for three days without a sip of water.
- ... saved my daughter from the building that I set on fire.

You haven't been that good since...

- ... you broke your ankle and had to limp through the desert while that Injun rode behind you.
- ... you quit drinkin' and got the shakes, real bad.
- ... you started drinkin' and lost your aim.
- ... you saw your farm burned to the ground by ol' Silas McGinley.
- ... that bear pulled your arm clean off at the shoulder.
- ... that time the pair of us got near-drowned by that posse up in Dead Man's Gulch.
- ... that time you and Stalking Possum got run out of town for cheatin' at cards.
- ... that time you and Seamus got arrested for bein' drunk and disorderly in charge of an infant.
- ... that time I shot you over my woman.

FANTASY ADVENTURE

Abilities:

STRENGTH (hit things up close, lift and break objects, chase, withstand harm)

DEXTERITY (dodge, shoot, flee, pick locks, disarm traps, spot things, steal things)

INTELLIGENCE (counteract magical defences, cast spells, know ancient lore, heal others)

CHARISMA (charm, lie, persuade, intimidate, bargain with demons and gods)

We're here to...

- ... slay a mighty dragon that's been terrorising the countryside for months.
- ... burn out a nest of orcs that's taken up residence underneath the town and driven everyone away.
- ... put to death an evil wizard in her faraway tower.
- ... walk into the dreamlands and duel a fairy prince so he'll break the curse he cast on the kingdom.
- ... hunt down a vampire in her castle in the wind-swept mountains.
- ... find out which of the villagers is the murderous werewolf.
- ... reclaim the Blessed Grail from within the ever-expanding confines of Dis, the Hungry City.
- ... sneak into the mind-flayer controlled city and take out their elder brain overlord.

It's not so simple; we'll have to...

- ... get through the camps of the wicked Three-Finger Goblins.
- ... convince the guardian Efreeti to let us through.
- ... best a variety of doors locked tight by magical devices that need more than keys to open them.
- ... take on that undead army that's shambling through the plains on the orders of a long-dead man.
- ... walk all the way across those massive snowy mountains.
- ... navigate the treacherous underground city of the dwarfs.
- ... get through Freeberg, City of Scoundrels, and keep the shirts on our backs.
- ... sneak past the animate stone guardians of Ur'Colok.
- ... protect the town we're staying in from the gnolls that are doubtlessly following us.

Of course, to do it, we'll need...

- ... Feynault, half-elf paladin and lothario with *excellent* hair and a rapier wit.
- ... Little Sally Fingers, an ageing halfling rogue with a collection of fingerbones on her necklace.
- ... Boulder, a rock-kin shaman outcast; conjures the spirits of the mountains to aid him in battle.
- ... Ardina, human "cleric" of one of multiple gods depending on which is currently most helpful.
- ... Gash N'Grok, the most successful half-orc wizard ever seen; still not that successful.
- ... Woe of Falling Leaves in Autumn, graceful elf fighter; thoroughly up herself.
- ... Quintzel the Vile, dwarf necromancer; out of work following undead rehabilitation scam.

On the way, we'll probably run into...

- ... goblins, orcs, bugbears, hobgoblins, all your standard militaristic greenskin races.
- ... guardian beholders, spitting eyebeams all over the shop.
- ... suspicious townsfolk, often in the form of angry mobs.
- ... wicked traps wired by sneaky kobolds or ancient civilisations.
- ... honking great doors locked with magical wards.
- ... zombies animated by magic, either malicious or surplus.
- ... curmudgeonly giants, stomping across the landscape.
- ... trolls hanging out under bridges and demanding tolls.

You can do it, you...

- ... convinced the Wizard of Durlath to give up his magical staff in exchange for a kiss, and he's not even gay, Feynault.
- ... held back a horde of Dark Dwarves with nothing but a burning torch and your father's shield.
- ... carried the great orc hero Drak Un'Trakk to the top of Skyfinger Peak and buried him there.
- ... bluffed your way out of a poker game with Lord Asmodel, King of the Demons.
- ... punched a horse to the ground because it looked at you funny.
- ... invented the Nuclear Fireball spell with Gash N'Grok.
- ... strangled that ghost.
- ... dragged me out of that nest of spider-centaurs unharmed after they poisoned me.

You've not been that good since...

- ... you had sex with that spider-centaur and it envenomed your bits.
- ... you got partially-possessed by the ghost of your greatest enemy, and now it won't shut up.
- ... you got bitten by that Vampire and now sunlight sets you on fire a little.
- ... you found out you were a werewolf and you got terrified of infecting anyone else with your blood.
- ... that time you and Quintzel decided it would be a good idea to bottle explosions as a business and you lost three fingers at the launch party.
- ... that time Sally convinced you to juggle priceless Elven artefacts at their forest stronghold, and you broke *all of them*.

POST-APOCALYPSE

Abilities:

KILL (shoot, hit, strangle, drown, destroy, break)

SURVIVE (endure, navigate the wilderness, track)

COMMUNE (rally people together, help others, charm, persuade, give aid)

EXCLUDE (intimidate, threaten, sell out, betray)

We're here to...

... kill Hades, the Bandit King, in his great iron stronghold to the North.

... rid the town of this zombie plague once and for all.

... steal vital parts of a nuclear reactor from a distant, rival town so we can power our own.

... establish a farm on top of Skree Mountain and keep it safe through Winter.

... stop this religious cult from burning everyone to death.

... rescue the mayor's daughter from the evil men who are holding her to ransom.

... kidnap the mayor's daughter so his raids on your outland farmsteads will cease.

... push deep into the tox-mines to the South and retrieve valuable legacy technology.

... destroy the Four Horsemen so the world can start again.

It's not so simple; we'll have to...

... talk to the maniacs that live in the old windmill and persuade them not to kill us.

... get past the noxious fumes boiling out of the canyon.

... pass ourselves off as Children of the End so the cult don't burn us too.

... gather supplies from dangerous ruined buildings.

... run from the bonewolves that will chase us down the ashen mountains.

... try to build a shelter for the night before the snow begins to fall.

... start a fire with no materials to hand.

... deal with the wandering beggars and salesmen who might alert the bandits to our presence.

... navigate past the mutant scavengers that plague the blood swamps.

... kill a whole load of zombies.

Of course, to do it, we'll need...

... Twist, a mutant, struggling to fit into normal society.

... Mandala, a tracker, ex-cult enforcer; worryingly good at his job.

... Bernie, a sharp-shooter, used to work for the Bandit King, doesn't like to talk about it.

... Zoe, a beast slaver, talks to the animals, wears pelts, smells a bit.

... Duke, a charismatic town leader; lost her town a few years ago.

... Pavlov, a black-market trader; knows price of everything, value of nothing.

On the way, we'll probably run into...

- ... mutants – big slavering ones, little wiry ones, psychic ones, monstrous amorphous ones.
- ... zombies, in hordes, or infiltrating places we thought safe.
- ... harsh weather: wind, rain, snow, ash storms, sleet, hail, baking heat, drought, flood.
- ... starvation, thirst, and exposure to the elements.
- ... wild animals, hungry for human flesh.
- ... unstable ruins that collapse under our feet.
- ... one or more of the Four Horsemen.
- ... bandits, outlaws, scoundrels and lawless scum.
- ... suspicious townsfolk who – quite rightly - don't trust us.
- ... apocalypse cults, religious crazies, nihilistic psychopaths, and other unhinged people.

Come on, you can do it, you...

- ... held off the zombies all through the night when we went to fetch the harvest last year.
- ... wrestled that giant wolf to the ground and drowned it in that filthy river that runs by our village.
- ... convinced that cult leader to give up his faith and hand over the supplies.
- ... prayed for fire, only to have lightning strike a tree next to you.
- ... carried me and Zoe through the wastes after we collapsed from hunger.
- ... convinced that bandit chief you were on his side, right up until the mutants tore him apart.

You've not been that good since...

- ... that giant mutant nearly pulled your arm off at the shoulder.
- ... the second time you prayed for fire, and the lightning struck you instead.
- ... that town leader accused your wife of being a witch and burned her at the stake.
- ... you moved into that cushy arcology you think we don't know about.
- ... got hooked on pre-war antifreeze.
- ... you and Pavlov were inducted into that apocalypse cult and killed someone you cared about.

INVESTIGATORS WORKING AGAINST THE GREAT GOD CTHULHU, OR CULTISTS IN SERVICE OF SAME

Abilities:

BLOOD (hurt people, give sacrifice, endure torment)

SECRETS (know hidden things, cast ritual magic, search for information)

SHADOWS (sneak, lie, cheat, steal, hide)

MONEY (fund, bribe, buy, gamble)

We're here to...

... steal a profane text from clueless government agents.

... track down a famous sorcerer and end his life.

... get down to the bottom of what's *really* up with the mayor.

... explore the ruins of this great and forgotten city on the North Pole for a powerful artefact.

... learn the spell that will end the world, but it only exists in the Dreamlands.

... break out of this mental hospital and save the world.

... get in and out of Lost Carcosa and steal the Queen's crown while we're there.

... talk to the strange creatures that live under the city and discover the secret of eternal life.

It's not so simple; we'll have to...

... not go completely mad.

... outwit this blood-thirsty cult.

... break into this museum.

... track down the Professor half-way across the world.

... battle the freak weather that spontaneously generates around the artefact.

... find ritual components for the great spell that will contact the diety.

... battle rotting cadavers in the basement of a temple.

... escape the hungry Dark Young of Shub-Niggurath.

... infiltrate the speakeasy to meet our gangster contact.

... cover-up our exploits so no-one will ever know what we did.

... get the information out of the wide-eyed man who whispers in a strange tongue.

... evade the police curfew while we navigate the dark city.

... stabilise a man who undertook self-mutilation to rid himself of some very valuable knowledge.

Of course, to do it, we'll need...

... Isla Gregor, a newspaper reporter; an eye for the truth, but not above lying for profit.

... Terrence Anderson, an ex-soldier; saw some things in the trenches, doesn't like to talk about it.

... Doctor Frederick Ossenheim; performs unethical experiments and surgeries, nice guy though.

... Sally Salamander, a torch singer; knows everyone, owes everyone money.

... Big Duke, a gangster; willing to hurt people and things for money, asked too many questions.

... Rosamund Hampton, an heiress; has money to spare and a dangerously inquisitive mind.

On the way, we'll probably run into...

- ... deranged cultists.
- ... shady government agents.
- ... mystical wards.
- ... locked doors to unknowable realms.
- ... hallucinations and madness.
- ... lesser monsters and half-men, that we can fight.
- ... great beasts and deities, that we can maybe run from if we're lucky.
- ... brutal criminals.

Come on, you can do it, you...

- ... punched a zombie unconscious once.
- ... stole a cult robe and took over from their recently-deceased leader in their yearly sacrifice.
- ... lost nearly three pints of blood and still completed the ritual that sealed the portal.
- ... caught a glimpse of an elder god and held onto your sanity. Well, some of it.
- ... hid from the keen eyes of the Mi-Go as they swooped above you through a cloudless sky.
- ... stole that priceless mask from the heavily-guarded art exhibit.

You haven't been that good since...

- ... you touched that mirror-portal and something dark and terrible burned out your mind.
- ... you cut off your own right hand in a mad (and failed) attempt to gain magical power.
- ... you got hooked on bathtub gin.
- ... you watched your husband die as tentacles burst from the ground and tore him away from you.
- ... that time in Innsmouth, with the fishmen, and the harpoons.
- ... sold me out to the authorities so you could escape scot-free with the spells.
- ... got lost walking through the Far Realms for a full year.
- ... I killed you that one time.

ONE LAST JOB – CHARACTER SHEET

PLAYER NAME:

CHARACTER NAME:

SCENE LEADER DURING:

Abilities:	RATING:	GRIT (either 3 extra dice or restore stamina):
		0 0

1

2	STAMINA: 0 0 0
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3

4

LEGEND (re-roll at +1):

1

2

EQUIPMENT (re-roll at +1):

SCARS (automatic success, lose no stamina):

1

2

PLAYER CHEAT SHEET

On your turn, you can:

Push on (mark off the completion track) or **Hold them off** (try to lower the danger pool)

Before you roll dice, you can spend one point of Grit to either:

Restore your Stamina to 3 or **Add three dice to your roll**

Roll dice equal to ability + applicable legend + applicable equipment – applicable scars.

If your highest dice is higher than the GM's highest dice, you win. Mark off the completion track or lower the danger pool by the number of dice you rolled with results above the GM's highest dice value.

If you and the GM draw, you can (repeat until one side wins):

Get yourself hurt (set GM's highest dice to 10)

Do something stupid (add one dice to the danger pool, set GM's highest dice to 1)

Back away (lose the conflict)

If another player fails a conflict, you can tell an anecdote to help them succeed and give them a trait:

Legends and equipment give them a re-roll with an extra dice.

Scars let you turn any of their dice to show 10, and they lose no stamina this round.

Earn grit when you tell an anecdote that: mentions your own or another character (aside from the character with the triggering roll), refers back to a previous anecdote, or refers back to the Catastrophe.

When you're the leader, you: describe your approach during a planning scene, add an extra dice to all your rolls, and can decide to pull out of a scene at the end of the round.

If you lose all your stamina, you're out of the scene. Choose one at the end of the scene. You can't choose the same one twice:

Take a hit (reduce an ability rated 2 or higher by 1)

Put someone else in danger (Reduce another character's ability rated 2 or higher by 1)

Betray the team (Become an evil NPC)

Hide the pain (At the end of the next scene, your character dies)