

カウボーイ COWBOY BEBOP ビバップ ROLEPLAYING GAME



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カウボーイ

COWBOY BEBOP

ベップ

ROLEPLAYING
GAME



GAME DIRECTOR MICHELE PAROLI

LICENSE MANAGER CEDRIC LITTARDI

GAME DESIGN DAVIDE MILANO

DEVELOPMENT DAVIDE MILANO

MARTA PALVARINI

GAME CONCEPT CLAUDIO PUSTORINO

CLAUDIO SERENA

GRAPHIC DESIGN SILVIA DE STEFANIS

MICHELE PAROLI

EDITING AND PROOFREADING MAZ HAMILTON

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WAIT, RPGS?

A roleplaying game (RPG) is a game where a group of people play one or more characters, and through conversation and imagination create a story together. The rules of an RPG adjudicate how, when and to what extent each person can influence the imagined space.

The imagined space is a narrative shared by all the people around the table.



BEBOP HERE HERE! ALL RIGHT! WOO HOO!

WHAT WILL YOU EXPERIENCE...

THE WORLD

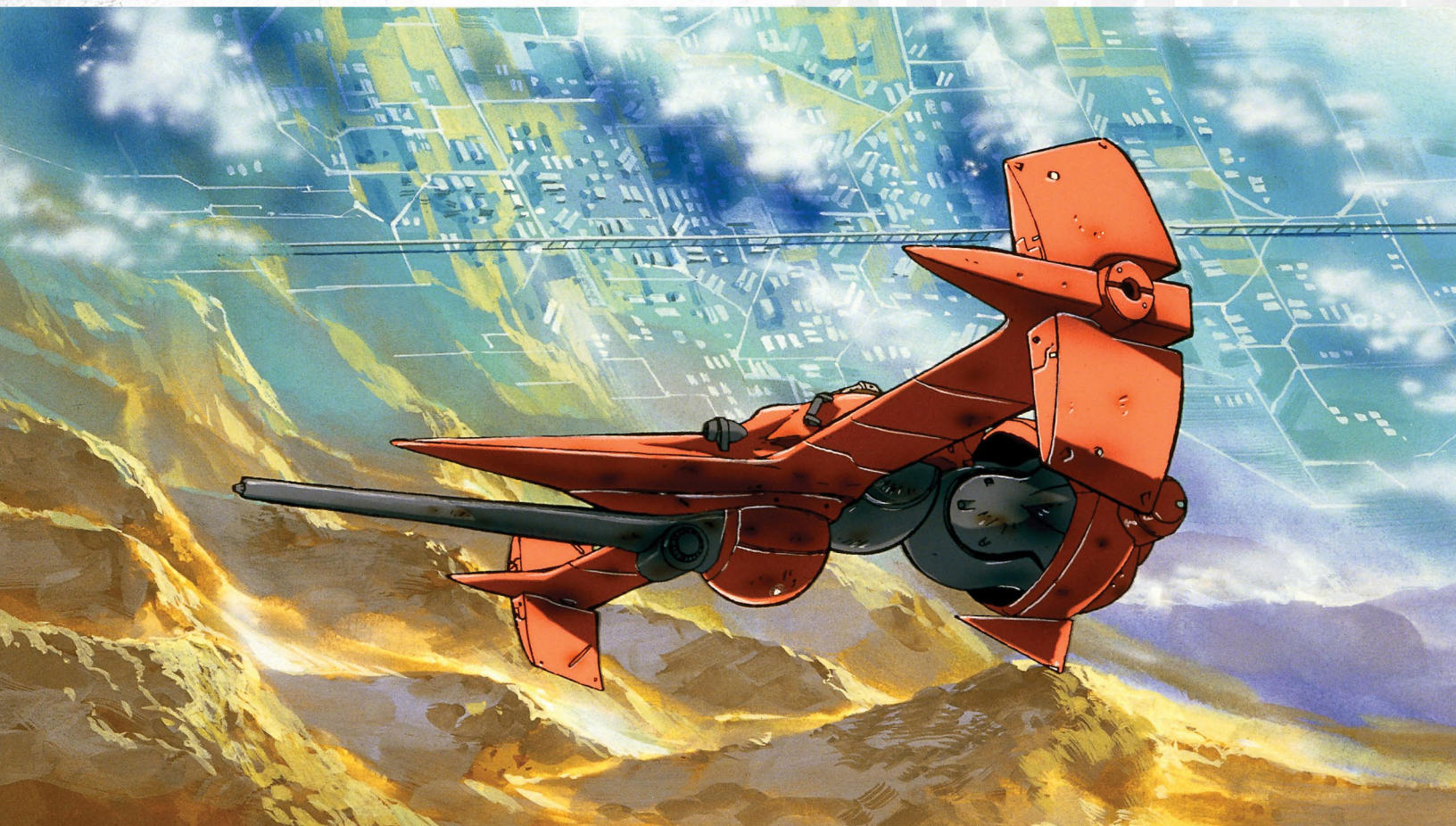
The Solar System of *Cowboy Bebop* is a multicultural frontier land, reminiscent of both western movies and San Francisco in the 70s—but it is also a setting where Bounty Hunters move around using the Astral Gates, after an accident destroyed the Moon and forced humanity to almost completely abandon the Earth's surface.

We can see glimpses of Mars, Venus, Jupiter's moons and many space stations, but we will never have a complete view of what it means to inhabit this Solar System in 2071. For this reason, storytellers have at their disposal a set of cues and tools to build and describe their own places: questionable bars, glitzy casinos, Red Dragon buildings, ISSP stations.

THE THEMES

Collecting Bounties is always a necessity for a Bounty Hunter, but Spike and the rest of the crew often give up on collecting the millions of Woolong they are due. In fact, a Bounty always turns out to be much more than just a face on a poster: their tragic stories are revealed before the eyes of our protagonists, who then find themselves having to make moral choices based on what they have discovered.

In this game, therefore, a Bounty is both someone to hunt down and an excuse to tell a story. The narrator is helped in this by a Session sheet that allows them to trace what the characters have discovered, what the media say about the Bounty and, in the end, what choices they will face about whether to help, hinder or harm their adversary.



FOUNDATIONS

This is what this RPG is about: the heart and soul of the game you will be playing and the kinds of stories you will be telling together.

FICTION

MONEY IS NEVER ENOUGH, BUT IT'S NEVER A PROBLEM

Cowboy Bebop's characters can't afford to sit idle on their ship, but despite always seeming to be broke, they never have a problem paying Gate tolls, extending a bribe to an informant, or finding the right costume to go undercover at a party.

What's more, some of them give up easy money as a matter of principle.

They spring into action because they need cash, but as things get more complicated, they follow other motivations and display their true principles.

THE PAST WILL COME BACK TO HAUNT YOU

Characters will get to come closer to their *Memories*: important moments from their past that they haven't resolved yet. In the course of the game, they will have to face a *Memory* and come to terms with it, revealing parts of their personality and their past that had previously been hidden.

DEATH IS ALWAYS DRAMATIC, NEVER MEANINGLESS

The deaths of characters and sidekicks are never gratuitous events. They're always a part of the story that has been developed carefully. Death should always bring emotion, value, and meaning to the gaming experience. The usual way for a Bounty Hunter to exit the story is to definitively come to terms with their past.



MECHANICS

DRIVE YOUR CHARACTER LIKE A STOLEN CAR IN AN ACTION MOVIE

Players should not pull their punches: characters should take risks, and enjoy the thrill of taking not the safest, most logical route but the most dangerous and exciting one. Put the pedal to the metal, nobody cares about a few scratches!

WRITER, DIRECTOR, ACTOR, AND AUDIENCE

This game is about playing something similar to a TV series, but there is a catch: each player covers all of the roles mentioned above, taking their place as writer, director, actor and audience in turn. Each player can drive the story forward, feeling free to add details for their own character or to suggest interesting ideas for other ones. A fine player plays on their own character. A good player plays on all characters. A great player plays on all characters—alongside all other players—and follows where the rules of the game are leading, all at the same time.

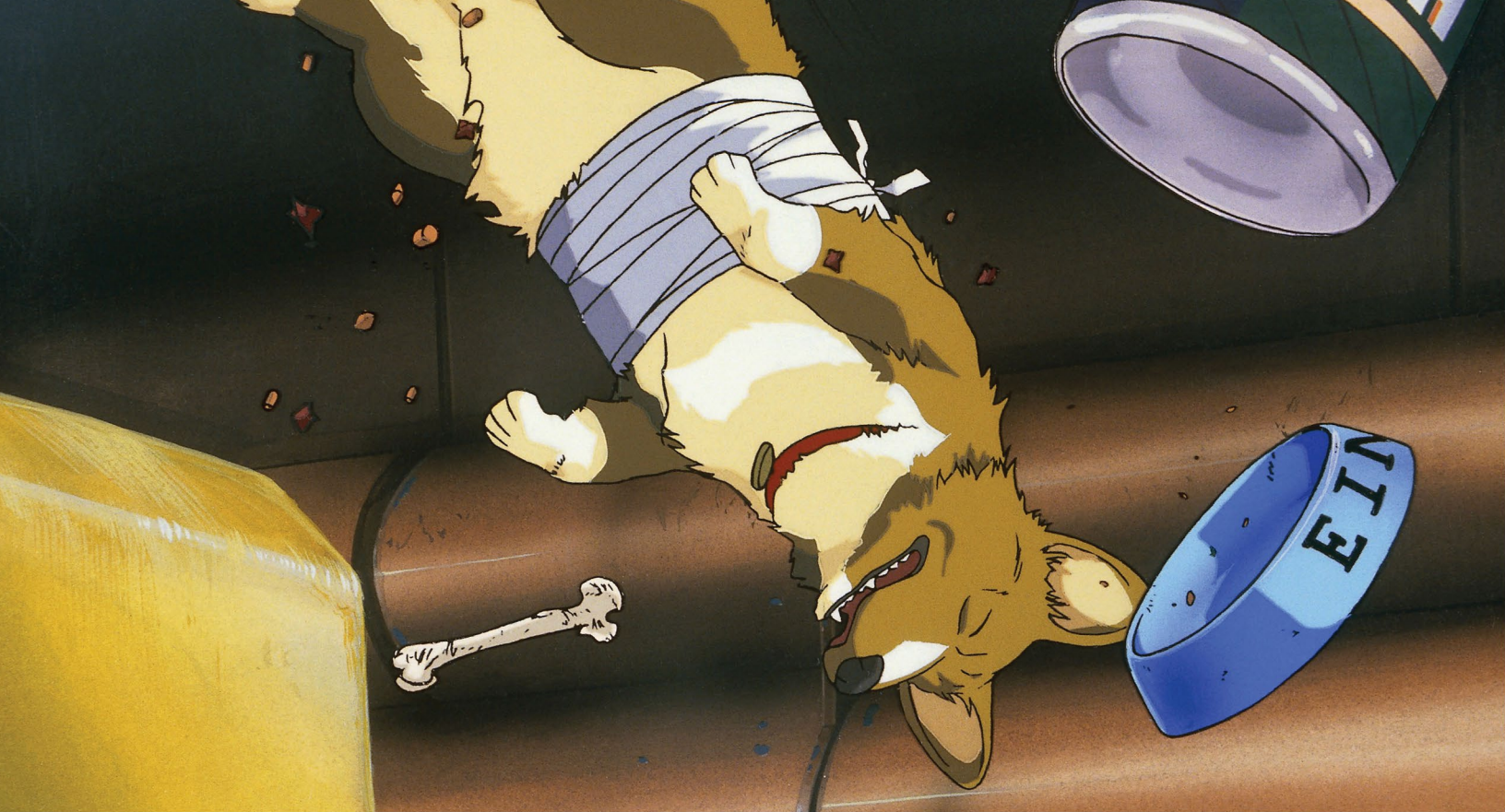
CHARACTERS ARE MADE THROUGH ACTIONS

The Character Sheet doesn't have any place to list or explain the ideas and the feelings of the character: there are only graphic aids and props that you can use visually to build an anime-style scene. You will not find anything explicit there about a character's morality, ideas or feelings, because the only way to show them in a good anime is through your actions and choices. Think of what your character would do and surprise your audience—yourself included.

INSPIRATIONS AND SPECIAL THANKS

This game is heavily influenced by the design of *Monsterhearts* by Avery Alder, *Blades in the Dark* by John Harper and *Wicked Ones* by Nielson/Rea/Costa: their subversion of gaming tropes and of refined gaming structures are a milestone for modern tabletop roleplaying games. We used all of this inspiration to craft you a unique engine that will let you enter the groove of characters looking for a Bounty, and finding themselves instead.





SAFETY TECHNIQUES

It's important that you all, as players, discuss the themes you want to include and things you prefer to avoid during a Session. **Lines and Veils**, standardized by Ron Edwards, can help you with this.

A **Line** is a hard limit: you cannot go beyond that point. For example, if the group decides not to talk about torture, this topic should be avoided completely. This is a Line.

If, on the other hand, everyone feels comfortable acknowledging that torture exists in the game world and that it might even occur during the game, then you can use a **Veil**: torture does exist, but if it happens during play, the details will not be described, and no one will be forced to play the situation. Integrate the Veil in your scene like the “fade to black” technique in a movie, or as though someone has pushed the “fast forward” button on a television remote control.

To keep yourself safe, it's important to immediately speak with your fellow players if there is any subject you are uncomfortable with at the table, or any topic you absolutely want to avoid. Stop the game: you can integrate this as though someone has pushed the “stop” button on a television remote control. Then remind everyone of the Line or the Veil, or create a new one. The well-being of every player is so much more important than the game itself.

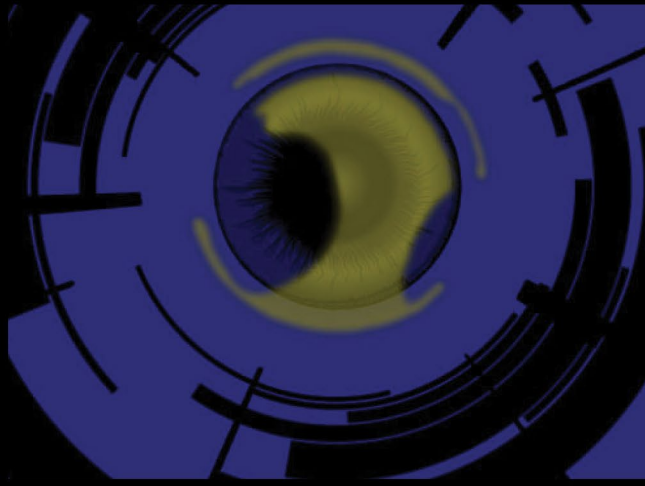
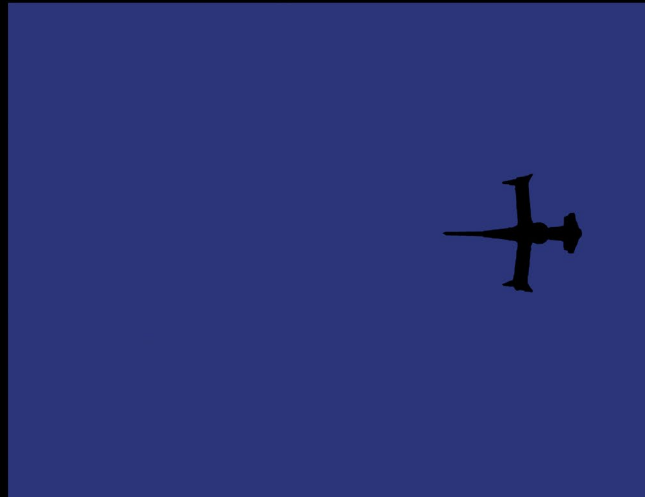
Also, remember that *Cowboy Bebop* is a work with mature themes, but it is never morbid or voyeuristic about violence. It is always focused on keeping the story well-paced, engaging, and enjoyable.



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CHAPTER 1 RULES

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The work, which becomes a new genre itself, will be called....

COWBOY BEBOP

Character: SPIKE SPIEGEL / JET BLACK / FAYE VALENTINE / EDWARD WANG NWE PEPEL CYBULSKI 4th / EIN

Machinery: THE BE-BOP / SWORDFISH II / HAMMERHEAD / REDTAIL





CHAPTER 1

RULES

HOW TO PLAY

Cowboy Bebop Roleplaying Game is, well, a tabletop roleplaying game, meaning that there is a game structure paired with a story. The players make decisions about the story, using the game rules as a guide, and they explain how the rules are reflected in the fiction. The mechanics of the game influence the fiction and what happens in the fiction influences decisions within and about the rules.

All but one player takes the role of **Bounty Hunter** or **BH**: each person has a Character Sheet, which describes the character they play in the game fiction and includes a set of mechanical details specific to that character. That Bounty Hunter will use these rules

to play the game, making decisions about how their character acts, thinks and feels. Will your characters capture the Bounty or take their side? That's for the Bounty Hunters to decide.

One player takes the role of the **Big Shot**: they're in charge of the setting, the environment and every character other than those controlled by the Bounty Hunters. As the Bounty Hunters explore their characters through actions and decisions, the Big Shot sets up these actions, presenting the other players with interesting situations and difficult choices. The Bounty can be a merciless killer or an oppressed victim seeking revenge: it's the Big Shot's job to make it up.

You will need some 6-sided dice (referred to as **D6s**, from now on) to play. Usually nine dice are enough to make your dice pool. You'll also need something to write on: pen and paper, electronic devices, anything will do if you are comfortable with it. You can print or photocopy the Character Sheet from this book, or download it from <https://manaprojectstudio.com>.

BIG SHOT

PUBLIC SERVICE ANNOUNCEMENT

Throughout this book we use the singular pronoun "they" to refer to a Bounty Hunter, the Big Shot, and to characters whose gender isn't known.

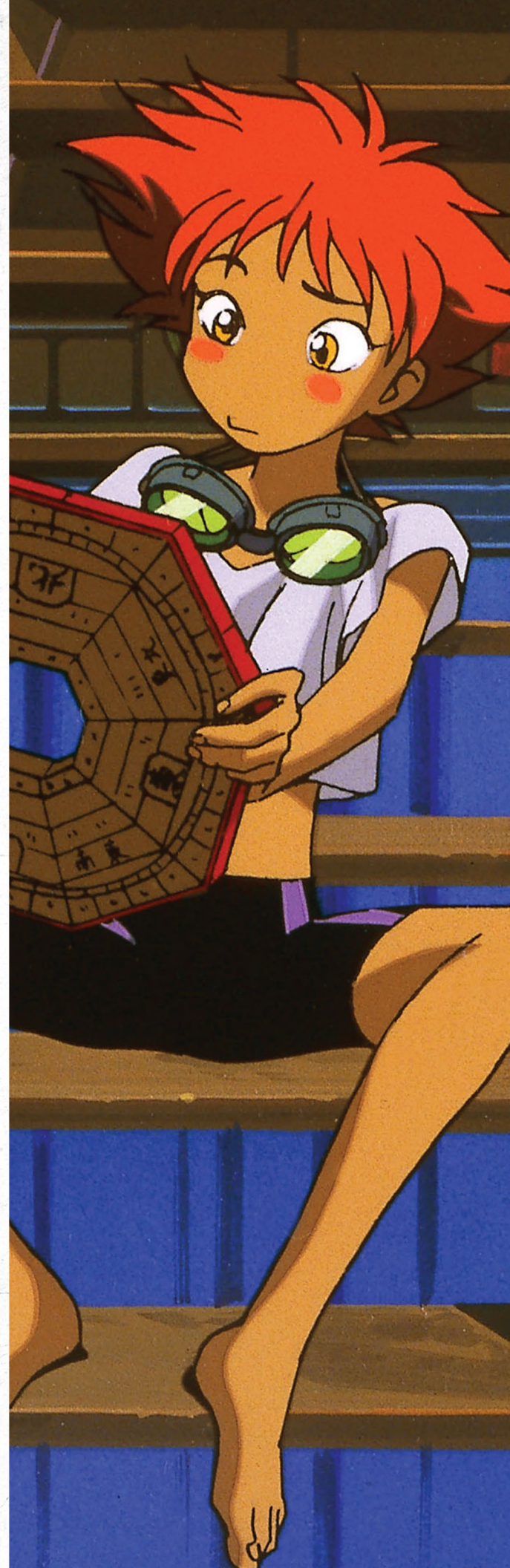
SESSIONS, TABS & TESTS

The game is organized in **Sessions**, which are similar to episodes of an anime or a TV serial. Each one is about the characters hunting a Bounty, finding out something about the Bounty and about themselves, in a tale filled with action and wonder, fights and dialogues, introspection and chases.

You'll need 1–2 hours to make a Session. It can take far less time to create an action-packed one or slightly more for a more investigative Session, or if you are not familiar with the rules.

Each Session is divided into *three tabs*. Each one relates to a particular section of your tale: a scene from the episode you're starring in. The characters have a main objective to achieve, maybe some secondary ones, and for sure some dangers to avoid. As you play, each *tab* gives the players more abilities to use to make sure things go their way.

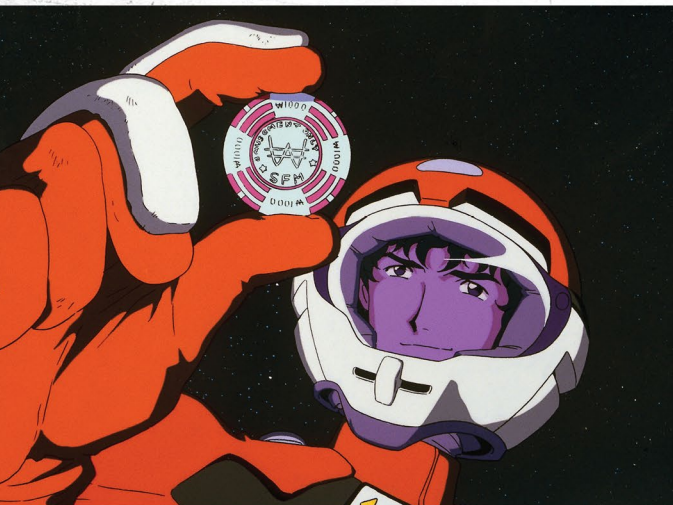
To achieve their goals, Bounty Hunters take turns deciding how their character acts, and determining the outcome with **Tests**. *Tests* reward two game currencies: *hits*, handled by the Bounty Hunter who made the *Test*, and *shocks*, handled by the Big Shot. Spending *hits* will bring the characters closer to their objectives... and spending *shocks* brings them closer to danger.





CHARACTERS: TRAITS & MEMORY

Each Bounty Hunter has control over the actions of a character: one of the members of the crew of a big spaceship, the group's mothership. Each BH has a Character Sheet with data about their character: a list of *traits*, describing how the character looks, acts and does things, and a *Memory*, a short sentence that broadly frames what the character's story is about. During a *tab*, a Bounty Hunter uses these *traits* to move the story forward, narrating what the group sees as though describing a TV series or a videogame, and making *Tests* to find out what happens as they face major challenges. More information on *Memories* on p.69.



THE BOUNTY AND THEIR SECRET

The Big Shot has control over the actions of the rest of the fictional world, and in particular it's their role to decide what the **Bounty** does. The Bounty is the main antagonist of the Session: they're the person that the Bounty Hunters are hunting down.

In every case, the Bounty has a *Secret*. The BHs can't capture the Bounty until they discover the *Secret*. Each *Secret*, described in **Chapter 5**, involves something that lets the Bounty escape them every time, until the group knows more about them. Once the *Secret* is revealed, the BHs should act on what they know—though they don't always have to turn the Bounty in. The characters can keep hunting, switch sides to help the Bounty get their way, or just step aside: the choice will reveal something about them.



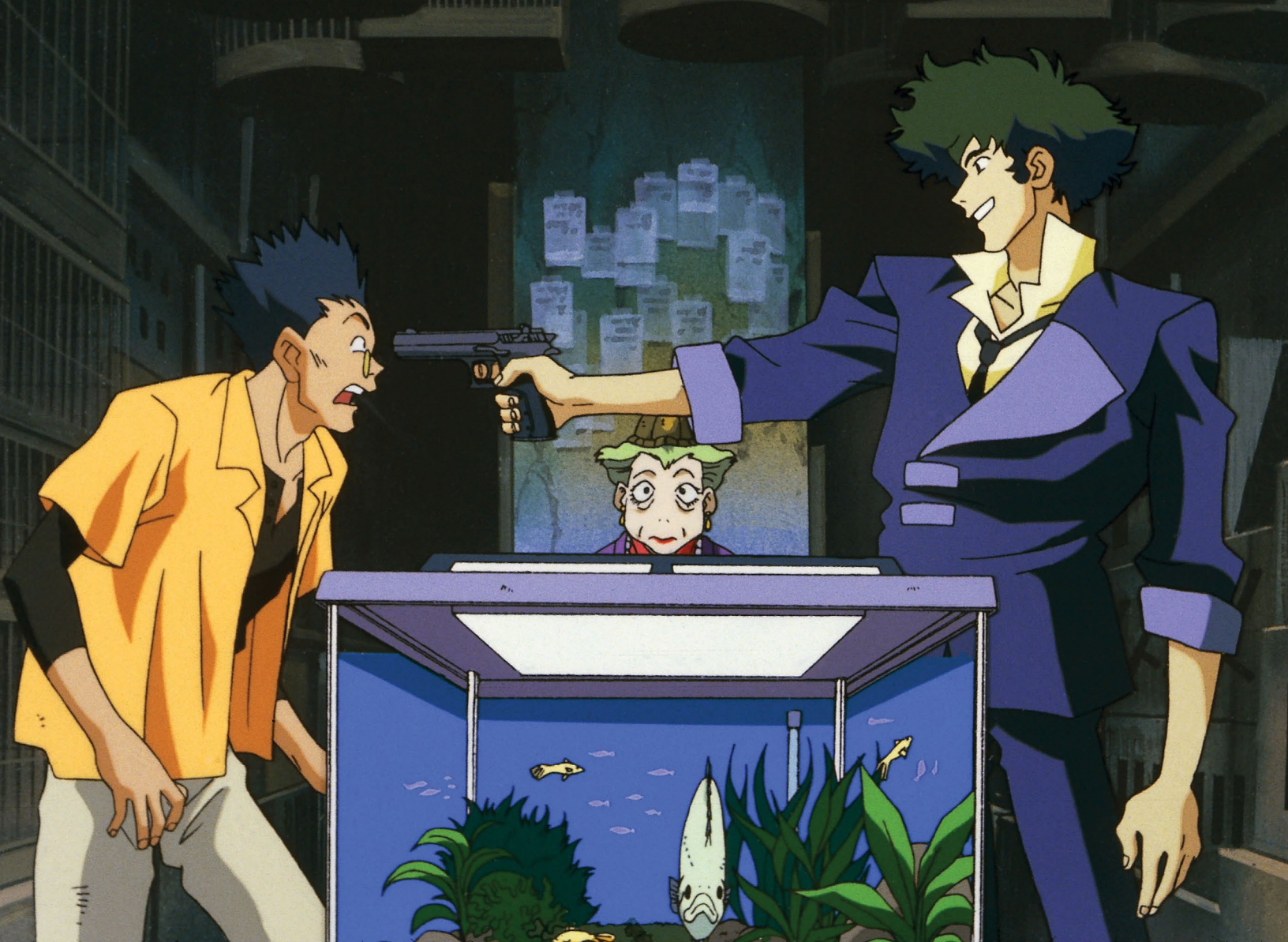
RHYTHM & RISK

Each player has access to a special resource which they can spend to influence the action. The Bounty Hunters have *Rhythm* and the Big Shot has *Risk*. Each *tab* gives players access to different ways to spend them, and both are gone at the end of the Session, so remember to use them all. There's no point leaving anything in the tank after the final showdown.

GROOVE

The BHs' characters and the Bounty all have a special ability: their *Groove*. This ability lets them break some of the usual game rules, which means each Session has variety and a different feeling based on what the Bounty can do. You'll find a complete list of *Grooves* for characters starting on p.70, and for Bounties on p.125





TESTS

The story you will tell is created through moments of play in which a character faces a challenge. Whether they succeed or fail, their actions will generate new story twists, good results, and consequences that will be interesting or dangerous (or both!). The outcome of these risky actions is decided by *Tests*.

A *Test* is something a Bounty Hunter uses to move forward both aspects of the Session: fiction and mechanics. The Big Shot doesn't make *Tests* themselves: they respond to what happens in the BHs' tests.

For a *Test* to be **meaningful**, the BH's character should:

- Have a goal they want to achieve;
- Have interesting consequences to face.

If these two conditions are fulfilled, that's a *Test*.



When a Bounty Hunter makes a *Test*, two game currencies are created: *hits* and *shocks*. The BH can spend *hits* to achieve or get closer to an objective. The Big Shot can spend *shocks* to make things more interesting—to make actions harder, or bring threats closer. There's more detail on spending *hits* and *shocks* on p.18 and p.19.

There are several Riffs (see p.20) that can be used to tweak the results.

To make a *Test*, follow these steps:

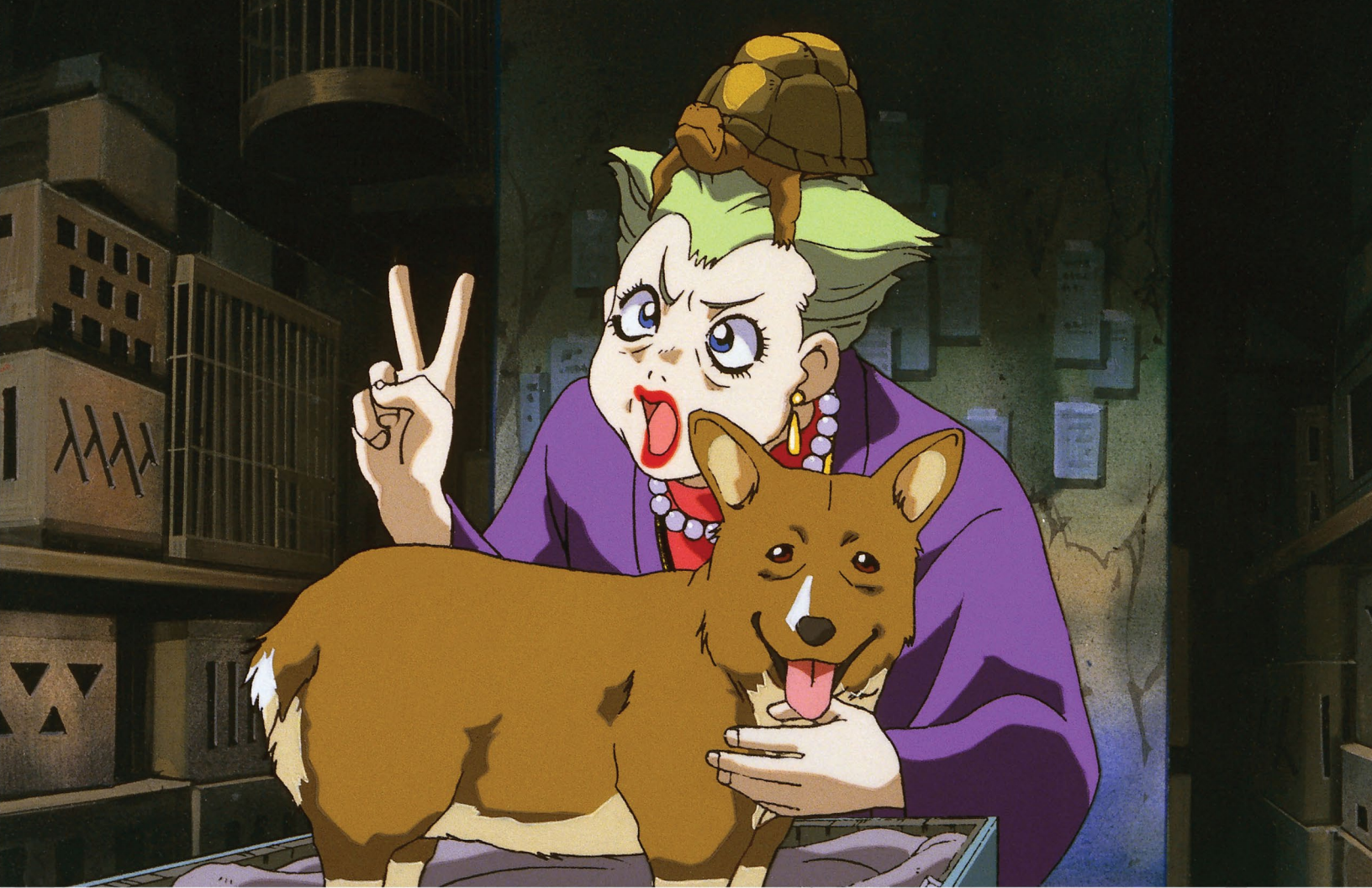
CHOOSE THE APPROACH

Each character has five different **Approaches** for a *Test*, each one a different way to get the job done.

If you want to show your character...

- ...*withstanding something overwhelming*, that's a **Rock Approach**. It involves cool actions where the character is trying to do something under a lot of pressure, keeping their composure, or staying calm in the face of danger.
What's the overwhelming opposition?
- ...*being the unstoppable force*, that's a **Dance Approach**. It involves dramatic, exuberant actions, displays of stamina and recklessness, or an endless flow of energy, to make the character the center of attention.
What's fueling this power?
- ...*facing inner feelings*, that's a **Blues Approach**. It involves spirituality, the character's self-awareness and understanding of emotions, or the ability to look within and gain enlightenment.
What's the feeling that needs to be addressed?
- ...*influencing other people*, that's a **Tango Approach**. It involves being charming and seductive, or intimidating and terrifying: getting others to do the character's bidding by words and presence.
What's the best way to make them comply?
- ...*understanding the environment*, blending in and being smart, that's a **Jazz Approach**. It involves analysis, deep understanding, applying skill, knowing what to do and how to do it, and knowing the flow and going with it.
What's the center of this moment?





WHAT DO WE SEE ON SCREEN?

The BH then explains how the fiction should be affected, describing what happens “on screen” like it was a scene from an anime. The BH should describe the action, putting on stage some *traits* from the character’s chosen Approach (more details on this in **Chapter 3**). Each *trait* will increase the character’s involvement, increasing the number of dice rolled, along with the chance of success—and of problems.

EXAMPLE

In this example the character *traits* that the BH wants to use for the *Test* are written in bold.

BIG SHOT: “You need to get to the Bounty before she enters the vault in the Major’s villa. There are a bunch of armed and trigger-happy security guards to pass before you can get inside the villa. What do you do?”

Rock Approach: “I shoot a couple of bullets at the guards with my trustworthy **revolver** then I’ll run away, in order to get them to chase me and clear the way for the others.”

Dance Approach: “My character appears in front of them with her eyes closed. She tells them that she is sorry, then unsheathes her katana **Steel Tear** and cuts them open.”



Blues Approach: “Marcus takes a puff on his **cigar** and recalls his time with the Bounty, trying to remember an old trick that she once used to get inside the villa, so that he can use it himself.”

Tango Approach: “My character’s **red lipstick** enhances a charming smile that takes the guards by surprise. I follow up with, ‘Hello-oo, guys! Can anyone help me find my way to the bedroom, upstairs? I’m soooo lost!’ That should do the trick, charm them and lure them away.”

Jazz Approach: “‘I’d like not to spill any blood, especially mine!’ says John, using his **tech-binoculars** to scan the area looking for a secondary and less guarded entrance.”

BUILDING THE BASE DICE POOL

The BH creates a pool of D6s:

- They start with a number of dice equal to the **base number of the current Session tab** (one for the first *tab*, two for the second and three for the third).
- They then add one D6 **for each trait** from their chosen Approach that was involved in the fiction setup. In some cases, the BH’s character may not have *traits* to use.
- If the Session is a Classic Session, they add one D6 if the *traits* used by the character have the same **Approach as the Session’s Genre** (see Genre, p.41)

ADVANTAGE & DISADVANTAGE

Some effects in the game will give you *Advantage* or *Disadvantage* on a *Test*. *Advantage* means rolling one extra die and removing the die with the lowest score, while *Disadvantage* means rolling one extra die and removing the die with the highest score. These do not stack together, and they cancel each other out: if the *Test* has both *Disadvantage* and *Advantage*, the roll takes place as normal, ignoring both.

HITS & SHOCKS

The BH rolls the dice, and adds up the results of all dice. The *Test* produces up to two *hits*:

- One if the total sum of the dice is **equal or greater than the Difficulty** of the current Session *tab* (see p.34).
- One if **at least two 6s** are rolled.

The *Test* also produces a number of *shocks* equal to the number of 1s rolled on the dice.

ABSORB SHOCKS

If there are *no shocks*, the BH adds one. Every *Test* will always result in at least one *shock* as a baseline.

The BH may then **remove up to two shocks**. They can choose to skip one or both of these steps, finding a mediation together with the Big Shot.

- They may remove one *shock* by **wounding a trait**. On their Character Sheet, they draw a slash through a *trait* that their character used in the *Test*. If a *trait* is *wounded*, it can't be used to add dice on a *Test*, or to absorb more *shocks*. If no *traits* were used, the BH cannot remove a *shock* in this way.
- They may remove one *shock* by **marking a Bullet**. On their Character Sheet, the BH marks one of the empty chambers in the barrel near their *Memory* with an X. This can only happen six times before the character *must face their past*; see p.69 for more details on what happens when the last *Bullet* is marked.

Any remaining *shocks* are for the Big Shot to spend. All *shocks* must be spent immediately after the *Test* that produced them.

SPEND HITS & SHOCKS

At this point the BH spends the *hits*, while the Big Shot spends the *shocks*. They spend their currencies **at the same time**. Both can be spent to:

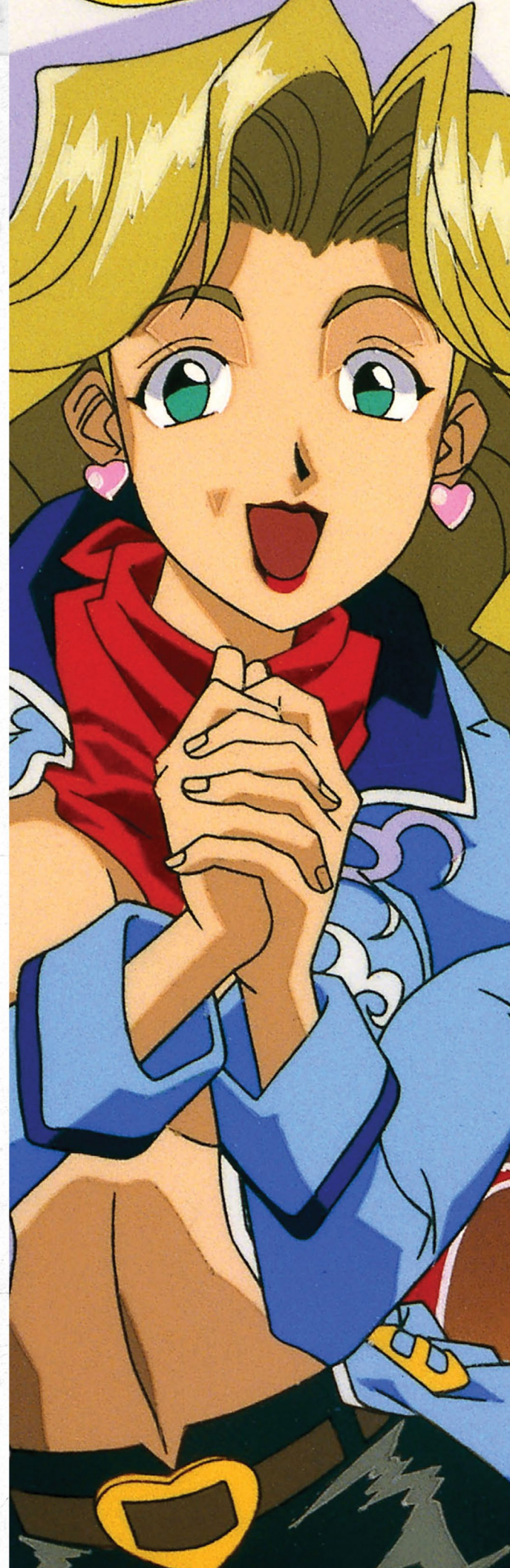
- Pursue objectives or bring the characters closer to danger by **ticking a clock** (see p.22).
- **Alter the Difficulty** of the *tab* for subsequent *Tests*. One *hit* lowers the Difficulty by one; one *shock* increases it by one.

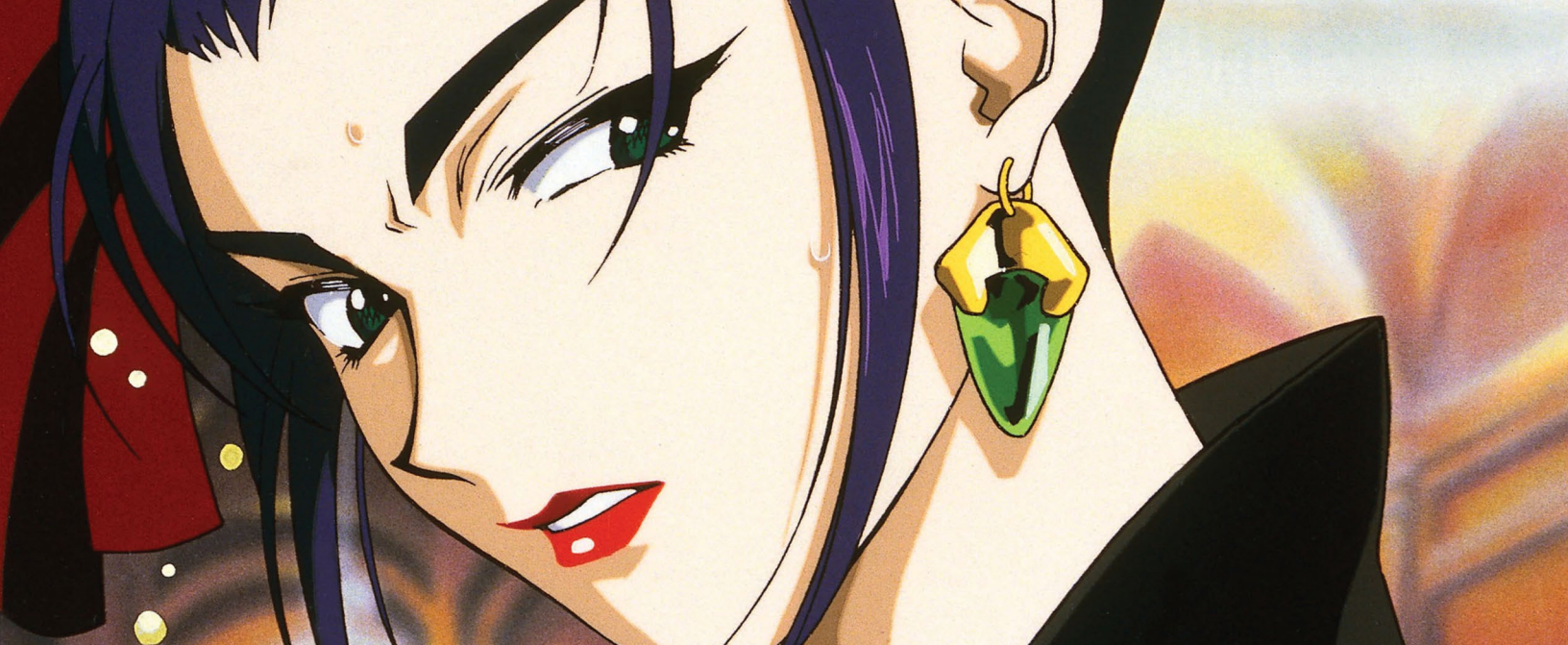
If you have more than one *hit* (or *shock*) you can spend them in the same way, ticking a clock or changing the Difficulty once per currency spent.

The Big Shot can also spend *shocks* to **gain Risk**. This is a way to save *shocks* for later in the Session, transforming it into *Risk* to give the Bounty Hunters more consequences later on. *Risk* can only be stored until the end of the Session.

All *hits* and *shocks* must be spent or they are lost.

Finally, the BH tells the story of how the character gets their results—both positive and negative—and the Big Shot narrates how the *shocks* affect the fiction, explaining why things have become harder for the characters.





RIFFS

GET INVOLVED

A character's past is a heavy burden to bear, but also a useful resource. A BH can **add two dice to the pool** by *marking a Bullet*. For more information about *Bullets* see p.69.

SHOW YOUR WOUNDS

If a *trait* is *wounded*, it can't be used to add dice on a Test. During a Test, a BH can **remove up to two wounds** from their character by using this Riff. They must describe how the character's wounds are making things hard for them, and roll with *Disadvantage*. Then, at the end of the Test, they may clear the wounds from the *traits* they described. A *hard wound* (see, mainly, GAMBLE below) cannot be removed in this way.

PUSH

Immediately after rolling the dice, if the BH doesn't get the maximum of two *hits*, **they can choose to PUSH to add two shocks in exchange for one hit.**

GAMBLE

If the BH doesn't like the result of the *Test*, they can take a GAMBLE, **placing a bet** on one of their character's *traits* in order to **ignore the first roll completely** and **make the roll again with one extra die**. If the new roll doesn't get both *hits* (by both beating the *tab* Difficulty and rolling two 6s) then the BH must mark a *trait* used in the *Test* with a double slash, to denote a **hard wound**, which means it can't be used or recovered until the end of the Session. The second roll's results are used, regardless of whether they were better than the first roll.

SHOW OFF

During any *tab*, but only once per Session, a BH can spend one *Rhythm* to **gain and spend a *hit*** immediately before or after a *Test*—even in a *Test* in which they are not involved.

ASSIST

In the second *tab*, named *3, 2, 1...* and in the third *tab*, named *Let's Jam!*, a BH can spend one *Rhythm* to **grant *Advantage to another BH's character who is doing a Test***. The assisting BH can heal a *wound* from their character after the *Test* resolves.

IMPROVISE

In the second *tab*, named *3, 2, 1...* and in the third *tab*, named *Let's Jam!*, a BH can spend one *Rhythm* to **use *character traits from a second Approach*** for a *Test*.

JAM

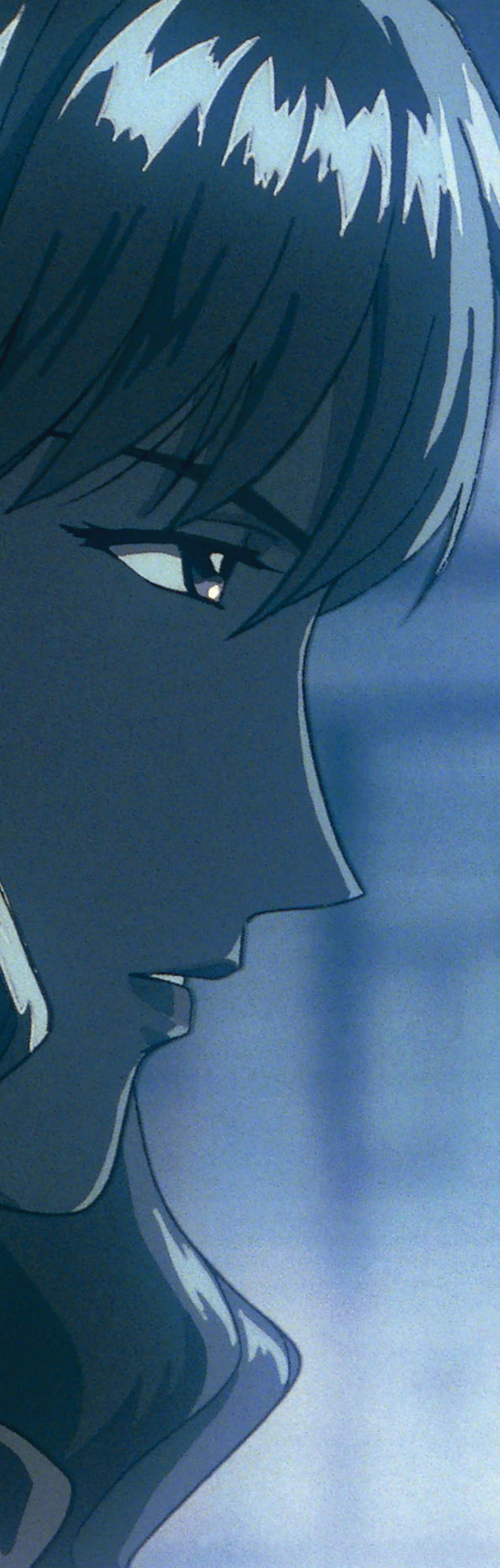
In the third *tab*, named *Let's Jam!*, a BH can upgrade their ASSIST to a JAM by donating their *Groove* to the *Test* of the other BH's character they're supporting as well as granting *Advantage*. The assisting BH still heal one *wound* from their character after the *Test* resolves.

EXAMPLE: The BH went for the **Dance Approach** with an associated *trait* in the previous example, and it's the second *tab*, *3, 2, 1...* so the pool is three dice: two dice for the *tab* and one for the **Steel Tear trait**, the character's katana. The BH rolls a 5, a 4, and a 2, for a total of 11: the Difficulty of the *tab* is 10, so there is one *hit*. There were no 6s, so she can **PUSH** the roll to get that extra *hit* in exchange for two *shocks*. As there were no 1s on the roll, the Big Shot would get to add one *shock* anyway; it's just one extra *shock*, so the BH decides to **PUSH**. The BH then removes one *shock* by *wounding* the Steel Tear *trait* and asks the Big Shot if they can leave the other to avoid *marking a Bullet*. The Big Shot approves, so the final result is two *hits* and one *shock*. The BH uses one *hit* to pursue the Bounty, ticking one clock, and one to lower the Difficulty of the *tab*, while the Big Shot spends one *shock* to move the Bounty closer to the vault, ticking another clock.

BH: "It's quite the fight, but after some seconds the guards are down and my character is facing them, Steel Tear covered in blood. That image shakes her nerves and she will not be able to use her katana for a while."

BIG SHOT: "Excellent. You didn't make much noise, but you wasted a lot of time. The Bounty comes closer and closer to the vault."





CLOCKS

Clocks are a tool to set up and clearly communicate how close a turning point is.

Clocks are usually circles divided into 4, 6 or 8 sectors (also called 4-clocks, 6-clocks, and 8-clocks) and they are linked to an event. *Hits* and *shocks* can be spent to fill one sectors of a clock (“**ticking a clock**”) and, when all sectors are filled, the event happens (“**closing a clock**”).

Since they are circles, feel free to divide them into as many sectors as you wish based on your narrative needs.

Clocks can be used to set up objectives: if the characters want to achieve something meaningful they will need to spend *hits* to fill a clock to achieve it. If everyone agrees on an important objective, they should **create a clock** to track it.

Clocks can also be used to build up pressure and threats. The Big Shot can spend *shocks* to fill clocks linked to events the characters want to avoid, like a bomb exploding, their Bounty escaping the building, or a patrol finding them where they should not be. This helps to give a sense of impending doom that will keep the game flowing.

A clock means “you need to tell this much story to do that thing: no more, no less.”

WHO DOES WHAT?

Any player can ask to start a clock, but it’s the Big Shot’s job to define them, look after them and decide what happens when they’re filled.

While the **event** tied to the clock can be suggested by anyone, the Big Shot must decide Size, Approach, and Relevance.

WHAT MAKES A CLOCK?

Size is the number of sectors on the clock: a 4-clock is something imminent, while an 8-clock is something more complex that will require a lot of work—or a great deal of carelessness—to come to pass. A clock’s **Approach** defines what kinds of *Test* can fill it. The last *hit* to fill a clock sector and complete it must come from a *Test* made using the

clock's Approach. So for example, a Rock clock can be ticked with Tango or Jazz Tests, but the last tick must be done with a Rock Test. **Shocks are not restricted in this way:** the last *shock* to tick a clock can come from any Test.

Finally, a clock's **Relevance** defines whether it's an important event that could cause the current *tab* to end with a *success* or a *failure*.

All this information should be clear to all the players when the clock is created.

SUCCESS AND FAILURE

By default, at the start of each *tab*, the Big Shot should set up one clock for the characters' main objective, that if closed will lead to a *successful tab*, and another that if closed will lead to a *failure of the tab*. When one of these two clocks is closed, or both simultaneously, the *tab ends*.

The Big Shot should assign a Size, an Approach and a Relevance to each clock; the BHs must use the assigned Approach to tick the last sector of the clock.

GOLDEN RULES

There are three things to remember about clocks:

Only forward. You should never erase a tick from a clock. They only tick forwards. If the players want to prevent something from happening, they should open and fill a different clock before the event is triggered. For instance, this could mean that you have two clocks, one called "The Bomb Goes Off!" and another called "Defuse the Bomb!"

Close it or leave it. Players can open clocks to complete extra objectives or add events to a scene, but when the *tab* is finished, any events tied to unfilled clocks will not happen.

Context prevails. BHs can spend *hits* and the Big Shot can spend *shocks* to tick *any* clock. The Big Shot can fill the *tab* success clock with *shocks* and the BHs can spend *hits* to tick a clock that tracks a threat. This usually does not make fictional sense, but a good plot twist can change the context: the game gives you this freedom, so that you can switch things up and tell a more interesting story.





OBJECTIVE CLOCKS

The clock for an objective should represent how that objective can be achieved, and their events should be tied into the current situation.

A **Rock clock** is usually about overcoming something powerful and threatening, putting a lot of pressure on the characters.

A **Dance clock** is usually about showing the energy, fury, or enthusiasm of the characters: a time for them to take the spotlight.

A **Blues clock** should be about overcoming doubt and regret, or finding enlightenment. It can be about a single character or many, relating to the BHS' characters or to the Bounty.

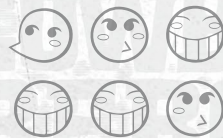
A **Tango clock** should be about persuading someone to do something: seducing someone, convincing someone to release a hostage, or getting what you want through manipulation.

A **Jazz clock** should be about understanding something: solving an enigma, cracking a code, understanding a technology, or getting a plan to come together.

Bounty Hunters have a lot of freedom on how to make progress on their objectives, but the final *hit* must always be from a *Test* with the same Approach as the clock.



DUTY CALLS: THREE O'CLOCK TEA!



COWBOY
BIFFBOP



THREAT CLOCKS

Clocks for threats should represent events that, if they happen, will have negative effects on the characters. Most threat clocks have a **consequence** that exists in the rules of the game, as well as the fiction.

A **Rock clock** is about an impending doom: something that, when it happens, should hurt. When it's closed, **each BH's character wounds a trait** and explains how that fits with the events of the clock.

A **Dance clock** is about running out of fuel, literally or metaphorically. Until the end of the current *tab* or during the next *tab*, **each Test must deal a minimum of two shocks** by default instead of one.

A **Blues clock** is about regret that makes it hard to recover. Until the end of the current *tab* or during the next *tab*, BHs' characters can **only heal one wound** instead of two by *showing their wounds*.

A **Tango clock** is about betrayal: an allied character changes sides and acts against the BHs' characters.

A **Jazz clock** is about unexpected complications. **Difficulty increases by 3** and can't be lowered until the end of the current *tab*.



EXAMPLE OF PLAY: #1: “ASTEROID BLUES”

A Tense Meeting - 3, 2, 1... Tab

Dave, the Big Shot: So, you found Asimov, the Bounty, and his accomplice! Time to interact with them. What would you like to do?

Sylvia, playing Spike: We need to find out why they can't be stopped—their *Secret*—so let's just talk. I'll deliberately bump into them—no, into the accomplice and try to be friendly with her. Or flirty.

Dave: Ok, let's say there is an **objective Tango 4-clock** to persuade them to reveal their *Secret*. Starting Difficulty is 10—it's just the two of you, so we can keep it easy. There will be a **threat Rock 4-clock** for failure: that's Asimov getting angry with you. So, the accomplice is walking down the street with a bag of groceries: what do we see on screen?

Sylvia: We see... ahah, ok, so, we see the woman bumping into a **blue suited** man, and everything she's carrying falls to the floor. I'm surreptitiously checking if it's all really groceries—then I offer some **cigarettes** to be forgiven. So this *Test* uses Tango Approach; **blue suit** is a Jazz *trait*, so I spend one *Rhythm* to improvise which lets me use it for this *Test*.

Dave: Ok, that's two dice for the *tab*, and two for the *traits*. Anything else?

Sylvia: Nah.

Sylvia rolls 6, 4, 1, 1.

Sylvia: Fine! Do you want the *shocks*? I'll put both *hits* on the clock to get her started: we start to chit-chat.

Dave: I'll use the *shocks*: they go straight to the Rock clock. As you're talking, Asimov comes out of a public toilet and notices you. So, what do we see now?

Sylvia: Mmm... I'll keep the Tango Approach, and try to let her talk. Mmm... can we be near the gas station to use my ship's **red shiny plates**?

Dave: Be my guest.

Sylvia: Ok, so we see the ship's, **red shiny plates** in the background as we make conversation about our work while I smoke—no, I play around doing tricks with a **cigarette**.

Sylvia rolls 5, 5, 1, 1.



BE BOP

Sylvia: ...

Dave: ...ouch! I'd take both of them, of course, closing the Rock 4-clock, but that means Asimov will be angry with you, approaching furiously out of the blue...

Sylvia: Ok, take them—I'd like to spend one *Rhythm* and use **SHOW OFF** to add the last *hit*, closing the Tango 4-clock to pickpocket him while he attacks me.

Dave: ...mhm, that's a cool move. So what are we seeing?

Sylvia: I get straight to the point, and reveal myself as a Bounty Hunter: I'm worried because Asimov seems sick and maybe—

Dave: You can't really even make your offer: as you imply that he is weak he grabs your throat. He doesn't kill you outright only because his accomplice shouts "Asimov! That's enough! Let him go!"

Sylvia: And when he releases me I grab something from his pocket

Dave: Which is their *Secret*: a vial of red-eye, a powerful combat drug...



I THINK...

IT'S A DANGEROUS COMBINATION



THE WORK, WHICH BECOMES
A NEW GENRE IN ITSELF,
WILL BE CALLED

COWBOY
BEBOP

CHAPTER 2 SESSIONS

28

At this club, open to all comers, to play, might offer nig
club named *Minstrel House* in Harlem, they play jazz session competing with other
big jazz men with new sense are gathering. They created a new genre like





At first, they
 are sick and tired of conventional fixed style jazz
 They are sick and tired of conventional fixed style jazz
 They eager to play jazz more freely as they wish.
The bounty hunters, who are gathering in spaceship "BEBOP", will play freely without fear of risky things
 They must create new dreams and films
 At first, they created a new genre itself.
 At a time, in New York City in 1941....
 At this club opens to all comers to play, Night after night,
 named "MINSTONS PLAY HOUSE" in Harlem,
 they play jazz session competing with others.
 Jazz men with new sense are gathering.
 At first, they created a new genre itself.
 Sick and tired of conventional fixed style jazz
 eager to play jazz more freely as they wish. *then...in 2071 in the universe.*
The bounty hunters, who are gathering in spaceship "BEBOP",



CHAPTER 2

SESSION

In this game, a **Session** is the building block of a campaign. It's similar to an episode of a TV series, with similar structure to help tell a dramatic story. It's about the characters hunting down a single Bounty: investigations, chases, dealing with informants, hacking in private networks, fights, and choices. The Session's three-act structure channels the story through a crescendo of fast-paced action to a meaningful conclusion.

At the start of the Session, the **Big Shot** stashes **Risk** and the **Bounty Hunters** roll for **Rhythm**, giving them each additional resources to spend during the Session.

For more information on how to acquire *Risk* and *Rhythm* at the start of a Session:

- Classic Session - p.40
- Personal Session - p.42
- Filler Session - p.46
- Season Breakpoint - p.50

TABS

A Session is composed of **three tabs**. Each one presents a part of the story, with clear and distinct goals, threats, and rewards. The *tabs* are:

- **G.E.S.T.** (short for Get Everybody and the Stuff Together), when things are quiet and the characters are starting to gear up for the main story of the Session;
- **3, 2, 1...**, when the hunt is on, and the characters are getting into confrontations, investigations and more action scenes; usually the main goal is to reveal the Bounty's *Secret*;
- **Let's Jam!** when the final confrontation happens, the characters experience the grand finale of the episode, and the consequences of success or failure become clear.

FRAMING

The Big Shot is in charge of **framing** each *tab*, setting the scene and defining three main things:

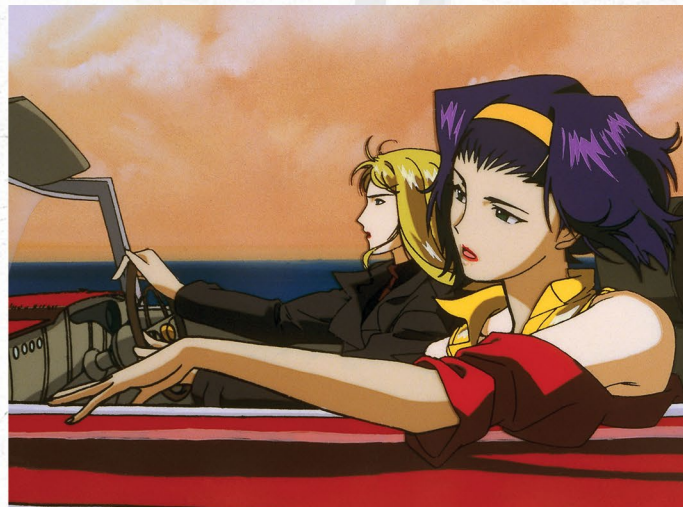
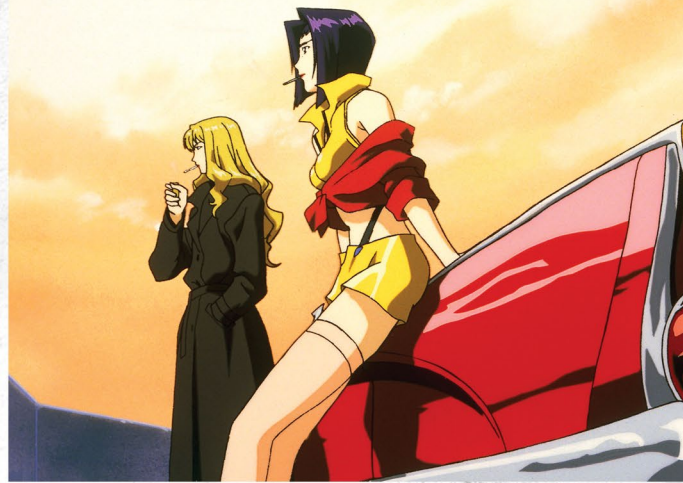
- **Difficulty** for *Tests*. Every *tab* has a starting number for Difficulty (p.34), which escalates throughout the Session. The Big Shot can increase the Difficulty by one for each *Risk* spent at the start of a *tab*, as well as by using *shocks* after a *Test*.
- A **main objective** for the characters. The Big Shot should set up at least one *objective clock* that corresponds to the Bounty Hunters succeeding at their main task in the *tab*, and therefore the *tab* being considered a *success*.
- A **main threat**. The Big Shot should set up at least one *threat clock* that corresponds to a *tab failure*, whether that's something that the BHs might fail to do, or some external threat that will affect them.

During the *tab*, the BHs makes *Tests*, generating *hits* and *shocks*. BHs will spend the *hits*, and Big Shot will spend the *shocks*, to tick the clocks.

ENDING A TAB: SUCCESS & FAILURE

A *tab ends* if one or more of these three events occurs during a single *Test*:

- The objective clock is closed. The *tab* ends and is considered a *success*: create a *Session trait* (see p.35) and the players move to the next *tab* or to the Session's conclusion, *See You Space Cowboy...* (p.38).
- The threat clock is closed. The *tab* ends and is considered a **failure**, and the threat clock's event occurs before the players move on to the next *tab* or to the Session's conclusion, *See You Space Cowboy...* (p.38).



- **A BH's character marks their last *Bullet*:** the *tab* ends and is considered a *failure*, and a new, bad consequence happens: something that relates directly to the *Memory* of the character who marked their last *Bullet*, or that will primarily affect this character.

During a single *Test*, these three events are not mutually exclusive. The first is considered a *success* and the other two a *failure*, but there's always a chance that they can happen together—think about that when you write clock events. A single *Test* could tick both the threat and objective clocks, since the BH and the Big Shot use their *hits* and *shocks* at the same time.



OR DON'T!
LET CLOCKIE-CLOCKIE GET MIXED!

Characters can be successful **and** make a mess.

Successes and *failures* **must be clear**. Each player should know which clock means success for the *tab*, which clock means failure, and that marking their last *Bullet* means a different kind of failure. A BH can always choose to mark their last *Bullet* to try to prevent the threat clock from being filled, sacrificing their character for something greater.

EXAMPLE OF PLAY: #23 “BRAIN SCRATCH”

A Smooth Transition—From G.E.S.T. to 3, 2, 1

Martha, playing Faye: Ok, recapping: we are in *G.E.S.T.* with Difficulty 10. So, we have one objective 4-clock, Tango Approach, “Find out about Londes”—that’s the Bounty, head of the SCRATCH organization. And we have a threat 4-clock, Jazz Approach, “Someone Finds the Bebop”. Mmm... Faye is in a white blank uniform and she is investigating the depths of the SCRATCH building. I’ll make a Test: Rock Approach. Faye is confused, she can feel the danger incoming and reaches for her **glock**— yes, that’s a Rock *trait* for Faye. I will not be able to close the objective clock with a single *Test*, but I like the idea of marking a *Bullet* to make Faye GET INVOLVED. Anyone have any idea how?

Mike, playing Ein: I’d say that she doesn’t realize the danger—she bumps into a corpse and we see that she is disgusted but not really scared. She’s seen enough dead men that corpses no longer scare her, but she draws the gun as a precaution.

Martha: Cool. It’s a four-dice pool: we’re on the first *tab*, so one die, then another die for the *trait*, and two dice because Faye GOT INVOLVED.

Martha rolls 1, 1, 1.

Martha: Oh. Dave, I'll let you take all the *shocks*. Turns out it was no use marking my last *Bullet*...

Dave: Already? Ok, fine, that's a **failure** for the *tab*. I'll stash the *shocks* in *Risk*. By marking your last *Bullet* you prevented the clock "Someone Finds the *Bebop*" being closed, so there will be consequences that will primarily affect Faye, uhm... There are a bunch of monitors in this place and they start turning on one after another. Faye tries to run away, then her vision gets blurry and faints.

Mike: The crew will get her out.

Gab, playing Jet: And these SCRATCH assholes will pay for it!

Dave: We cut back to the *Bebop*, where the others are talking. What are your characters doing? This will give me a bit of time and a hook to frame the next *tab*. Remember, the first *tab* is failed with no closed clocks, so you don't find out about Londes and no one finds the *Bebop*. Jackie, what's Ed doing?

Jackie, playing Ed: Well, Ed is searching the web, hacking away to try to find something about Londes whereabouts. Ed's big smile emoji is flying in cyberspace, painting Londes' face with a huge red X for every site the emoji scans.

Sylvia, playing Spike: Spike is walking around trying to get something from the cultists, like "I'd like to join, but I want to speak with the boss first." I suppose this doesn't work since the *tab* failed.

Gab: Jet went to look for Londes' old colleagues, but it was a dead end. He's back on the *Bebop* and quite frustrated.

Dave: Ok, I got it: a video message from Faye appears on Ed's display. She is in trouble and will eventually have to pass out, as we said before. Martha, what does Faye say?

Martha: She is weakened and says "It's a little tough to talk right now... are you listening? I think I'm getting rid of my debt now..." then collapses coughing before passing out.

Dave: Ok, so we're now in the **3, 2, 1...** *tab*. You need to figure out Londes' Secret and rescue Faye. How do you want to do that?



THE THREE TABS

Each of the three *tab* types gives the BHs different **Riffs**: new ways to spend their resources pop up as the Session escalates. Those on p.20 are always available, and those on p.21 become available as the Session goes on. Every Riff adds to those available in previous *tabs*: you don't lose access to these Riffs, but instead add new options for play as the story evolves. In addition, Big Shot also has new options for each *tab*, which are also available for subsequent *tabs*.

The baseline number of D6s in the Bounty Hunters' base dice pool for a Test is **equal to the number of the current *tab*** (one, two or three).

1 *G.E.S.T.*

G.E.S.T., or "Get Everybody and the Stuff Together," is the first *tab*: it's the beginning of the story, before the characters get too involved or find out what's happening. The BHs can use this *tab* to stage some rivalry or interaction between the characters.

During *G.E.S.T.*:

- Base Difficulty is 5.
- Once per Session, BHs can **SHOW OFF** by spending one *Rhythm* to gain and spend a *bit* immediately before or after a *Test*. They can do this during any *tab*.
- The Big Shot can spend one *Risk* to **add one *shock*** to the results of a *Test*, to spend immediately.
- The Big Shot can spend one *Risk* to **impose *Disadvantage*** on a *Test*.

2 *3, 2, 1...*

The second *tab* is the heart of the action. There might be an exciting investigation, a confrontation between the characters about something they've discovered, or a thrilling chase through the streets of Mars. Rivalries, friendships, alliances and different viewpoints can cause friction or bring characters together, and their involvement in the plot deepens.

The objective of this *tab* should be all about revealing the Bounty's *Secret*.

During *3, 2, 1*:

- Base Difficulty is 10.
- All BHs' Riffs and Big Shot's options from *G.E.S.T.* can still be used.
- BHs can **ASSIST** by spending one *Rhythm* to grant *Advantage* to another BH's *Test*. The assisting BH can heal a *wound* from their character after the *Test* resolves.
- BHs can **IMPROVISE** by spending one *Rhythm* to use character *traits* from a second Approach for a *Test*.

- The Big Shot can spend one *Risk* to **add two shocks** to the results of a *Test*. These must be spent immediately, and no *Risk* can be stashed from this *Test*.

3 **LET'S JAM!**

This is the third and final *tab*: the grand finale, the endgame. Time to make decisions, take action and reveal how far the characters are willing to go.

If the Bounty's Secret was not revealed, the Big Shot should ask how the characters want to address the problem, and start an extra clock for that if necessary (maybe more complex, like a 8-clock). They might have found a different problem to explore—if the BHs are so focused on the rival cowboy that the Bounty is now irrelevant... well, focus on the cowboy and frame the scene accordingly!

If the Bounty's Secret has been revealed, the Bounty can be captured by closing an objective clock, but the Big Shot should take into consideration what the characters want to do before framing the *tab*, asking the BHs to make their intentions explicit.

During Let's Jam!:

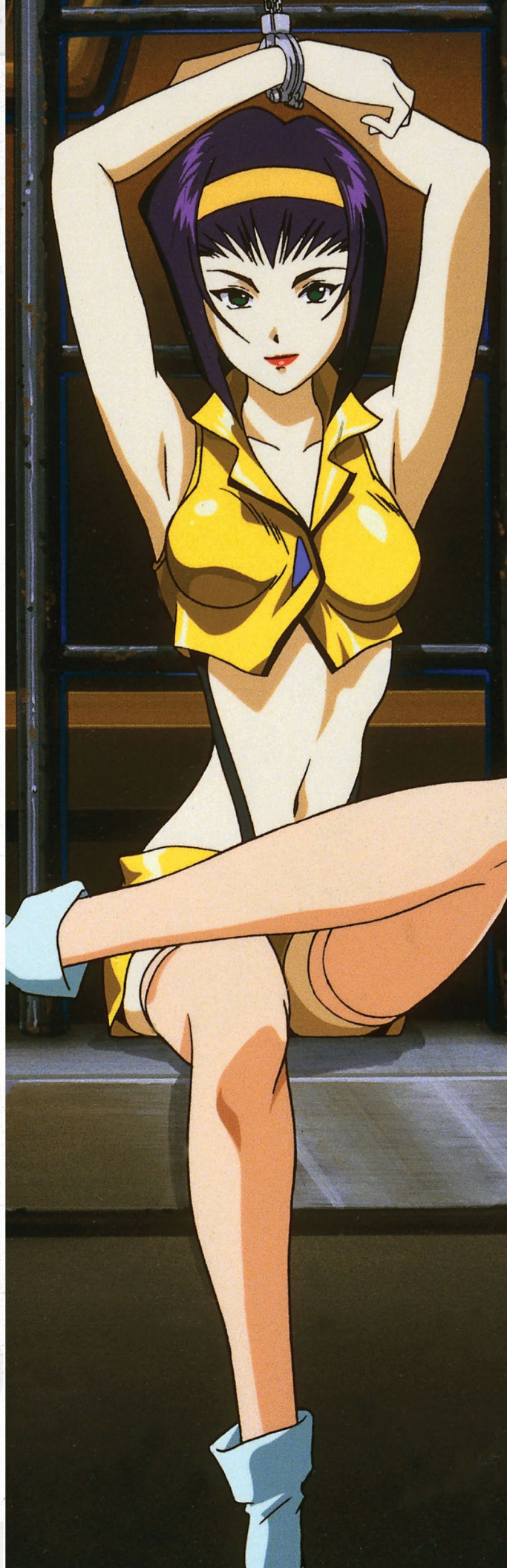
- Base Difficulty is 15.
- All BHs' Riffs and Big Shot's options from *G.E.S.T.* and **3, 2, 1...** can still be used.
- BHs can **JAM**: this works in the same way as an **ASSIST**, but the assisting character can donate their *Groove* to the *Test*.
- **1s rolled on Tests create two shocks** instead of one.

SESSION TRAITS

Successful *tabs* should award something to the BHs. Usually, the Big Shot will place a **trait on the Session**, which is then free for the BHs to use for any *Tests* and with any Approach. An environmental feature, an important item, a significant piece of knowledge: anything can work. These *traits* help define the situation and give more context to the character's actions. They can also be created to reward BHs on any occasion.

One specific *trait* that could be used is the **Bounty's Secret**. Once discovered, the Bounty can be captured, but the *Secret* could also be used as a *Session trait*, nudging the characters to act in ways that relate to it.

If the BHs **close particular clocks**, the Big Shot may decide to reward them with an appropriate *Session trait*. However, only one *Session trait* per *tab* should be created.





CHASE

A chase is a *tab* with frenzied, all-or-nothing, dangerous action. The Big Shot can spend one *Risk* at the start of the *tab* to turn it into a chase, which follows slightly different rules.

- There are no objective and threat clocks in this *tab*. Instead, the Big Shot must create one or more **chase clocks**, each one with an Approach. Each chase clock is tailored to a specific event, representing different character's objectives. A chase clock that is closed causes the *tab* to **end immediately** with a *success*. In the case of multiple chase clocks, with several conflicting objectives, a chase clock that is closed excludes another, sometimes resulting in a *success with consequences*, a bittersweet *tab*.
- Every *Test* must be **PUSHED** until there is at least one *hit*.
- Each BH can **DROP OUT** of the chase immediately before rolling the dice for a *Test*.
- If all BHs **DROP OUT** of the chase, the *tab* ends immediately with a *failure*.
- As usual, if a BH marks the last *Bullet*, the *tab* ends with a *failure* due to the character's past catching up with them.

If the chase is happening in the characters' MONOs, their personal ships, add this:

- **The first traits that are wounded** are always the MONO *traits*. These are always **hard wounded** and cannot be recovered until the end of the Session. If **all the MONO's traits** are *wounded*, the BH automatically **DROPS OUT**.



WHY DROPPING OUT?

In a chase, every *Test* must be **PUSHED** to get at least one *hit*. The many *shocks* that are created can put the characters in terrible danger, especially when a chase is in the first or second *tab* of the Session. **DROPPING OUT** is really about you deciding that you don't want to sacrifice too much too early. Sometimes discretion is the better part of valor.

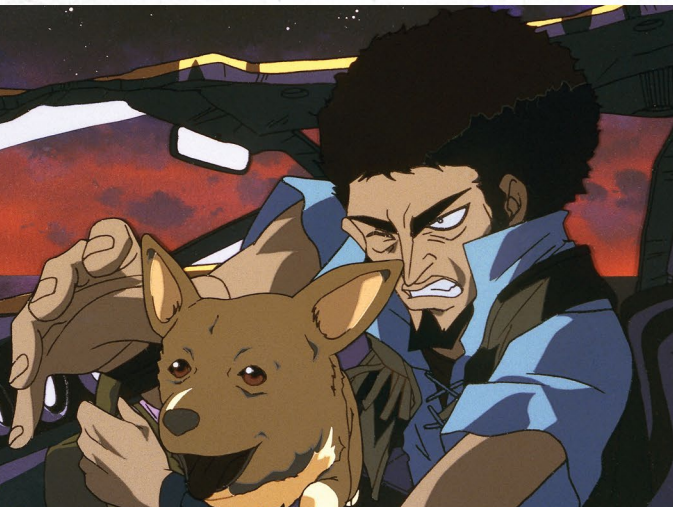
EXAMPLE OF PLAY: #2: "STRAY DOG STRUT"

Chase - Let's Jam! tab

Dave, the Big Shot: Ok, time to get Hakim, your Bounty! I'll spend all the 4 *Risk* that I'd stashed: 3 to alter the Difficulty of the *tab* from 15 to 18, and 1 to set this *tab* as **chase**: all or nothing! What's your plan?

Sylvia, playing Spike: I was thinking I'd wander around with this strange dog on a leash.

Mike, playing Ein: Yes, and because I am a strange dog, I'll try to escape at the first chance.



Dave: There is a chance, of course: the guys from the lab, those researchers who want to get their hands on Ein, use an ultrasound to call you back in their van—and all the dogs on the block come running.

Mike: Time to run too! I'll try to get away, of course.

Sylvia: I'm still trying to get Hakim. Where is he?

Dave: I think he's stolen a car to chase the lab guys.

Mike: From a wedding.

Dave: ...I beg your pardon, what?

Mike: If he steals a car, that must be the car for a couple who just got married, and all the other guests of the wedding join the chase.

Dave: ...that's cool, done! The objective for Spike is clear: get your Bounty, or **DROP OUT!** It is a **chase 8-clock**. Ein's goal is also clear: run away! A **chase 4-clock**. Both with Dance Approach. Let's get it on!

Mike: I'll start! Dance Approach Test. Ein barks and tries to join the other dogs by escaping Spike's leash. Ein's running fast on their **short legs**—that's a Dance *trait*. Three dice for the *tab* and one for the *trait* so it's a four dice pool.

Mike rolls 1, 2, 2, 3

Mike: ...not the best start. But it's a chase, I have to **PUSH**.

Dave: Indeed. One *hit* and two *shocks*, for the **PUSH**, and another *shock* rolled. You really should absorb two *shocks*; I will use one to increase the Difficulty to 19.

Mike: Okay, one *shock* absorbed with a *Bullet*, and the other ends up *wounding* the **short legs**, which are now fatigued. I use the *hit* for my escape clock. Ein tries to get closer to the van and keeps running.

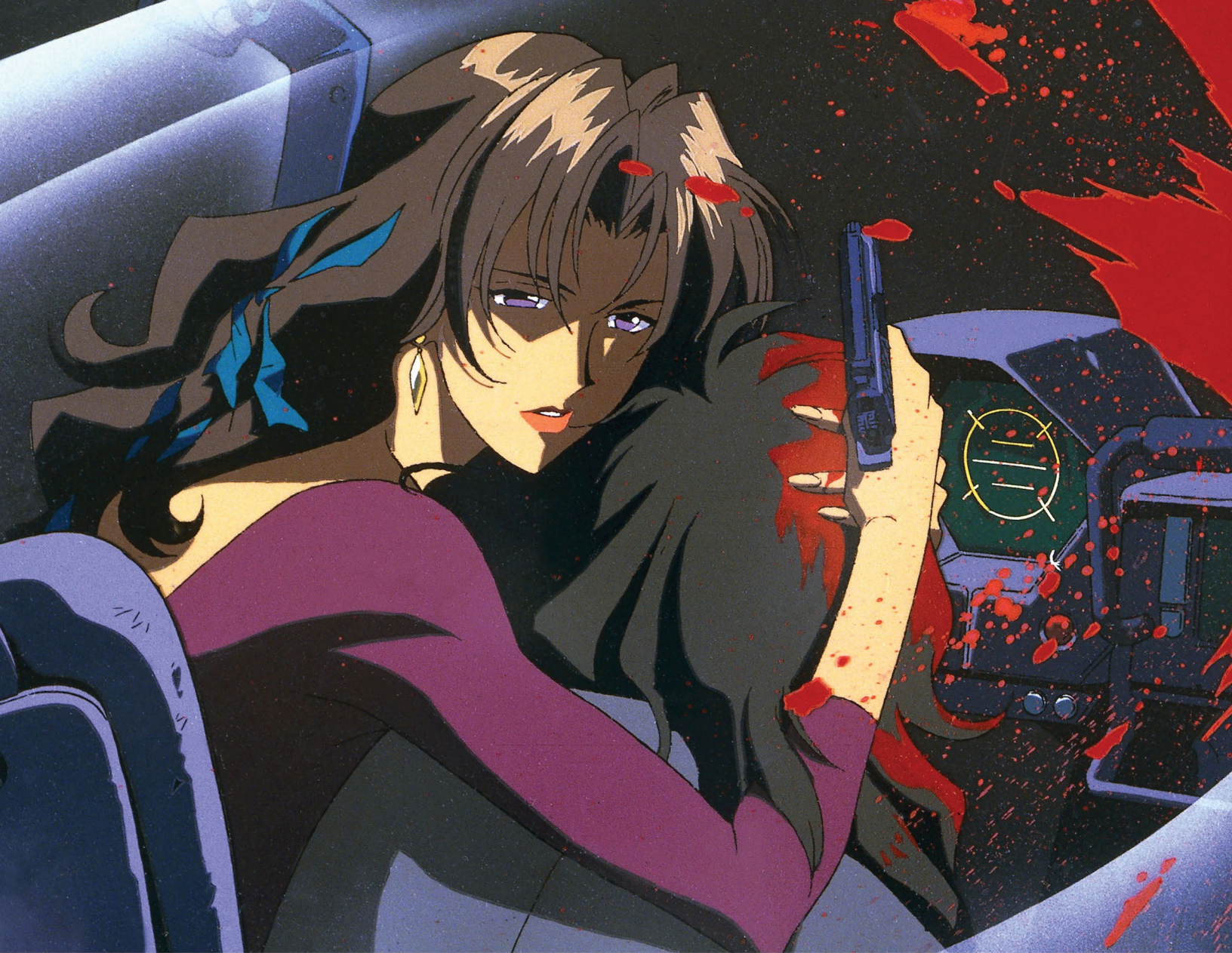
Dave: One more: the guys in the van shoot a net at you, trying to get you.

Mike: I think Ein is done and gets out of the chase. I don't even have my Dance *trait* to use anymore... I want to **DROP OUT**.

Dave: Ok... Hakim catches him and puts him to sleep with a spray. Spike, does Hakim get away?

Sylvia: Not a chance! Something bumps on the roof of Hakim's car and that's the *Swordfish II*, Spike's personal ship. It's payback time! Let's tick some clock!





SEE YOU SPACE COWBOY...

After the conclusion of the *Let's Jam!* tab, the Big Shot can describe a short closing cutscene, or ask the Bounty Hunters to narrate how their characters are reacting to the events of the Session.

If *Let's Jam!* ended with a *success*, each character can either gain a new *trait* or change the **Approach of an existing one**, whether they contributed to the success of the *tab* or not.

If, during the Session, a BH marked their last *Bullet* or *Let's Jam!* ended with a *failure*, at least one character should write the title of the Session as a *Weight* (see p.69) under their *Memory*. If a BH marks their last *Bullet* (causing the next Session to be a Personal one, see p.42), that character usually gets the *Weight*, but if the players agree it can be someone else.

Both these events can happen in the same Session. If they do, it's up to you whether two characters now share the *Weight*.

ABOUT CHARACTER GROWTH

Capturing the Bounty isn't the real measure of the characters' success or failure. The Bounty is really just a plot device to help the players to reveal their characters through play.

Think about it backwards: characters have a successful Session if the result was something that allowed them to grow, while a failure is something that weighs their heart down heavier than it was at the beginning, or forces them to stagnate. Take the *Cowboy Bebop's* anime episode "Gateway Shuffle" as an example: the Bounty was not captured but the crew was successful.

This is another way you can define characters: deciding whether a result brings them growth or weighs them down can reveal a lot about them.

The Bounty is a tool you have to flesh out your character:
use it!

FEEDBACK

Finally, we suggest that players give each other feedback with a system like **stars and wishes**. We prefer the gauntlet-rpg.com version, but of course feel free to go with whatever you find works for your group.

Beginning with the BH sitting to the right of the Big Shot, each player explains something they liked during this Session, and gives a **star** to another player whose actions during the Session were remarkable.

Then each player describes a **wish**, revealing something that they want to see in future Session: something happening to one or more characters, some specific mechanic used, a plot point or a particular scene they want to play out—anything can work.

In this way the whole player group, BHs and Big Shot together, can define what kind of game they want to play and contribute to future Sessions.





CLASSIC SESSION

A Classic Session is structured with a brief setup and *three tabs*—three main scenes where the action takes place and unfolds—with *See You Space Cowboy...* as the denouement.

SETUP

The Big Shot should make up a **Bounty**, using a premade one (**Chapter 5**) or creating one from scratch. A Bounty should have a *Groove*, and a *Secret* for each Approach.

- The Big Shot stashes one **Risk** for each player at the table, Big Shot included.
- Each Bounty Hunter rolls 1D6 and gains that much **Rhythm**.
- Each BH can get **additional Rhythm** by giving the same amount of extra **Risk** to the Big Shot. The maximum **Rhythm** each BH can have at the start of the Session is **six**.

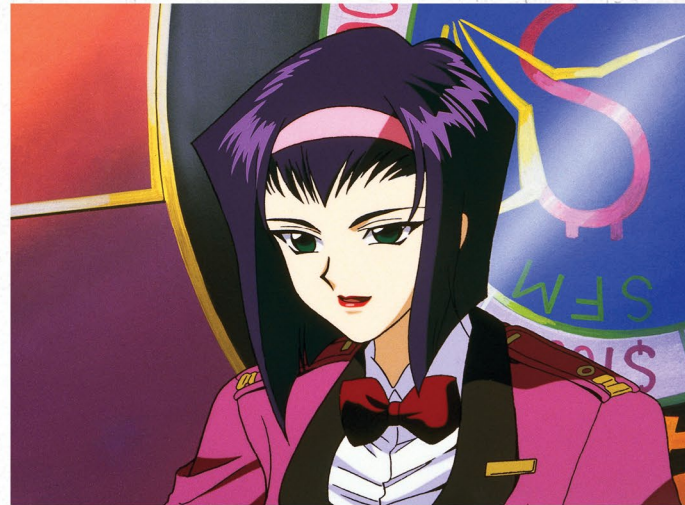
GENRE

At the beginning of the Session, if one or more BHs rolled a 6 for *Rhythm*, they must choose the **Session Genre**. If no BH rolled a 6, the Big Shot chooses.

The Genre is one of the five Approaches: Rock, Blues, Jazz, Tango or Dance.

During this Session, if the *traits* used by the character have the same Approach as the Genre, the BHs **roll one extra die**.

- Based on the Session Genre, the Bounty's **Secret** is defined.
- The Big Shot sets up an introduction and tells everyone the Session title.



TITLE SUGGESTIONS

Cowboy Bebop episode titles are composite titles, usually consisting of a noun and/or an adjective plus a musical genre, the name of a dance, or a musical structure.

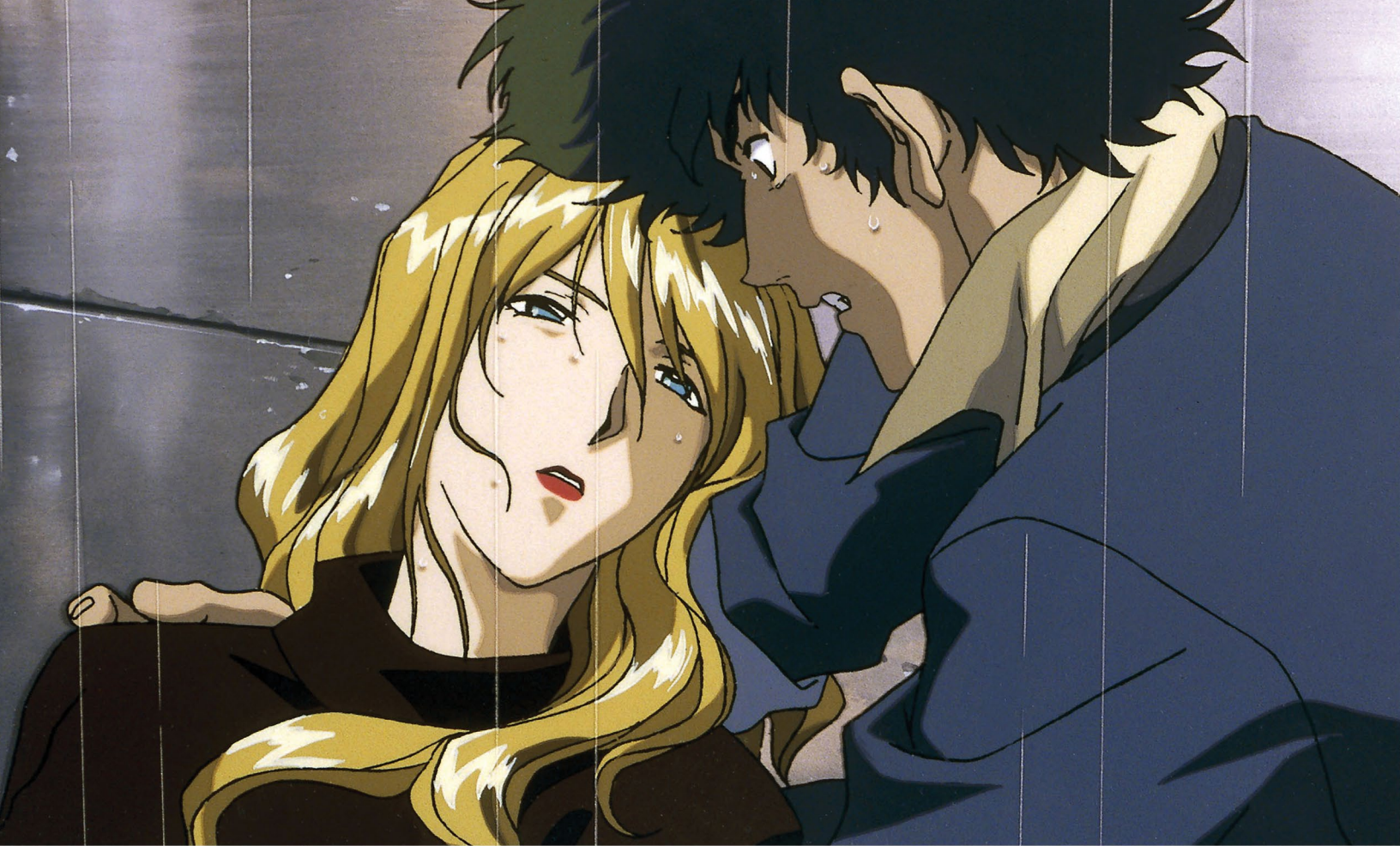
Your Sessions might also have similar titles, or you might want to elaborate from this type of structure to come up with entirely new ways of naming your Sessions.

Remember, however, that music is always at the center of every *Cowboy Bebop* episode.



**ED MADE UP THAT NAME FOR ED,
ISN'T IT COOL?**





PERSONAL SESSION

When a Bounty Hunter marks the last *Bullet* on their Character Sheet, the next Session is a **Personal Session**, with their character in the spotlight. The structure is similar to the classic one, but there are some twists.

In this kind of Session, the BH can lose control of their character and the Big Shot can lose some control over the framing of the story. This is a chance to use different viewpoints to reveal the unexpected, and make something new through collaboration.

SETUP

In a Personal Session **Rhythm is not rolled**. Instead, Bounty Hunters **get one Rhythm for each marked Bullet** on their own Character Sheet.

During this Session, BHs can **spend Rhythm** instead of marking a *Bullet* to **GET INVOLVED** and to **absorb shocks**.

At the end of the Session, all *Bullets* are cleared.

The Big Shot gets an **amount of Risk** equal to the **sum of all Rhythms** held by the BHs.

The Big Shot can wait until after the introduction to select a fitting Bounty, or they can roll it randomly (p.125) and face the slightly more challenging task of making it fit in the story. If you are the Big Shot, speak openly with your fellow players: if you can't find a cool way to make the Bounty fit, discuss it with your group. They might have a fun idea for you, or you all might prefer to change it and choose something that fits.

Each BH who has their character under the spotlight selects a *Weight* from their Character Sheet. The related story or themes that the *Weight* evokes, will be involved in the Session. Next they pick an aspect of the Session to control, choosing one of the following:

- Choose the Genre and title of the Session;
- Set up the introduction;
- Set up the conclusion during the **Closure**.

The other BHs then should collectively choose one of the two remaining options. The remaining option is the Big Shot's responsibility.

APPROACH AND TITLE

Choosing Genre and title will give the whole group a strong initial idea of the theme and topic for the Session. Both should be included in the introduction and the conclusion.

INTRODUCTION & CONCLUSION

What happens in these scenes is **completely** in the hands of the player or players who chose the responsibility of narrating them.

The detail, nature and visuals of what happens are open for improvisation. You might describe the character in the spotlight entering a casino; a sepia-toned flashback of a character surprised by an ambush; a seemingly disconnected scene of two shamans talking about the stars; the image of a rose petal falling under the rain... the sky is the only limit.

You have the *Weight*, the Session title and the Genre as ingredients to create a nice introduction: this scene should give a hint of **what you want to see** in this episode.

Everything that happens during the Session can be used as material to create the finale, which should give **meaning and closure**.

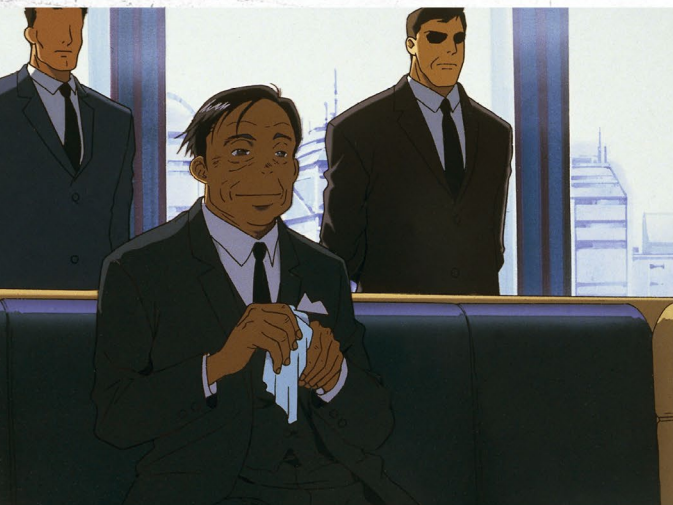
And remember: a player tasked with narrating a scene can use *any* character in that scene in a way that they see fitting. Be kind to each other and remember that safety tools are always there.





CLOSURE

Instead of ending with *See You Space Cowboy...* If the character under the spotlight finished the Session successfully, then the BH can put an X near the *Weight* used in the Session. If it makes sense and all players agree, a different BH can put an X near a *Weight* instead. These marked *Weights* are used to decide what happens to the Bounty Hunters after the season finale (see p.54).



EXAMPLE OF PLAY: #5: "BALLAD OF FALLEN ANGELS"

Session Genre: Blues - High-rise Trouble - Personal Session Setup

Dave, the Big Shot: So, Sylvia, this Session is about Spike. You can choose to set up the introduction, the conclusion or the Genre and title of the Session. What do you want?

Sylvia, playing Spike: I'll go for the Genre and title: I'd like a Blues Session, titled Ballad of Fallen Angels.

Dave: Nice! All you others, what do you want, the beginning or the end? I'd like the introduction, I may have something, but the choice is yours.

The other BHs agree.



Dave: Ok, I'll need you anyway. We are at the top of a skyscraper, while a contract is being signed—with blood. Two men cut their thumbs and press them on the contract. One is a boss of the Red Dragon, Mao—Mike, you'll play him—while the other is Carlos, of the White Tiger crime syndicate—Martha, that's yours. You just signed an alliance, and neither of you is plotting a betrayal, for now. What do we see on screen?

Mike, playing Mao: Ok, well, Mao shakes Carlos' hand, looking happy about the alliance. He says, "To the new alliance, and perhaps even friendship," or something like that.

Martha, playing Carlos: I'm still surprised we made this agreement—and the view here is so stunning, it makes me sad to leave.

Mike: Mao says something like, "The next time you have to stay for dinner, our chef's Cantonese cuisine is just as superb as the scenery."

Martha: "I never thought I'd break bread with a capo of the Red Dragon clan!"

Dave: Good. Carlos leaves and everything seems relaxed until the ship Carlos was flying explodes mid-air.





Martha: Aaaaand goodbye Carlos.

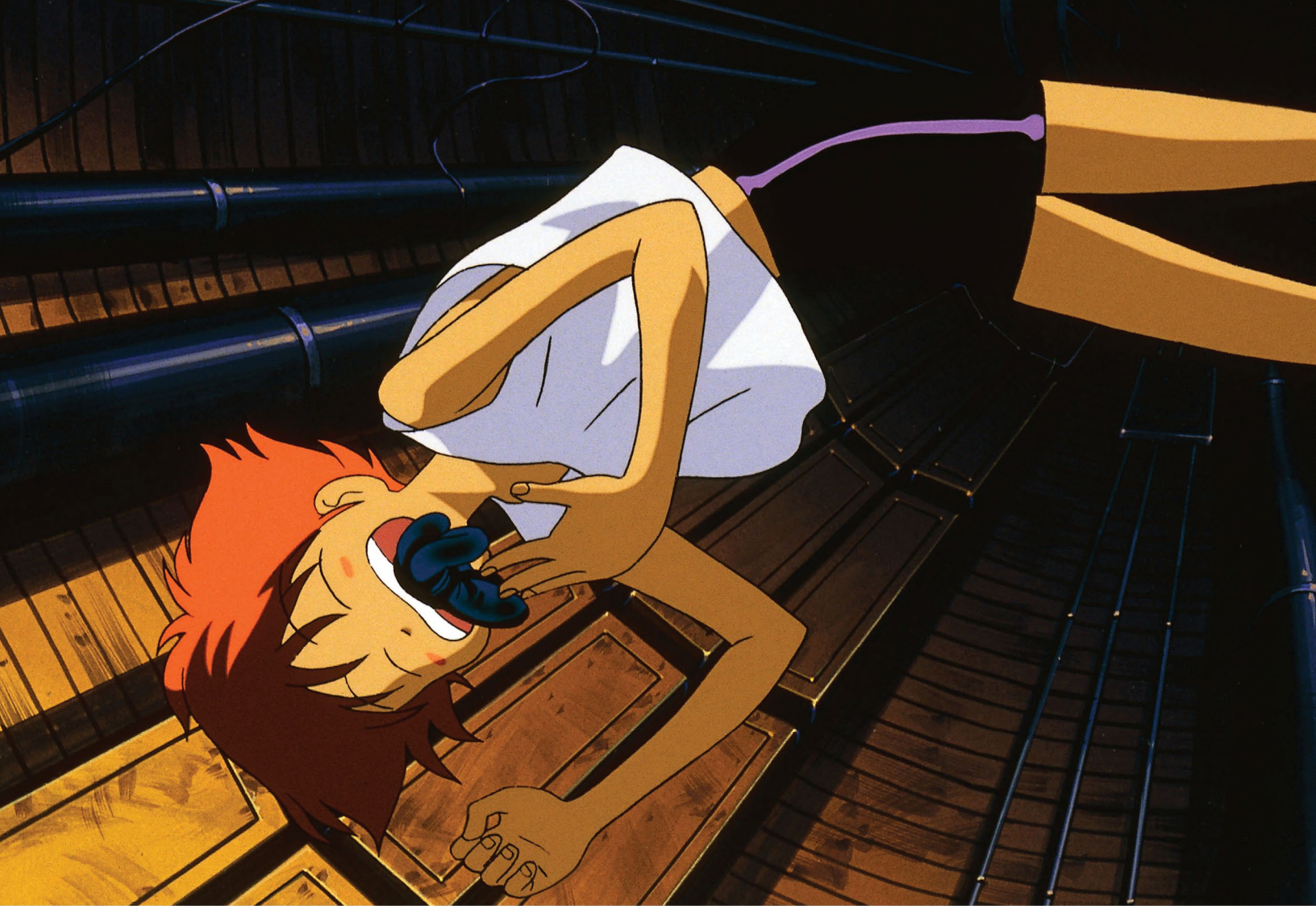
Mike: I think Mao is very scared by this.

Dave: He should be, because he can hear steps walking down the corridor outside his door: a corridor now littered with the corpses of his men. A shadowy figure with a cormorant on his shoulder is getting closer, as Mao is seized by two men of the Red Dragon.

Mike: ...“What? Ok, Mao says to the figure, “This neverending bloodshed will tear all of us apart...”

Dave: And as he speaks, he is torn apart by a katana through his chest. Mao has one final moment, saying, “If Spike was here... you would never have done this...” right before exhaling his last breath.

Sylvia: Cool! I can't wait to find out the rest!



FILLER SESSIONS

Every well-respected anime and TV series has episodes that wander off the usual track: hunting down a toxic creature, tackling a comic outbreak of tiny animals, or just a beach episode. These episodes do not move the plot forward, but every character gets a chance to embrace change, show their bonds, and deepen their relationships, as well as being unexpectedly silly and fun. In this game they are called *Filler Sessions*.

The Big Shot can call for a Filler Session if there is a Season Breakpoint getting closer, but it's something the players can opt in to at other times too: maybe a player can't make it tonight and you want to play anyway and have some fun without making the missing characters feel left behind. With a Filler Session you can lower the stakes and be relaxed.

SETUP

The Big Shot chooses a title for the Session and picks a structure for *tabs* from the next page. You don't need a Bounty or a Genre for a Filler Session.

Bounty Hunters begin with **one *Rhythm* for each unmarked *Bullet* and one for each *Weight*** on their own Character Sheet. They spend ***Rhythm* whenever they would mark a *Bullet***. *Bullets* are not used during this Session.

The Big Shot gets **one *Risk* for each marked *Bullet*** on each BH's Character Sheet (minimum one total).

TABS

The Big Shot can choose to use a *reverse structure* or a *freeform structure*, or make something up from scratch.

REVERSE STRUCTURE

Use this structure when there is a **clear goal**, maybe even a Bounty, but the characters, as the Session progresses, get more and more isolated.

Each Bounty Hunter should focus on a *Weight* on their Character Sheet, and try to build a story around it.

The Session begins with the ***Let's Jam!* tab**, then **3, 2, 1...**, and, finally, the ***G.E.S.T.* tab**.

With this approach each character will be progressively less able to help each other. They will end up alone, facing their own *Weight*.

FREEFORM STRUCTURE

Use this structure when the Session is composed of small events and you don't really want an escalation in tension. This structure is designed to **have fun**, and usually does not develop the plot of the campaign.

Choose a *tab*: everyone gets the benefits of that *tab* for the whole Session.

Select some activities to be completed with clocks, specifying that they should be completed working together—usually a number of 4-clock activities equal to the number of players is fine. Add clocks to set up inconveniences.

When every activity is completed, the Session ends.

NO REHEARSE

This Session is a chance to make something different and try something new. New *tab* Riffs and options, new mechanics for ASSISTING or IMPROVISING, new ways to create/tick a clock: go for it!



THE
CRAWBURY
BIG SHOT



CLOSURE

Instead of ending with *See You Space Cowboy...* At the end of the Session, each BH can do one of the following:

- Move a *trait* to a different Approach;
- Rename a *Weight*;
- Change a *trait* to something different in the same Approach.

Every failed *tab* or activity erases one of the actions above for all the BHs.

The Big Shot should note down some adventure hooks to use later on during Personal Sessions or Season Breakpoints: failed or successful activities, character conversations, and changes or characterful moments.

EXAMPLE OF PLAY: #11: "TOYS IN THE ATTIC"

No Genre - Something on the Bebop - Filler Session Setup

Dave, the Big Shot: We have a Season Breakpoint coming soon, but we missed something we definitely should do before that happens.

Martha, playing Faye: What's that?

Dave: A Filler Session! Time to get off the rails a bit—I have something different I'd like to try.

Mike, playing Ein: Ok, how does this work?

Dave: You each get one *Rhythm* for each unmarked *Bullet*. You'll be able to spend your *Rhythm* as though you've marked a *Bullet*, and we'll not use *Bullets* for this Session.

Dave: The title is Toys in the Attic, and it's a Jazz Session. We'll stay in the *G.E.S.T.* *tab* for the whole Session: your characters won't spend a lot of time with each other. I'd like to see how each one works alone. Opening scene we see, in first person, something moving. It's all tinted in red, and it moves fast, really fast. Wide cut, we see that we're on the Bebop, then close-up: the thing moves down a drain where everything is dark.

Dave waits a second, then goes on: Rules for this Session; let's experiment a little bit... Each you should write down a possible new *trait* for your character: you can use it for this Session and keep it if



your character makes it to the end. You can't *wound traits*: each of you has a 4-clock that, once filled, will knock you out of action.

Martha: Four *shocks* and then the is character gone? OK. When does the Session end?

Dave: I will create objective clocks. Or the Session will end when you are all gone. Now, it's a boring day on the Bebop. Let's paint out a slice of life to start.

Gab, playing Jet: Do we see the thing?

Dave: No. There is a Jazz 8-clock to "Find The Thing", so you'll need a bit of effort. After that, there will be one more clock.

Gab: Ok, so... let's start with a classic: "Space travel log 0968, we are on empty time. It sounds good to be Bounty Hunter but it means you're self-employed, so when there's no one to hunt there is nothing to do. And when you are out of money, you start thinking about quick cash..." Jet is playing dice.

Martha: With Faye? She moves like a street scammer, gets the dice in a bowl like a magic trick and rolls them.

Gab: Jet is thinking hard, he is almost naked, in his underwear. Looks like he bet and lost everything.

Martha: Because Faye is cheating, she has a **remote controller** on an ankle lace-my new *trait*.

Sylvia, playing Spike: Spike is cooking some chicken skewers on the grill. With a **flamethrower**. I'll write that down as a my new *trait*. Then he comes to offer some food, while eating the chicken. But it looks disgusting.

Mike: Ein is near an empty dog bowl, sleeping around the gravity generator ring. Can he feel the thing nearby?

Dave: Yes, and **danger sense** can be a new *trait* if you want.

Jackie, playing Ed: Ed ate too much and stays lying down half-asleep.

Dave: Good. Who wants to meet the creature first?





SEASON BREAKPOINTS

When every character has **enough *Weights***, with or without an X, then it's time for a **Season Breakpoint**, a double Session focused on the characters' *Memories* to **PUSH** the story forward—or to the end.

WHEN THIS HAPPENS?

On each Character Sheet there is room for up to three *Weights*.

When **each BH has one *Weight***, a Season Breakpoint should be triggered, with the special Session taking place after any possible Personal Session to be played.

Then, when **every BH has two *Weights* and at least one has three**, this special Session should be triggered again and you should play it as a **finale** for the campaign.

FIRST SESSION SETUP

Every Bounty Hunter gets **three *Rhythm***, plus two more *Rhythm* for every weight on their *Memory*.

The Big Shot chooses the Genre of the first Session, and gets **one *Risk* for each player**, Big Shot included, plus two *Risk* for every weight **without an X** on each BH's Character Sheet. The Big Shot takes note of one of these *weights* for each BH.

The Big Shot applies the rules for a Bounty (*Groove* and *Secret*) to a villain that has been involved in the story previously. They choose a **second Approach and a second *Secret*** for the villain, then proceed as per a Classic Session until the end of *Let's Jam!* They should try to involve all the *Weights* noted from each character earlier.

CLIFFHANGER

When the first Session ends, either *successfully* or with a *failure*, the villain will reveal that something more is on the way: the **second *Secret*** will put the characters in jeopardy and **the Session ends immediately** with a cliffhanger. There will be no *Closure*... for now. The conclusion will be in the next Session!

SECOND SESSION SETUP

The Big Shot chooses the Genre of the second Session. In the same way aAs for a **Personal Session**, BHs get one *Rhythm* for each marked *Bullet* on their own Character Sheet. The Big Shot gets an amount of *Risk* equal to the sum of all *Rhythm* from all BHs. During this Session, BHs can spend *Rhythm* instead of *marking a Bullet* to GET INVOLVED and to absorb *shocks*. At the end of the Session, all *Bullets* are cleared.

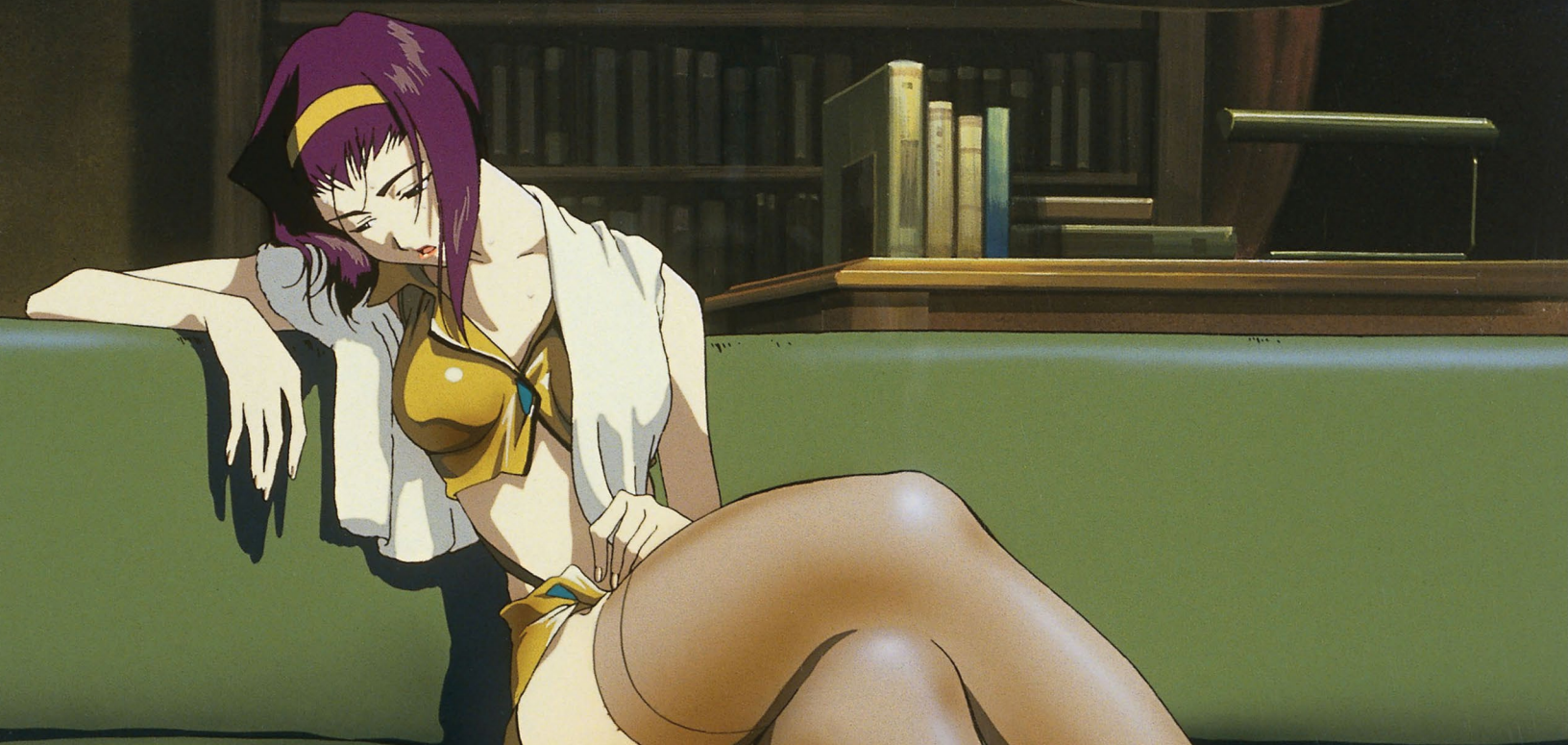
Proceed then as per a classic Session, until the end of *Let's Jam!*

CLOSURE

This Session should be a pivotal moment in the characters' development and their shared story. Instead of ending with *See You Space Cowboy*... At the end of the second Session, BHs can change their character's *Groove*. If the Session was completed successfully, each BH can put an X near an appropriate *Weight*; this symbolizes how they've come to terms with this part of their past, and will change how their story eventually ends. Each BH can narrate what this means for their character. If this is the **final** Session of your campaign, see p.54



At this club opens to all comers to
a club named "Winston's Play House" in Harlem,
they play jazz session
jazz men with new sense are gathering.



EXAMPLE OF PLAY: #12: "JUPITER JAZZ, PART 1"

Session Genre: Blues - Jupiter Standoff - Cliffhanger in Let's Jam! tab

Dave, the Big Shot: Faye is drinking some wine while Gren, a mysterious man, is in the shower. The phone rings. Faye is looking at some of the pictures on the wall and there's one showing Gren, dressed in a keffiyeh with someone Faye is scared to recognize... The answering machine kicks in and a voice leaves a message with some coordinates. You know that voice: he's Vicious, Spike's nemesis.

Martha, playing Faye: Faye is scared. A lot!

Dave: It's the last *tab*. I'll raise Difficulty, spending my *Risk*, to 18. You need a **Tango 4-clock** to get the *Secret* you were not able to discover in the previous *tab*—I'll make it a small clock since it will be a tense situation. The scene changes and we see Vicious hanging up the phone. What's Spike doing?

Sylvia, playing Spike: Spike will confront Vicious straight away.

Dave: What about Faye?

Martha: She will try to understand who Gren is.

Dave: So it's settled. The Tango 4-clock is the objective "Who is Gren?" and I'll add an **objective Rock 6-clock** to "Defeat Vicious," and I'd also say that we have a **threat Rock 4-clock** for "Someone Gets Shot." Sylvia, what do we see on screen?"

Sylvia: Spike talks to Vicious, spitting at him in fury because he used Julia's name to cover up some crooked criminal activity. So that's a Test, Rock Approach. Let's say he pulls out his **Jericho gun** while Vicious gets his katana: he wants to settle the score from the last time. It's three dice for the *tab*, one for the *trait*, and I'll use one *Bullet* to GET INVOLVED.

Sylvia rolls 1, 1, 2, 3, 6, 6

Sylvia: I *wound* the Jericho and mark another *Bullet* to absorb the *shocks*.

Dave: It's *Let's Jam!*, every 1 generates two *shocks*, so you have generated four and absorbed two, and the remaining two go on the threat clock.

Sylvia: I spend the *hits* to tick the objective clock "Defeat Vicious." So Spike pulls out the gun to challenge Vicious. Neither of them seems afraid to die but something gets in the way: Vicious is not alone. Lin appears! He's a young mobster who was under Spike's command in the old days. He puts himself in between Spike and Vicious and now Spike can't shoot.

Dave: Nice. Meanwhile Martha, what do we see on screen?

Martha: I'm using a Rock Approach. Faye gets her **Glock** and creeps into the bathroom while Gren is under the shower. She gets close, moves the curtain and points the gun. It's four dice.

Martha rolls 4, 6, 6, 6

Martha: N-nice, I'll spend both hits to tick "Who is Gren?" and *wound* the Glock to absorb a *shock*.

Dave: Yeah, good. Every *Test* that doesn't produce *shocks* on the dices till generates one, but you absorbed it. Ok, I'd say you *wound* the glock because you're surprised—you lower your gun when you see Gren's breasts and also see his male genitalia*...

Martha: Ok, Rock Approach. Faye's red lips part in the surprise but she pushes for an answer anyway. I'll **IMPROVISE** to use my **red lipstick** in Rock for one *Rhythm*, so it's four dice.

Martha rolls 1, 1, 6, 6

Martha: O-ouch, that's four *shocks*. Well, I'll close the clock, I find out who Gren is, but...

Dave ticks and closes the threat clock "Someone Gets Shot" with the shocks.

Dave: But Gren gets close to you, smiling, while a shot is fired. Lin's gun is still smoking when Spike drops down. Vicious is disappointed and they go away leaving Spike's body on the snow. To be continued!

***NOTE:** The players decided earlier through Lines and Veils that such a scene was acceptable. In any case, any player at the table could request a fade to black or a stop and rewind.





THE END

If the Session was the season finale—or whenever the players decide to move on—every Bounty Hunter should roll with a base pool of 1D6, adding 1D6 for each *Weight* marked with an X, against a Difficulty of 10.

With **zero hits**, the character has succumbed to their past, dying or falling back to their old ways. With **one hit**, the character has come to terms with their past: they'll never be really free, but things have become just a little better.

Two hits means the character moves on: they are finally free. Their path will take them forward in new ways, for better or worse.

The Big Shot should ask *What's changed?* and *What's still the same?* to each BH and, if they want, narrate a short scene together to end the campaign.

**EXAMPLE OF PLAY: #26:
"THE REAL FOLK BLUES, PART 2"**

The End

Dave, the Big Shot: So... it's the ending of *Let's Jam! tab*. Shall we see the end for Spike?

Sylvia, playing Spike: Spike walks away after his final showdown—Spike has only one *Weight* marked with an X, and I actually marked it at the very end of this episode.

Sylvia rolls and obtains 3, 3

Dave: That's a six.

Sylvia: Spike is—

Dave: That is up to you. Vicious is defeated. Tell us what is changed and what is the same for Spike.

Sylvia: Ok: Spike found a way to get closure without escaping his past. Vicious is dead. Julia is dead, and her last words were... "It's all... a dream," while gazing into Spike's eyes as she passes away. Spike's past is dead, so he walks down the stairs, looking at all the killers of the Red Dragon staring at him after the duel with Vicious. He makes a finger gun at them, says "Bang!" and drops dead. A dark red spot stains the white marble stairs.

Dave: The camera pans slowly upwards, showing us the night sky studded with stars where one point of light shines a bit brighter and then, all of a sudden, vanishes.

... **BANG**



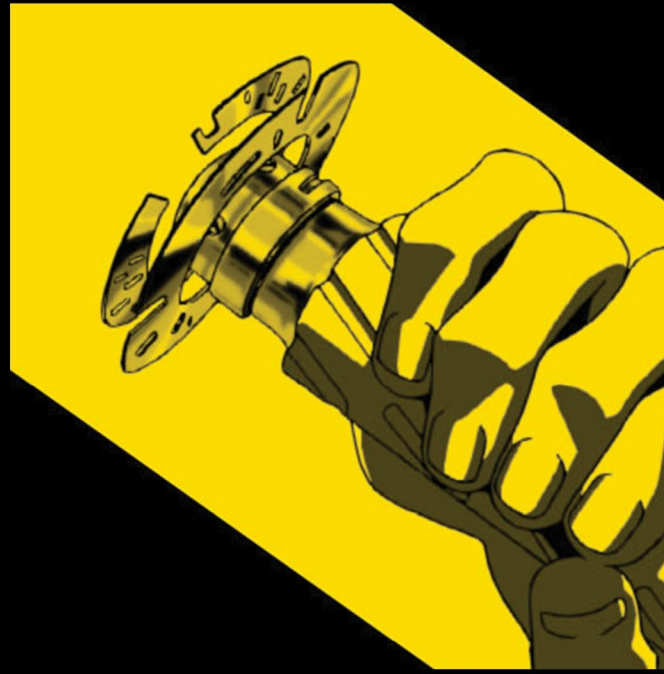
CHAPTER 3 CHARACTERS CHARACTERS

56

At this club open to all comers, to play. Might offer nig
deb named 'Winstons Play House' in Harlow,
they play jazz session competing with other
ing jazz men with new sense are gathering.
At last. They created a new genre that



COWTE BEEB





**BOY
DOP**



**COWBOY
REBOP**

A stylized, red and blue character with a cowboy hat and a long, pointed tail, positioned in the center of the text.



CHAPTER 3

CHARACTERS

CHARACTERS
CHARACTERS

CHARACTERS

All players except the Big Shot have primary control of a character. This character is a bounty hunter in the vast Solar System. The Character Sheet records important details about a character.

NAME & CONCEPT

Each character has a name, by which they are known by the other characters, and a concept: a brief explanation of what kind of person they are. Unless these are also taken as *traits*, these have no effect on the game mechanics, but they're important for the story and for giving fellow players a handle on what makes the character tick.

TRAITS

The central section of the Character Sheet has fifteen **hexagons**, three for each **Approach**. Each of these hexes has room for a single *trait*. *Traits* are the way you define how your character looks and acts. They can be items they carry around, martial arts styles they use, hairstyles, cyber-prosthetics—anything that shapes the image of the character and makes them unique.

To use a *trait* in a *Test*, the *trait* must be **described in the action** you're taking. It doesn't necessarily have to be an action-related *trait* in order to be used well. For example, a *trait* like **Long Ponytail** can be used in a gunfight, if the player describes their **Long Ponytail** whipping around behind them as they spray bullets into their enemies. It's all about what we see "on screen."

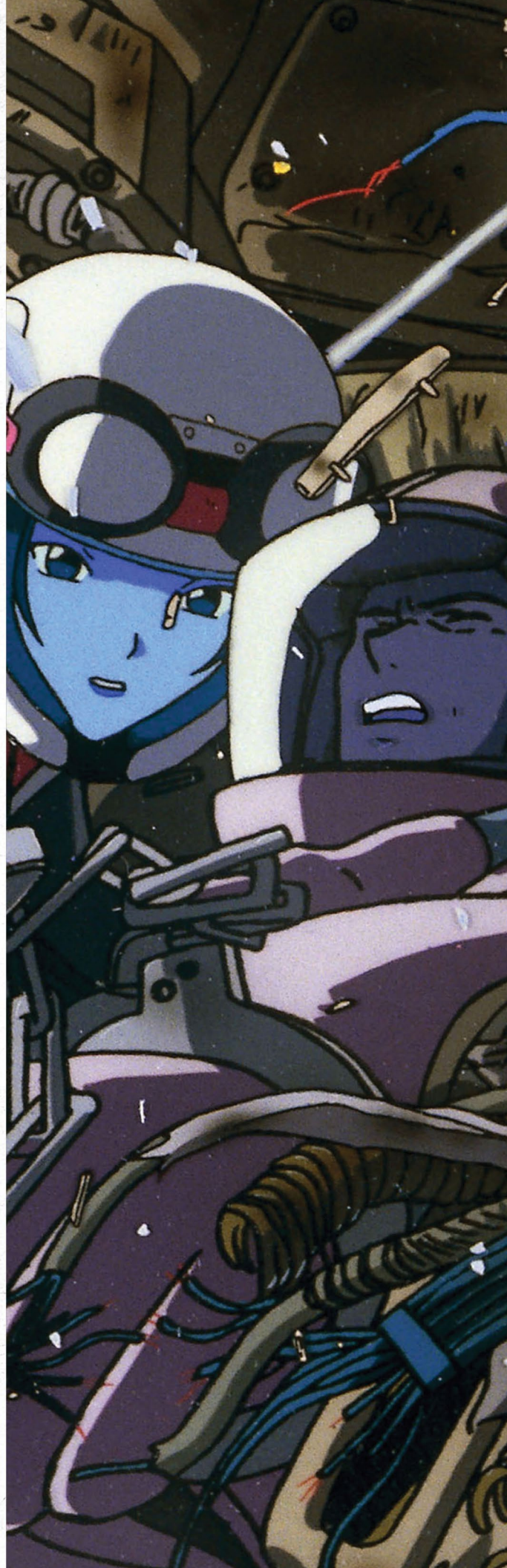
So a *trait* is always something aesthetic, something we can see and imagine. Whether it is a skill, a style, a possession, something about the character's appearance or a cybernetic enhancement, its impact is always visual in the narrative.

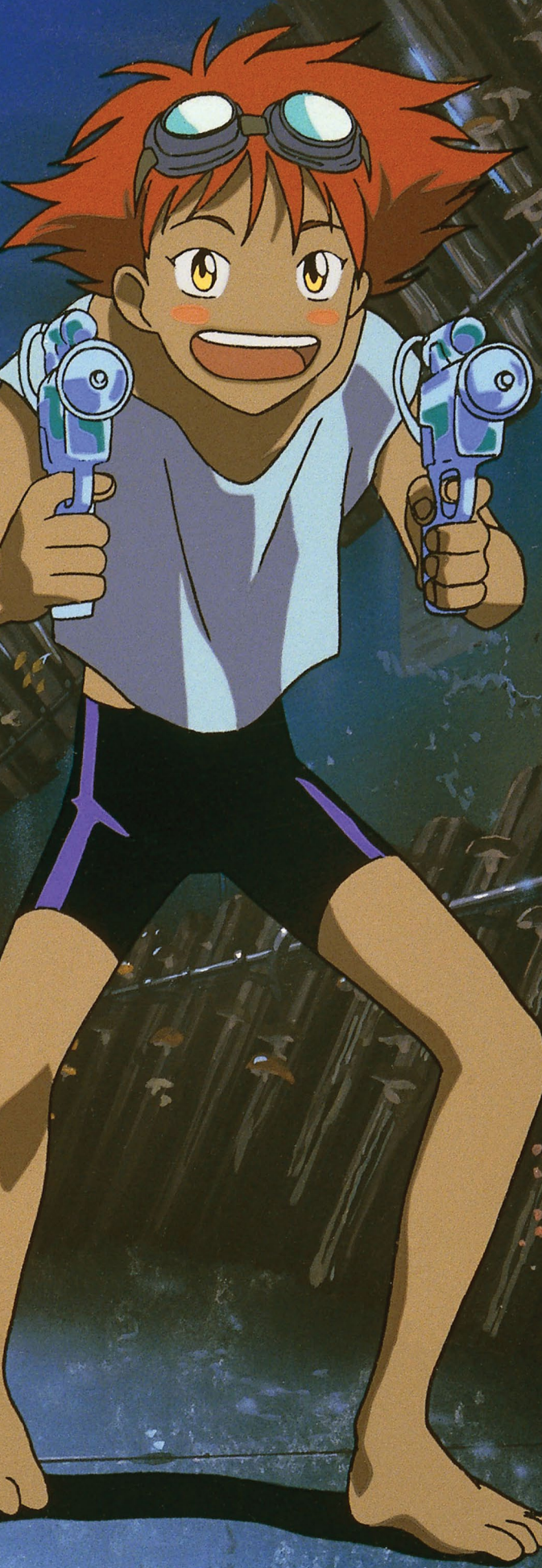
A *trait* is always **associated with one Approach**, and can only come into play if the character's action uses that Approach in the Test. Each *trait* means something different based on the Approach related to it (and hence the hexagon in which it is written). In cases where a *trait* is changed over to a new Approach, scene descriptions using that *trait* must also change.

Here are some *traits*, complete with examples of variants when tied to different Approaches, and examples of how they might be framed if they are *wounded*. Feel free to use these or make up your own.

MONO RACER

Every character can possess a MONO racer, their personal ship. MONOs (Machine Operation Navigation of Outer space) are spaceships capable of using Astral Gates and operating in outer space. They are small and often single-seat. You can find more information about MONO models and rules see p.89. Three hexes on the Character Sheet are placed away from the others: they are for the *traits* of the character's MONO racer.





PHYSICAL APPEARANCE

How a character shows themselves to the world—or how they appear in spite of themselves—determines much of their aesthetics, and consequently their actions in fiction.

DEEP BLUE EYES

As a **Rock trait**: in the middle of a gunfight, the character's **Deep Blue Eyes** might stand out amidst the roars of the guns and flashes of rifles.

As a **Blues trait**: there could be a close-up of the character as they gaze at the stars, their **Deep Blue Eyes** sadly fixed on the sidereal firmament.

When wounded: the character's **Deep Blue Eyes** are tinged with sorrow; their low, mournful gaze does not allow anyone to make eye contact.

MESSY BLONDE HAIR

As a **Dance trait**: the character might launch into an acrobatic run, their tangle of **Messy Blonde Hair** fluttering ecstatically.

As a **Jazz trait**: the character might struggle to think of a solution, as they nervously curl their **Messy Blonde Hair** with one finger and stare pensively at the dilemma.

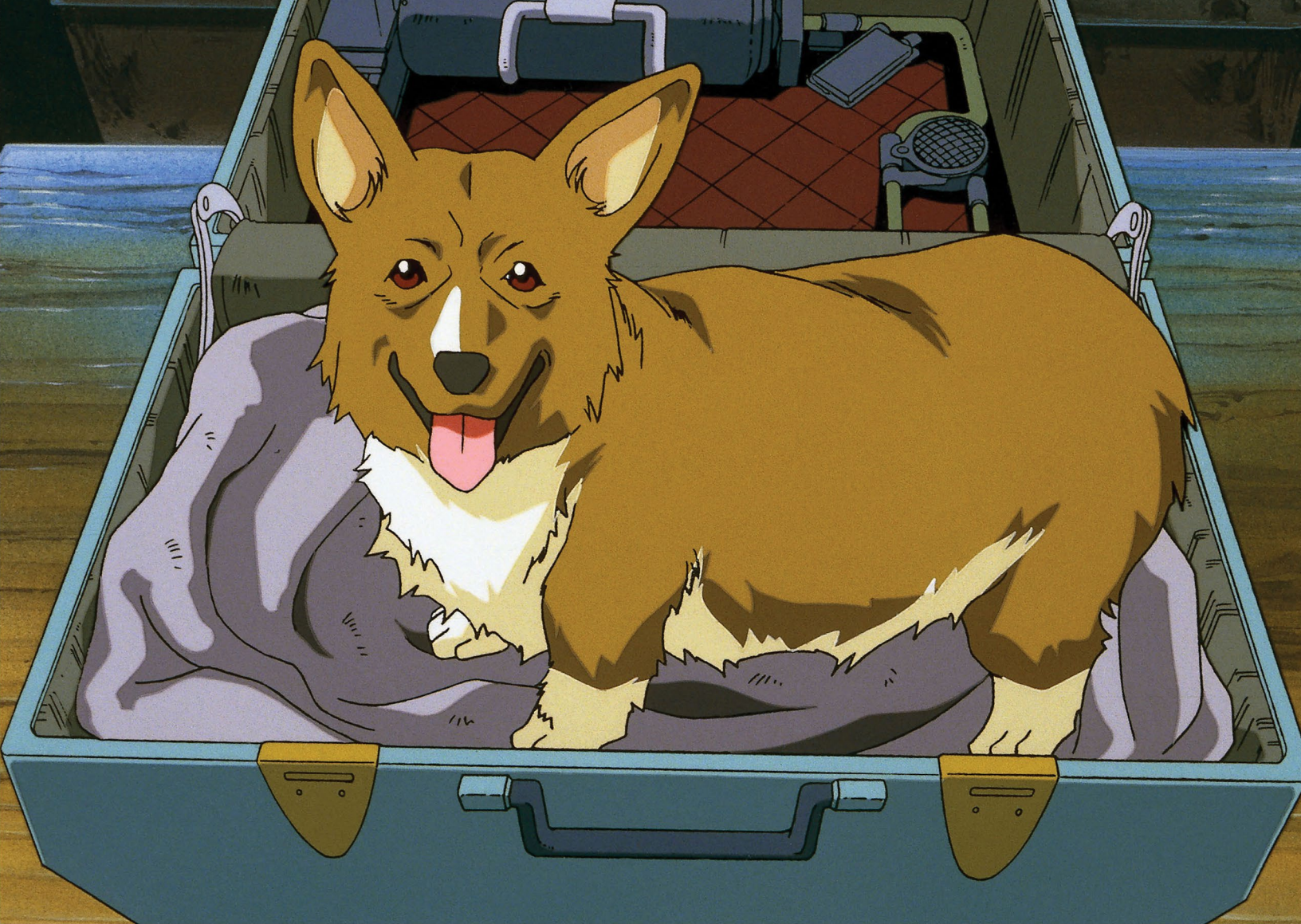
When wounded: the explosion may have singed the character's **Messy Blonde Hair**, smearing it with soot; or perhaps the excessive tension caused them to tear out a lock as they clutch their head in stress.

RED LIPSTICK

As a **Blues trait**: the character's lips, painted with **Red Lipstick**, part in a half-smile as they contemplate the past they share with the enemy in front of them.

As a **Tango trait**: the character exploits the seductive power of their **Red Lipstick** to make their interlocutor focus on them, and them alone.

When wounded: the **Red Lipstick** is smudged, perhaps in haste or excitement; or perhaps the character slowly removes it, looking into the mirror and remembering their bitter past.



TWISTING TENTACLES

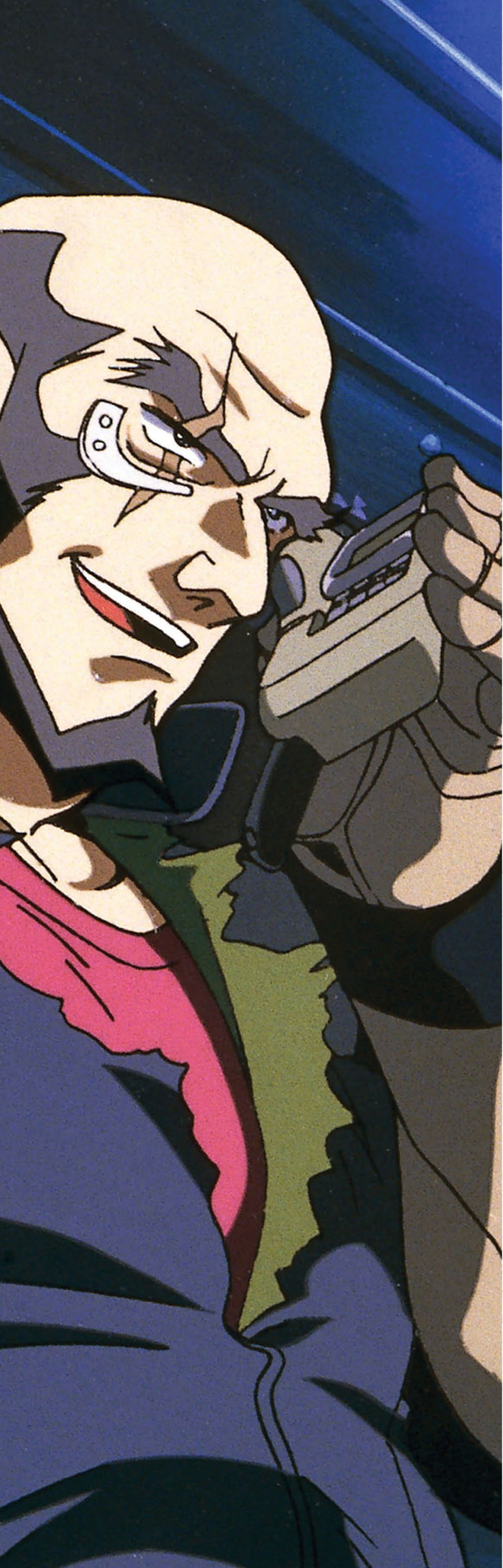
As a **Rock trait**: the character might launch themselves into a test of strength against opponents, using their **Twisting Tentacles** to crush or knock them out.

As a **Jazz trait**: the **Twisting Tentacles** might help the character to perform complex and precise tasks, allowing them to perform at their best when repairing some broken machinery.

When **wounded**: the **Tentacles** are no longer **Twisting**: the character is physically injured, or a trauma causes their tentacles to tremble and their accuracy drops dramatically.

OTHER SAMPLE TRAITS:

- Muscular Body
- Cute Fur
- Shaved Head
- Dreamy Eyes
- Nihilist Grin
- Gold Teeth



CYBERNETICS

Cybernetics are widespread in the *Cowboy Bebop* Solar System. Many people have them, either due to accidents, or as voluntary replacements for work reasons. For more information, see p.105.

CYBERNETIC EYE

As a **Blues trait**: the character might look back to the past, while gazing at an old acquaintance with their **Cybernetic Eye**.

As a **Jazz trait**: the character could use their **Cybernetic Eye** to analyze data, see heat signatures or activate infrared vision, quickly finding an analytical solution to the problem.

When wounded: the **Cybernetic Eye** might short-circuit due to an EMP discharge, or it could trap the character in replays of memories that were better not unearthed.

HYDRAULIC LEGS

As a **Rock trait**: the character could exploit their **Hydraulic Legs** to run headlong into enemies, or to flee from them.

As a **Blues trait**: the character's **Hydraulic Legs** might suddenly remind them of their troubled past and the workplace accident that forced them to transplant the cybernetic.

When wounded: despite their strength and agility, even **Hydraulic Legs** can be damaged by forces they can't withstand—or past trauma triggers the character's missing limb syndrome, paralyzing them.

PLASTIC FACE

As a **Tango trait**: the character's **Plastic Face** lets them change their features to pass as someone else, deceiving the enemies on their tail.

As a **Jazz trait**: the **Plastic Face** includes a range of accessories the character might use to their advantage: perhaps their plasteel teeth let them shred through the handcuffs that bind them.

When wounded: rough treatment results in a glitching **Plastic Face** that grimaces randomly, or excessive artificial tearing due to tension short-circuits the character's jaw.





NEON HAIR

As a **Dance trait**: the character's moves are pure energy, attracting the attention of all onlookers, as their **Neon Hair** pulses in synchrony with the strobing lights of the cop vehicles.

As a **Tango trait**: the character's **Neon Hair** emits a luminous pulse capable of hypnotizing onlookers.

When wounded: the character loses control of their **Neon Hair's** color pulses, and it emits repulsive colors at the wrong moment or ultraviolet flashes that blind those around them if not switched off immediately.

OTHER SAMPLE TRAITS:

- Cybernetic Arm
- Enhanced Intelligence
- Cryogenized Body
- Steel Claws
- Memory Chip
- Hidden Switchblades

THE WORK WHICH BECOMES
A NEW GENRE IN ITSELF
WILL BE CALLED
**COWBOY
BEBOP**



WEARABLE

“Style over substance” is one of the laws of the cyberpunk genre, and in *Cowboy Bebop* style is everything! A character’s dress says a lot about them. Fashion in this crazy Solar System is stuck in the 1990s. For more information, see p.106.

RED ROSE

As a **Blues trait**: the character’s **Red Rose** buttonhole might refer to some past event, and perhaps to a terrible enemy who is still hunting the character with their entire organization.

As a **Tango trait**: this **Red Rose** is emblematic of the character’s incredible elegance; it’s hard to look away from this beautiful flower pinned on their jacket.

When wounded: the **Red Rose** falls to the ground, in a slow-motion shot that frames the flower dropping on the wet asphalt, followed by a cut to show the emotional impact in the character’s eyes—or their customary elegance and grace compromised by a violent event.

REINFORCED TRENCH COAT

As a **Rock trait**: the character wearing this **Reinforced Trench Coat** with protective para-aramid armor can walk comfortably in a hail of bullets as enemy shots bounce off them.

As a **Jazz trait**: no one knows what the character might be hiding in their multifunctional **Reinforced Trench Coat**: a sonic screwdriver, a nail clipper, or perhaps an EMP grenade.

When wounded: the enemy’s numerous blows pierce the **Reinforced Trench Coat** or dent its armored carapace, or the objects the character kept hidden in their many pockets spill out onto the pavement, out of their reach.

MIRRORSHADES

As a **Dance trait**: wearing their **Mirrorshades**, with a beaming smile and a good punchline for every joke, the character energizes everyone they meet.

As a **Tango trait**: one intimidating glance from behind the character’s **Mirrorshades** can paralyze the enemy, letting them know who is in charge here.

When wounded: the **Mirrorshades** fall to the ground due to an impact or perhaps an explosion, cracking a lens.



ELEGANT CLOTHES

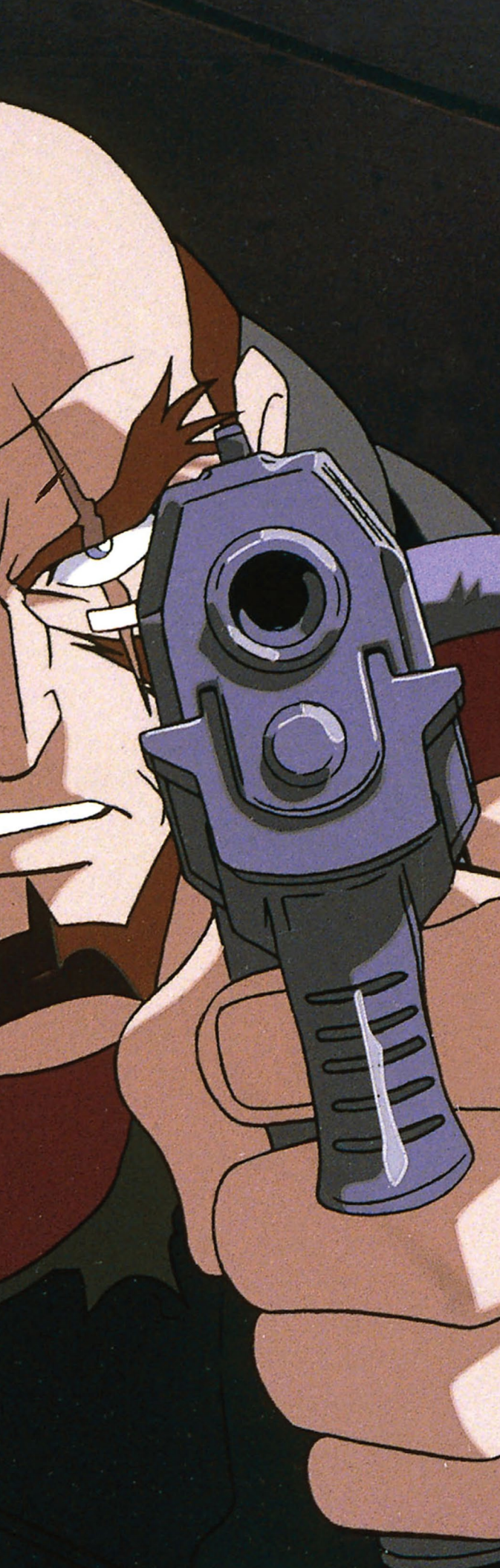
As a **Dance trait**: the character with **Elegant Clothes** moves swiftly, conveying all the energy and power they desire, turning heads with their impeccable dress.

As a **Blues trait**: these **Elegant Clothes** are a street fashion choice, representing a deep connection to some criminal organization that likes to do violence in style.

When wounded: the **Elegant Clothes** get torn or stained, or the tie—the symbol of the criminal organization to which the character belonged—is tied too tight, like a rope around their neck.

OTHER SAMPLE TRAITS:

- Biohazard Coverall
- Dark Cloak
- Fedora Hat
- Provocative Clothes
- Long Green Scarf
- Blue Suit



TOOLS & WEAPONS

Characters have many objects at their disposal, but sometimes they become attached to something. Perhaps an object is particularly emotionally important to them, or they have spent a lot of time modifying it to maximize its functionality, and now see it as an extension of themselves. Maybe it's just something they always have in their pockets.

CIGARETTES

As a **Blues trait**: this brand of **Cigarettes** has not been produced since before the Gate Accident... ah, the good old days.

As a **Jazz trait**: the character might light a **Cigarette**—or many cigarettes—in an attempt to help them concentrate on the problem and come to a solution more quickly.

When wounded: the **Cigarette** that the character always holds in their mouth might get soaked by the rain running down their face—or they might simply run out of **Cigarettes**, and everyone knows what abstinence does.

INSTANT NOODLES

As a **Jazz trait**: eating **Instant Noodles** stimulates the character's synapses, while carbohydrates and spices give them the right energy to tackle problems and think about what to do.

As a **Dance trait**: the character is a true force of nature as they leap across the rooftops of the city... eating **Instant Noodles**? A peculiar characterization!

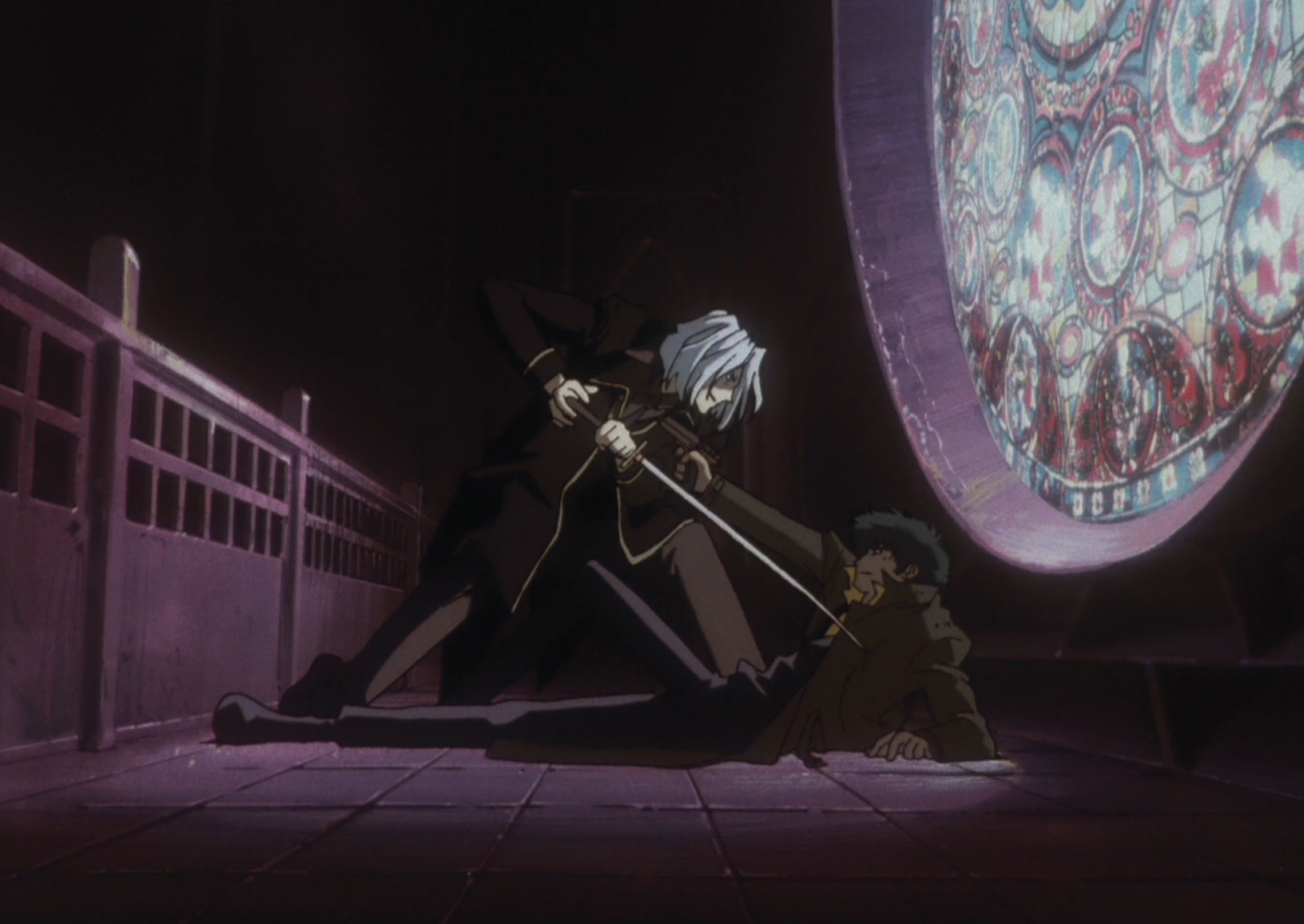
When wounded: the **Noodles** might spill, distracting or angering the character—or the storm waters them down, making them taste horribly like acid rain.

OLD REVOLVER

As a **Blues trait**: the **Old Revolver** reminds the character of their days in the ISSP, the Solar System police. How many rounds did this old service weapon fire...

As a **Tango trait**: the **Old Revolver** is surprisingly large and intimidating, so even without the character taking it out of its bulky holster anyone who notices it gets nervous.

When wounded: the **Old Revolver** jams and reflexively the character becomes paralyzed, just like that time on the docks of Ganymede—or the gun attracts too much attention and the interlocutors become so nervous that they respond to it as a serious threat.



SHARP KATANA

As a **Rock trait**: the **Sharpest Katana** on Mars slices through everything in its path.

As a **Dance trait**: the **Sharp**, pink and acid green **Katana** is a real eyesore, a splash of pure color in the scene.

When wounded: the blade cracks, or the blood of enemies stains the **Katana**, encrusting and blunting it.

OTHER SAMPLE TRAITS:

- **Portable Computer**
- **Flask of Bourbon**
- **High-Tech Medipack**
- **Brass Knuckles**
- **Gilded Derringer**
- **Poisoned Needle Gun**

UNCATEGORIZED

There are *traits* that do not fall into any of the previous categories; there are many, in fact, but here we just list a few. Exaggerate. The sky's the only limit.

JEET KUNE DO

As a **Rock trait**: the martial style of **Jeet Kune Do** renders even the most serious threats harmless.

As a **Blues trait**: the character learned **Jeet Kune Do** from a teacher, and their lessons are a constant in the character's life, even beyond martial arts; the character recalls their words as they contemplate action.

When wounded: the character might break a wrist while performing one of their **Jeet Kune Do** moves, or one of their master's teachings might just have turned out to be wrong.

SHATTERED MIND

As a **Tango trait**: a **Shattered Mind** cannot be deceived, and can deceive many. Who is the maddest? Up close, no one is normal.

As a **Jazz trait**: the character's **Shattered Mind** allows them to analyze the facts with a completely different perspective, leading them in leaps of logic to conclusions others would discount.

When wounded: the **Shattered Mind** goes into a loop, deceiving the character themselves or leading them to conclusions that are far beyond reality.

EAGLE COMPANION

As a **Rock trait**: the character whistles to call their **Eagle Companion**, a huge bird of prey trained to dive on enemies and tear them to pieces.

As a **Dance trait**: the character whistles to call their **Eagle Companion**, a symbol of pure energy whose sweet disposition cheers up all onlookers.

When wounded: the **Eagle Companion** is injured in a fight or the character does something to annoy or upset it.

CHESS MASTER

As a **Blues trait**: each **Chess** game is a journey into the past, a stream of memories invading the character's mind.

As a **Jazz trait**: the character's skill with **Chess** translates into their tactical ability, enabling them to solve any situation.

When wounded: it's checkmate! Whether metaphorical or not, the character realizes they have lost their **Chess** game... for now.



MEMORY

Your *Memory* is a short sentence on your Character Sheet that describes the past haunting your character. That past is not decided yet: it'll emerge from gameplay.

BULLETS

Your *Memory* is a burden but also a resource: you can tap into your *Memory* by marking *Bullets*. *Bullets* are represented with the holes in a gun barrel on your Character Sheet. You can get your character to GET INVOLVED: mark a *Bullet* with an X on an empty hole to add 2 dice on a *Test*. Add a brief description of something that happened in your character's past and how that's helping.

You'll also mark *Bullets* to absorb *shocks* from a *Test*. When this happens, add a brief description of what compromised your character and made their past come closer and closer.

Marked *Bullets* carry over between Sessions. However, at the end of a Personal Session all *Bullets* are cleared on all character sheets.

When you mark your last *Bullet*, the *tab* ends with a *failure*. In the next Session your character will face their past in a **Personal Session** (see p.42) as their history comes back to haunt them!

You can find some examples of predefined *Memories* in **Chapter 5: On Stage**, in the subsection *Factions* (p.156).

WEIGHTS

When a Classic Session ends in a *failure* your characters will have to **carry a *Weight***. When this happens, write the title of the failed Session under your *Memory*. These *Weights* represent something of your character's past that's still unresolved.

A successful Personal Session or a successful Season Breakpoint conclusion will allow you to put an X near a *Weight*, to show that you've come to terms with that part of your past and bring your character closer to a less tragic conclusion in the season finale (see p.54).

At this club, on the other side of the city, they play jazz sessions composed with other
deb named "Minty's Play House" in Harlem, they created a new jazz sound
a jazz man with new sense are gathering



GROOVE

Every character also has a *Groove*, a special talent that shows how the character is exceptional and gives them the ability to do extraordinary things.

The *Groove* has two parts: a description that frames how it affects the fiction, and a rule that describes how you change the mechanics of the game.



PUBLIC SERVICE ANNOUNCEMENT

Grooves seem wildly unbalanced when compared with one another.

There is a reason for this: **they are.**

You'll find that for this very reason every *Groove* can be exciting when you play with it and, more importantly, when you play it with other characters, especially during the *Let's Jam!* tab.

The only guidance is that each character should have **different** *Grooves*: this way, you'll have a really satisfying moment when the *Grooves* combine in a wonderful jam Session.



AGAINST THE ODDS

Fiction: When the going gets tough, the tough get going—and the tough is you. You always manage to get some positive results from impossible situations.

Mechanic: Whenever you have *Disadvantage* on a *Test*, you gain a single extra *bit* if you roll a pair of 1s, 2s, 3s, 4s or 5s.

Take this if you want to play a character who never surrenders and always has an ace in the hole, pushing others to find their hidden strength.

FASTER THAN THE EYE

Fiction: Time is of the essence, but you are quick: your feet are swift, your hands are sure and you move like lightning.

Mechanic: You can always use *Jazz traits* for Dance and Rock *Tests*.

Take this if you want to play a character able to do tricks of pickpocketing or prestidigitation, or to be an ace during chases.

LONE WOLF

Fiction: You often work alone, wandering away from others and coming back later on with important results—and maybe some scars. What you don't know won't hurt you.

Mechanic: You can always use *Rock traits* for Blues and Jazz *Tests*.

Take this if you want to play a character that sometimes needs to take matters into their own hands to get the right result.

LONG TERM PLAN

Fiction: Some say that luck is when opportunity meets preparation. Others say that luck is when opportunity finds you. You have prepared for everything, and while it's hard to understand your mysterious actions, when the plan unfolds everything becomes clear—and your plans always come together!

Mechanic: Immediately after rolling the dice, you can remove a single die and keep it for later, saving its result. In any *Test* later in the Session, immediately after rolling, you can add that die result to the result. You can have only one die at a time kept in this way.

Take this if you like it when a plan comes together or you like using flashbacks to reveal your character's plan.

LOOSE HANDCUFFS

Fiction: Nothing can keep you imprisoned. In fact, sometimes you let yourself get caught just to better get information from your enemy.

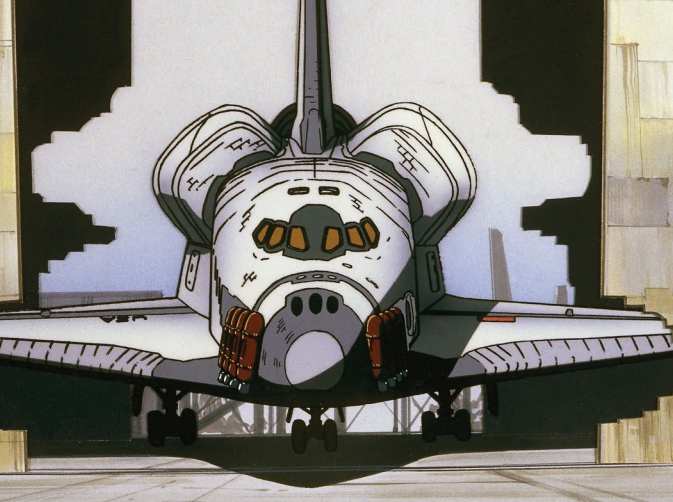
Mechanic: You can always use *Tango traits* for Dance and Jazz *Tests*.

Take this if you like to play a reverse interrogation, or if you like describing daring escapes.

MEMENTO OF WAR

Fiction: You've been to war and you've seen things. You know pain, you know how to handle it and you know how to keep it real when you relate to others.



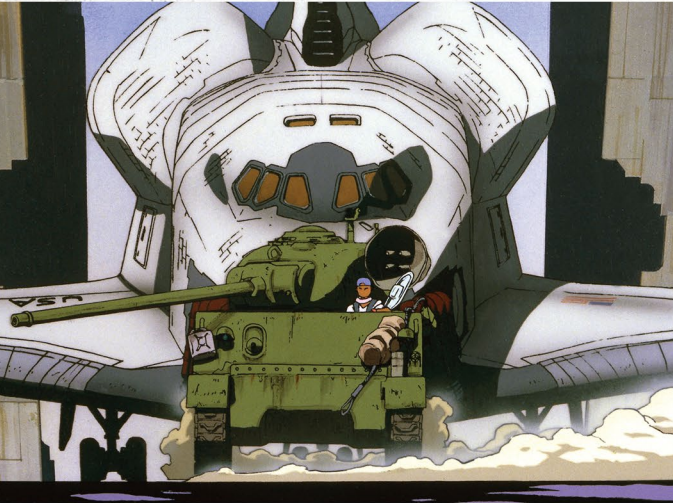


Mechanic: You can always use Blues *traits* for Tango and Rock *Tests*.
Take this if you want to play a character with a really heavy burden, who is ready to endure and to take care of others.

MIRROR OF THE SOUL

Fiction: Your body was changed. Maybe you are aging slower or faster than you should; maybe your consciousness was extracted and put somewhere else; maybe you were built out of found parts. Your unique position makes you wonder about the meaning of everything.

Mechanic: You can always use Dance *traits* for Tango and Blues *Tests*.
Take this if you like to play a very introspective character, using allegory and symbolism in your visual descriptions and revealing the character's inner voice.



OUT OF THE BOX

Fiction: There is a right way to do things, there is a wrong way to do things, and there is your way to do things—harmful, dangerous, but wonderfully effective!

Mechanic: Immediately after rolling dice for a *Test* you can add a *shock* to turn a die with a result of 2, 3, 4 or 5 into a 6.

Take this if you like to play a character with brilliant and unconventional ideas.



SCRAP MASTER

Fiction: You don't need proper equipment, you just need any equipment. When the ship is out of fuel and the only available resources are marshmallows and soda, you are the one who can make it start again.

Mechanic: Whenever you roll with *Disadvantage* you can roll the die you removed again and, if you want, keep it in the result.

Take this if you like to improvise creative solutions with anything you or character has.

UTTER DETERMINATION

Fiction: They can stab you, shoot you, punch you, hurt you, stun you, and beat you, but you will always say "it's just a scratch" and carry on.

Mechanic: Whenever you have *Disadvantage* on a *Test* you can use any *wounded trait* to add dice to the pool as if it were not *wounded*. These *traits* must still be from the Approach chosen for the *Test*.

Take this if you like to play the tough one able to ignore any adversity.



VIRTUE OF NECESSITY

Fiction: You never had many resources but you learned how to get the best of what you got, using anything and everything to reach your goal.

Mechanic: When you have a *wounded trait* you can use any *trait* in an adjacent hex in its place, even if it's from a different Approach.

Take this if you like to play a survivor, prepared or able to prepare for anything.

EXAMPLE OF PLAY: #14 "BOHEMIAN RHAPSODY"

Session Genre: Jazz. No Rules in Space - Let's Jam! tab

Dave, the Big Shot: Following in the footsteps of your Bounty, you are on the way to a strange space junkyard and you find an abandoned Astral Gate. Gab, do you wanna introduce the place?

Gab, playing Jet: Yes, Jet knows the place. He says: "I heard there was a place where all the scrapped remains of obsolete Gates were gathered along with scrap metal and abandoned spaceships. People moved in and started living there, squatters and drifters mostly."

Martha, playing Faye: Faye is like: "Why the hell does anyone want to live in such a place?" She can't understand this.

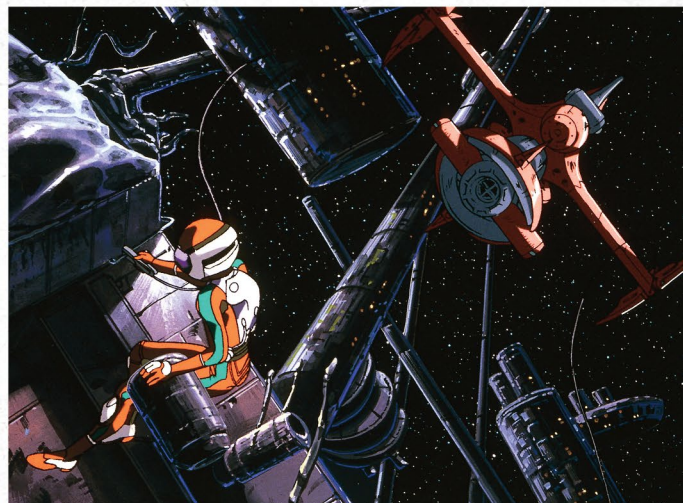
Gab: Jet goes with There is no government, no nationality, no taxes and no cops. It's the perfect hideout".

Dave: Good, so I think there is a little research to do. I'll say that there is a **Jazz 6-clock** to understand the place and reach your objective, and a **Jazz threat 6-clock** called "Checkmate." That's because Ed is still playing chess against your Bounty, the Chessmaster, and this could be a trap. Difficulty 18, using three *Risk* and saving one for later. What do we see on screen?

Martha: I think we see Faye and Spike using their MONO racers to get to the junkheap. Faye lands the **Red Tail**, her MONO, gets out and starts walking. I'll go for a Jazz Approach: we see Faye wearing a stylish spacesuit with **high heels**, my *Jazz trait*. The camera focuses on Faye's mouth as she gives directions, showing her red lipstick—that's a **Tango trait**, but I'm using it for this Jazz test because of my **LOOSE HANDCUFFS Groove**. That would be a seven-dice roll, *tab* plus Genre with three *traits*.

Martha rolls 1, 1, 3, 4, 5, 5

Martha: W- well, at least there is one *hit*.



THE WORK WHICH BECOMES
A NEW GENRE ITSELF
MIGHT BE CALLED
COWBOY
BEBOP



CHARACTER CREATION

A character is not isolated in a vacuum: they're the tool a Bounty Hunter has to affect the story, making decisions that impact the game, the other players and the narrative.

Each Bounty Hunter should create a character, but all players should do that together, so that everyone can give and take inspiration from each other to create a crew that will be interesting for everyone.

To create your characters follow these steps:

1. Mothership
2. *Grooves*
3. Concepts
4. *Memory*
5. *Traits*
6. Personal Ship
7. Name

ROLES

One of the players should take the role of Big Shot, while the others should take the role of Bounty Hunters. This is the most common choice and the one the game has been developed to support.

But the game doesn't require all the characters to be present for every Session, and the Big Shot is not in charge of handling the whole plot. Therefore, nothing stops you from changing the role of Big Shot from Session to Session.

You can have a single player with the role of Big Shot, or two or three players in a round robin; you can select a player randomly each time, or have each player taking the role in an established order. Just be sure that everyone agrees and you'll be fine.

If you want to do this, during character creation every player takes the role of Bounty Hunter and needs to create a character.

MOTHERSHIP

Your mothership is the vehicle you will use for long interplanetary travels, and it serves as headquarters, haven, and home for the characters. As a starting point for your shared mothership, decide some themes for the story you are going to tell. Discuss together the kinds of things that each of you would like to see in the story, then use these as pointers to help define and describe your ship.

Make your mothership a metaphor for the subjects and themes you'd like to explore. Let's say you're a crew who made a hard change in their lives: you can create a repurposed fishing trawler to play on those themes, and then call it *Bebop* to imply that the crew will usually push back against rigid and old social structures. Alternatively, your crew of wildly different characters might come together in a ship welded together from two or three other hulks, named *Synthwave* because you want to steer the game towards more horror or action scenes.

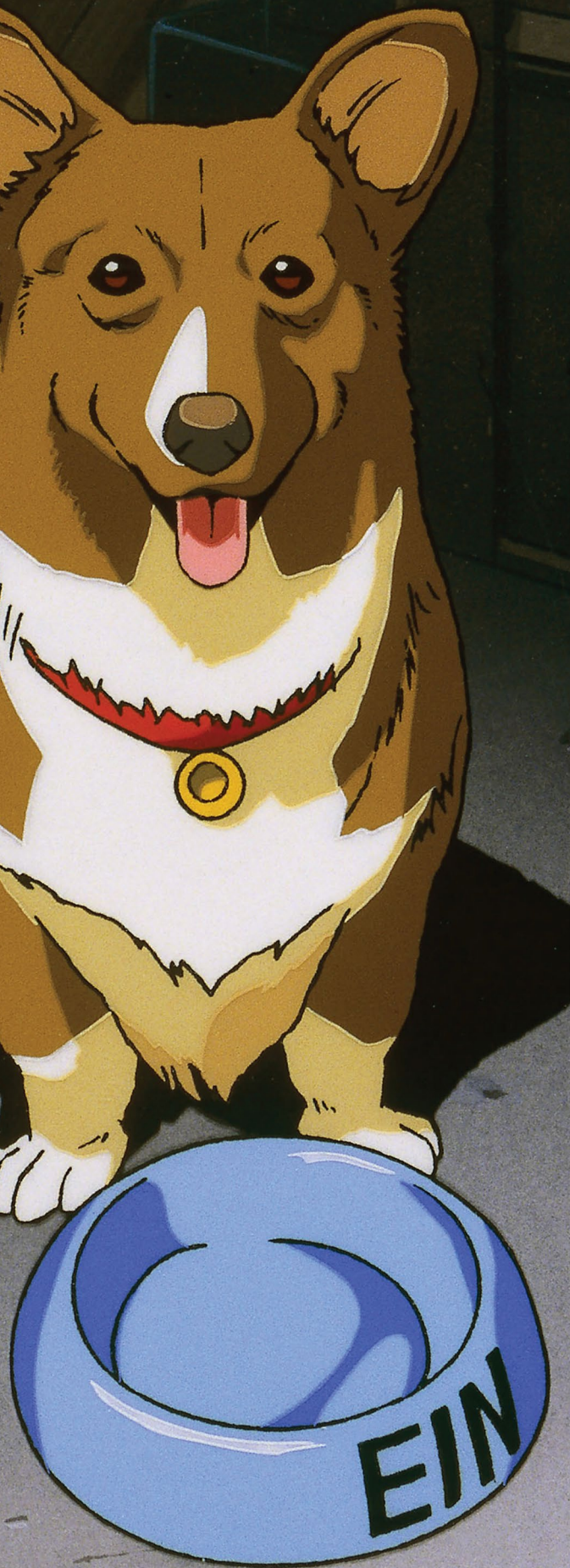
You will find more *ideas* for creating your own mothership on page 86.

GROOVES

Each Bounty Hunter should next choose a *Groove*. BHs should pick something that they will enjoy playing, and no two characters should have the same *Groove*.

You can adjust the fiction of the *Groove* a little to better fit the themes you want to explore.





CONCEPTS

Next, each Bounty Hunter should write down a single sentence that offers a general description of their character. “The Elder,” “Veteran gunslinger,” “Former mobster,” “Space Samurai.” it’s up to you, as long as it’s interesting for everyone.



...WAIT, PETS?

You can also choose to make something unusual and play a **pet**, a non-human character. Everything works out pretty much the same but your selection of iconic items can be a bit narrow.

Regardless you have a wide array of physical characteristics that can represent your pet character: pointy teeth, thick hair, prehensile tail, puppy eyes, hyper-sensitive nose, laboratory-enhanced brains—the sky is the limit. Remember that the *trait* should be something you can see, so you can represent it anime-style.

Talk to the other players, when you make these choices: a full enhanced-corgi crew could be... interesting? But *maybe* it falls a bit **out of the scope** of this game.



MEMORY

Next each Bounty Hunter should choose a *Memory*: a short sentence describing the past the character is trying to escape.

You can find some examples of predefined *Memories* in *Chapter 5: On Scene*, in the subsection *Factions* (p.156).

PERHAPS IF HE WAS A SAMURAI INSTEAD?

THE NETWORK WHICH BECOMES
A NEW GENRE IN ITSELF
WILL BE CALLED
COWBOY
BE BOP





LOST MEMORY?

"*Lost Memory*," or amnesia, is a very particular option: the character doesn't remember anything about their past except in occasional flashes.

One Bounty Hunter can choose this specific *Memory* for their character. Each time a *Bullet* is marked the BH asks another player about a flash of memory that helps them in the moment, and the BH will have to play with that player's descriptions.

This can result in the character finding out that the person before the memory loss could have been a very different one—even an unlikable one—and that can be fascinating.

Remember: *lines* and *veils* still apply!



TRAITS

It's time to start defining the looks and skills of the characters. **Each BH puts three *traits* in three different Approaches**, then puts a **fourth *trait*** in any Approach. You can start with one Approach with two *traits*.

PERSONAL SHIP

Prepare a name for your personal ship, a MONO racer or zipcraft, and give it a *trait* representing a piece of special equipment. If you do not wish to own a personal ship, you are not obliged to create it. For more information about MONO models and rules, see p.89.

NAME

Finally, BHs give their character a cool name.



HUNTERS IN THE SOLAR SYSTEM

At this club, even the all-comers' go play. Night after night named "Hunters' Play House" in Harlem, they play jazz session competing with other jazz men with new sense are gathering. At last, they created a new scene in

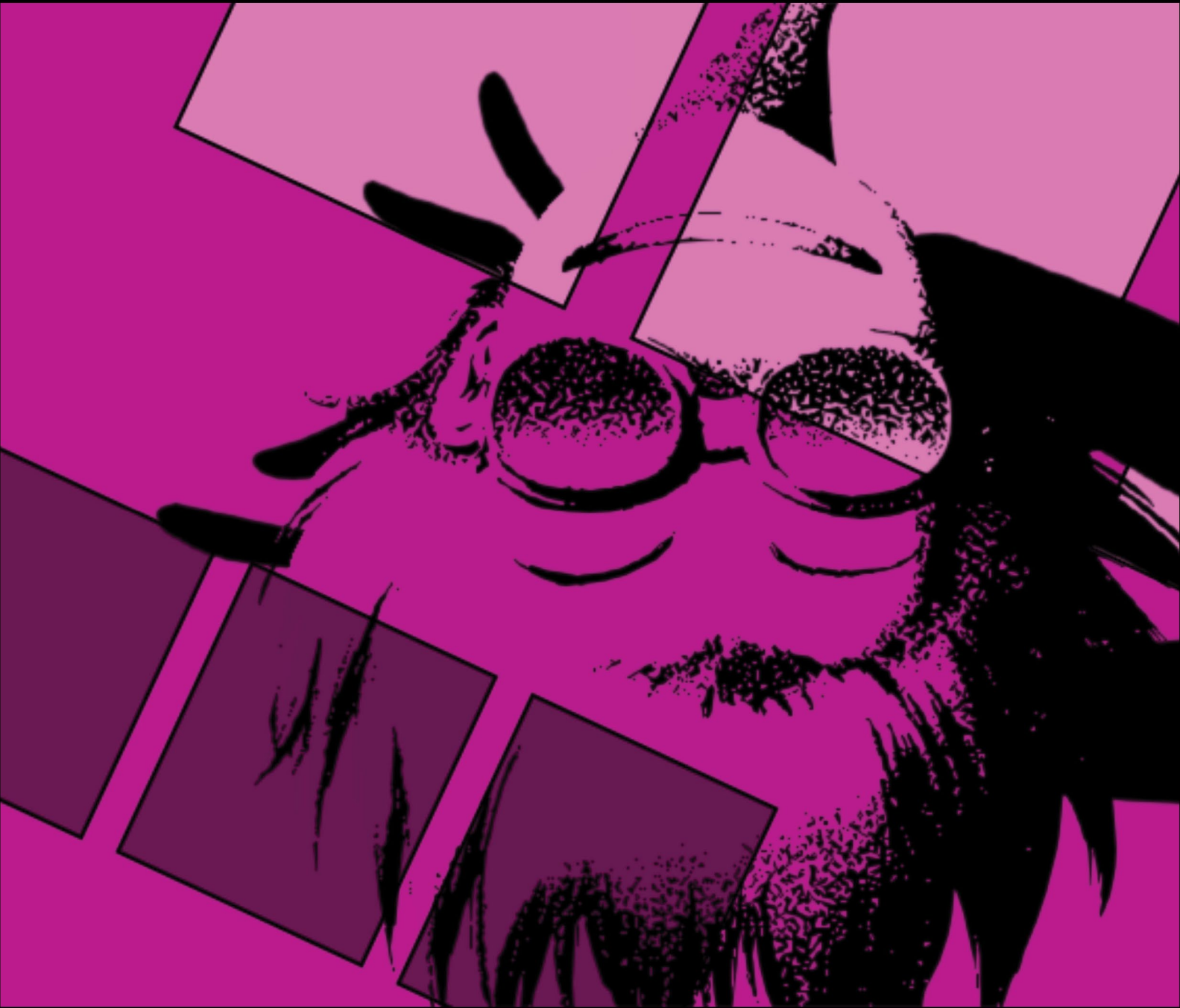


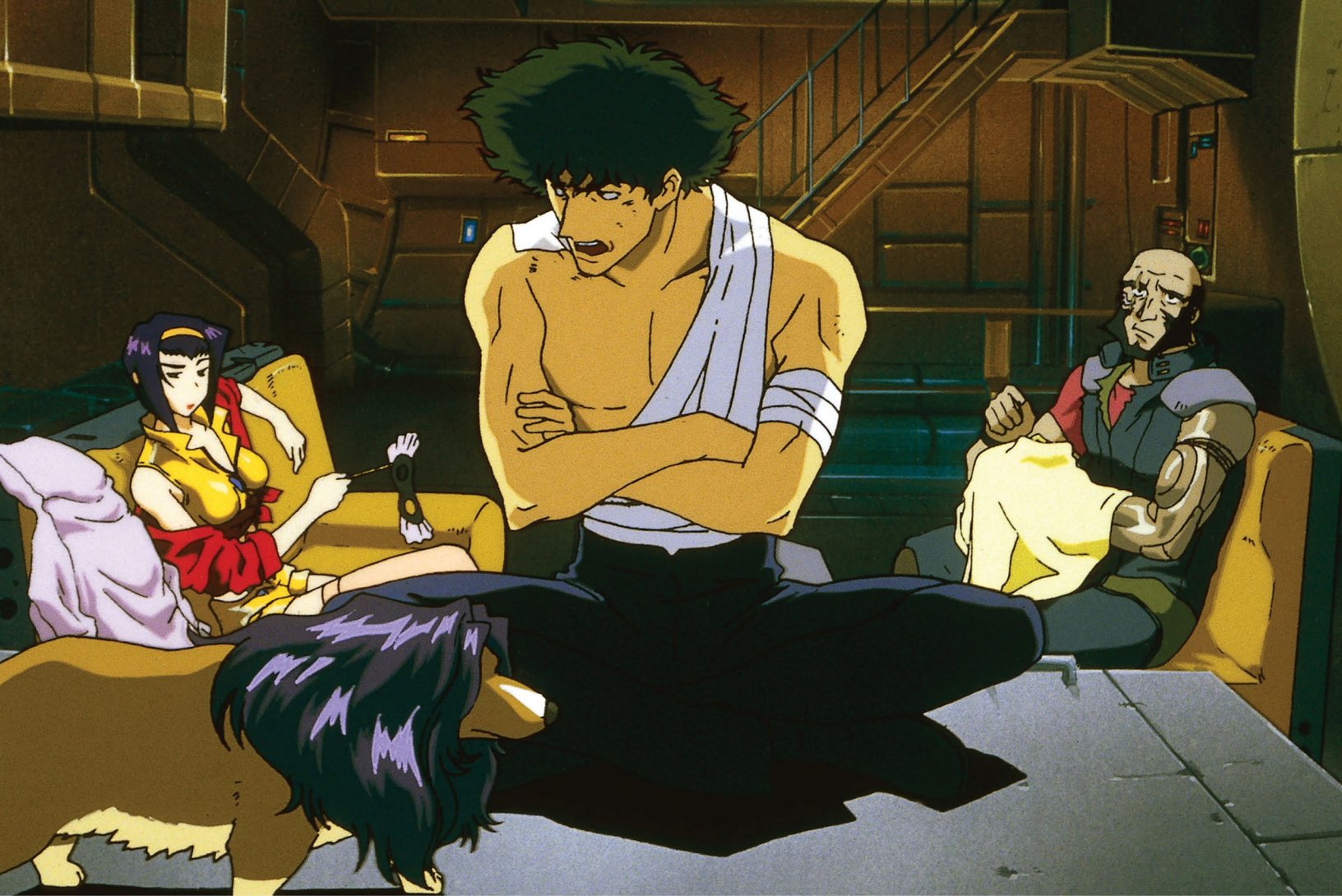
Cowboy
Bebop



Cowboy
Bebop

COWBOY
BEBOP





CHAPTER 4

HUNTERS IN THE SOLAR SYSTEM

The Solar System of *Cowboy Bebop* is a multicultural frontier land, reminiscent of both western movies and San Francisco in the 70s.

This chapter delves deep into the Solar System, and the role of your characters in the story you will write at your table.

LIVING IN THE SOLAR SYSTEM

Some of the setting details that are fundamental to telling a bounty hunter story in *Cowboy Bebop* are included in *Chapter 5: On Stage*, where you can learn about the different types of Bounty and their *Grooves*, Locations in which to set your Sessions, and Factions that might hinder or help your characters in their jobs, as well as examples of *Memories* to deeply interconnect characters to the *Cowboy Bebop* setting.

Instead, this Chapter will explore the world of *Cowboy Bebop*, the wider systems that surround your characters, and the little details that will help make the world feel real.

Consider this Chapter as preparation for the next one. Think of this chapter as a musical or theatrical interlude: a passage between acts.

ECONOMY

Money!

Okay, now that we have your attention, let's explore this topic.

Money is the engine of the Solar System's constant expansion. It's what makes the system go round... well, each planet in its orbit, of course: the dream of the poorest, the goal toward which (almost) everyone is aiming.

In *Cowboy Bebop's* Solar System the currency is the Woolong. 1 Woolong is equivalent to 1 Japanese yen in the 1990s.

Ultimately, everything revolves around money. Bounties are paid through electronic transfers, to be withdrawn at special terminals scattered in many hubs of the Solar System.



COWBOY BEBOP

COWBOY BEBOP

ED JET BLACK



PLAYING THE DEBT

Money isn't the only thing that matters to your bounty hunters. The Bebop crew, for example, often decide not to convert a Bounty into cash, usually for reasons related to personal motivations, emotional attachments, or a chase or confrontation gone wrong.

Because of this, the Bebop crew ends up in debt.

The characters in your crew may also exploit the debt dynamic as a constant drive to keep the story flowing. It's a great gimmick to ensure that they are always on the lookout for a new Bounty, and at the same time provides a clear narrative insight into bounty hunters' lives in the Solar System. These are poor people, living off scraps, with deep and necessary empathy with other "scum" like themselves.

Never let your characters get rich. It would take away one of the cardinal reasons that many of them do this work.

GAMBLING

Gambling is a constant in the narrative universe of *Cowboy Bebop*. It's both rendered materially, with the presence of casinos and gambling characters like Faye, and as a metaphor for the actions taken by the characters.

Many Sessions in your games may speak, even indirectly, about gambling.

One of the pillars of this game is "Drive your characters like a stolen car in an action movie." This doesn't mean burning your characters too fast—the game mechanics are not designed for that—but playing them on the edge, always with something to lose and something on the line, betting all the time to make the game fast paced.

Choosing to **GAMBLE** (see p.20), in mechanical terms, means putting all your eggs in one basket. It's do or die.

The repercussions of a failed **GAMBLE** are heavy: a *hard wounded trait*, which is unusable until the end of the Session, is a serious consequence. But launching yourself from a diving zipcraft to land in the enemy's face is an opportunity not to be missed! Nor is taking a few punches in order to stage a perfect deception against an entire ISSP district.

Taking a **GAMBLE** represents one of the keystones on which the narrative of *Cowboy Bebop* rests. Don't be afraid to use this Riff!

LAW & MISRULE

With the creation of the Astral Gates, human society has scattered across the Solar System. There was a moment when everyone believed this was a golden opportunity: that the entire Solar System was the promised land where they could get rich. This faded fast. Factions and class conflicts quickly emerged, financial potentates took advantage of the fractious situation to gain overwhelming power, and the result was that the majority of the System's population ended in poverty. With so many people just trying to get by, crime became widespread and overwhelmed traditional police forces. So the ISSP, the Inter-Solar System Police, was created—which in turn failed to solve the problem. For this reason, the Bounty System was born, allowing any civilian to arrest wanted criminals and then hand them over alive to the ISSP in exchange for the bounty on their heads. Theoretically, bounty hunters are licensed, but the law is often ignored in favor of having more hunters in the System. In the *Cowboy Bebop* world in which you play, there are an estimated 300,000 active bounty hunters. These aren't people you'll meet every day, but everyone knows someone who knows bounty hunters.

DO BOUNTY HUNTERS DREAM OF BEING COPS?

Although many bounty hunters are ex-cops, none of them dream of a future within formal law enforcement. On the one hand, those who are civilians (or even ex-criminals, like Spike) become bounty hunters as a way to survive, by earning a modest income from this dangerous job. On the other hand, ex-cops (like Jet) have left the ISSP for a variety of reasons, often because of the corruption of the ISSP itself, and have no intention of rejoining the inter-system police. Organized agencies of bounty hunters exist, and the characters you play at your table may be part of them if you wish, but you are under no obligation. The main aspiration of many bounty hunters is to pursue a life free from the shackles of the law, within the constraints of the rules imposed by this job—such as the obligation to arrest the bounty alive and hand them over to the ISSP.

*WHEN I WAS A COP THIS WAS MY BEAT.
I'M THE BLACK DOG, AND ONCE I BITE,
I DON'T LET GO.*





BREAKING THE LAW, WE ARE NOT THE LAW

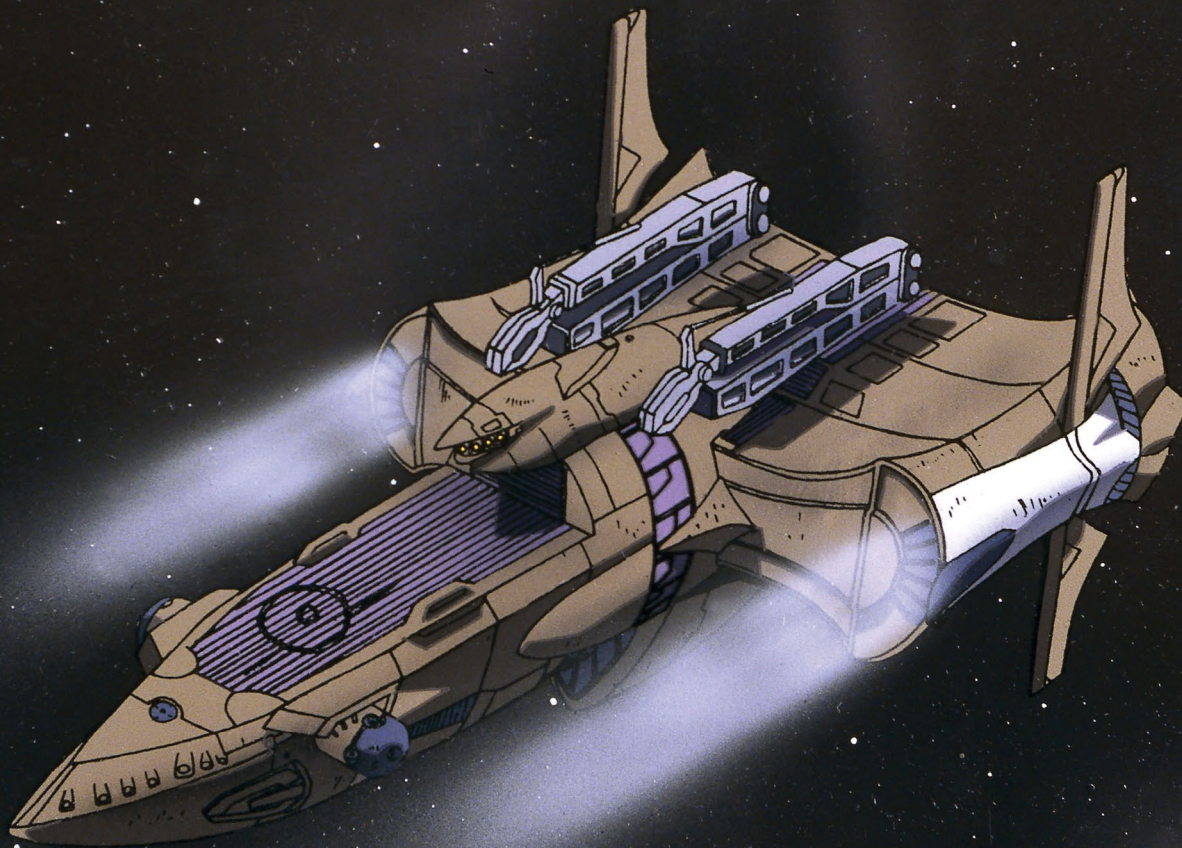
Let's get straight to the point: a good bounty hunter does not always obey the law.

Sure, there might be a few particularly rule-abiding bounty hunters, but most hunters are not too different from the criminals they hunt.

It will be up to you, at your game table, to figure out how much and when your characters break the rules.

At times, perhaps, they will play the role of modern-day Robin Hoods, taking the side of everyday people against corporate, military, criminal and economic potentates. But that's not their job. Your characters are not revolutionaries: they think first and foremost of themselves, but they resent white-collar dickheads, corrupt cops and gangs of thugs, that's for sure. They will not be vigilantes; the risks are too great.

What is certain is that they will do their job, they will probably break some laws, and if they can kick some assholes in the face in the process, they will certainly not let the opportunity pass them by.



TRAVELING AROUND THE SYSTEM

Cowboy Bebop's Solar System is fully interconnected. There are settlements on every planet, moon and asteroid, ranging in size from huge megacities to small one-road villages. All are quickly accessible thanks to phase gate technology, using hubs known as Astral Gates in common slang.

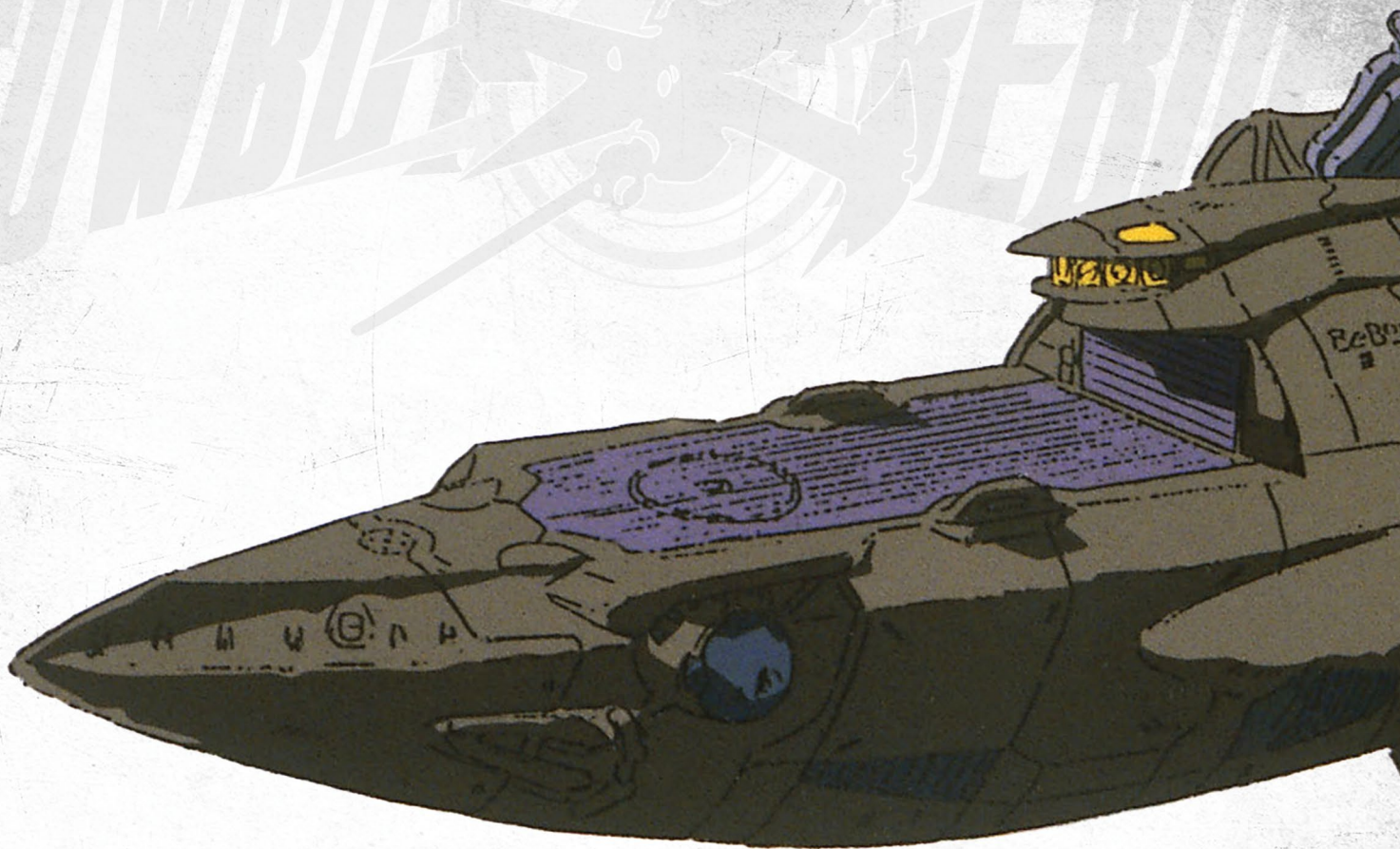
ASTRAL GATES

According to hyperspace theory, the space in which we live phases out of existence every $\frac{1}{48}$ seconds. For a tiny amount of time, realspace is replaced by hyperspace, 240 times smaller than realspace.

Astral Gates allow travel through hyperspace, making realspace travel 240 times faster than normal.

Thanks to this technology, which is controlled by the Gate Public Corporation (see p.202), anyone who pays the corporate tax at the toll booth can take advantage of this service.

At this club, the all-comers' to play, a club named 'Winsters' play 'house' in Harlem, they play jazz session comp any jazz men with new sense are gathering, they created



SPACECRAFTS

The retro-futurism of *Cowboy Bebop* can be clearly seen in the design of the flying transportation. Both the larger ships like the *Bebop*, which in this game is a mothership for the bounty hunters' home base and hub, and the smaller, usually single- or two-seater ships such as the *MONO* racers and zipcraft, recall the mecha aesthetics typical of Japanese media productions of the 1980s.

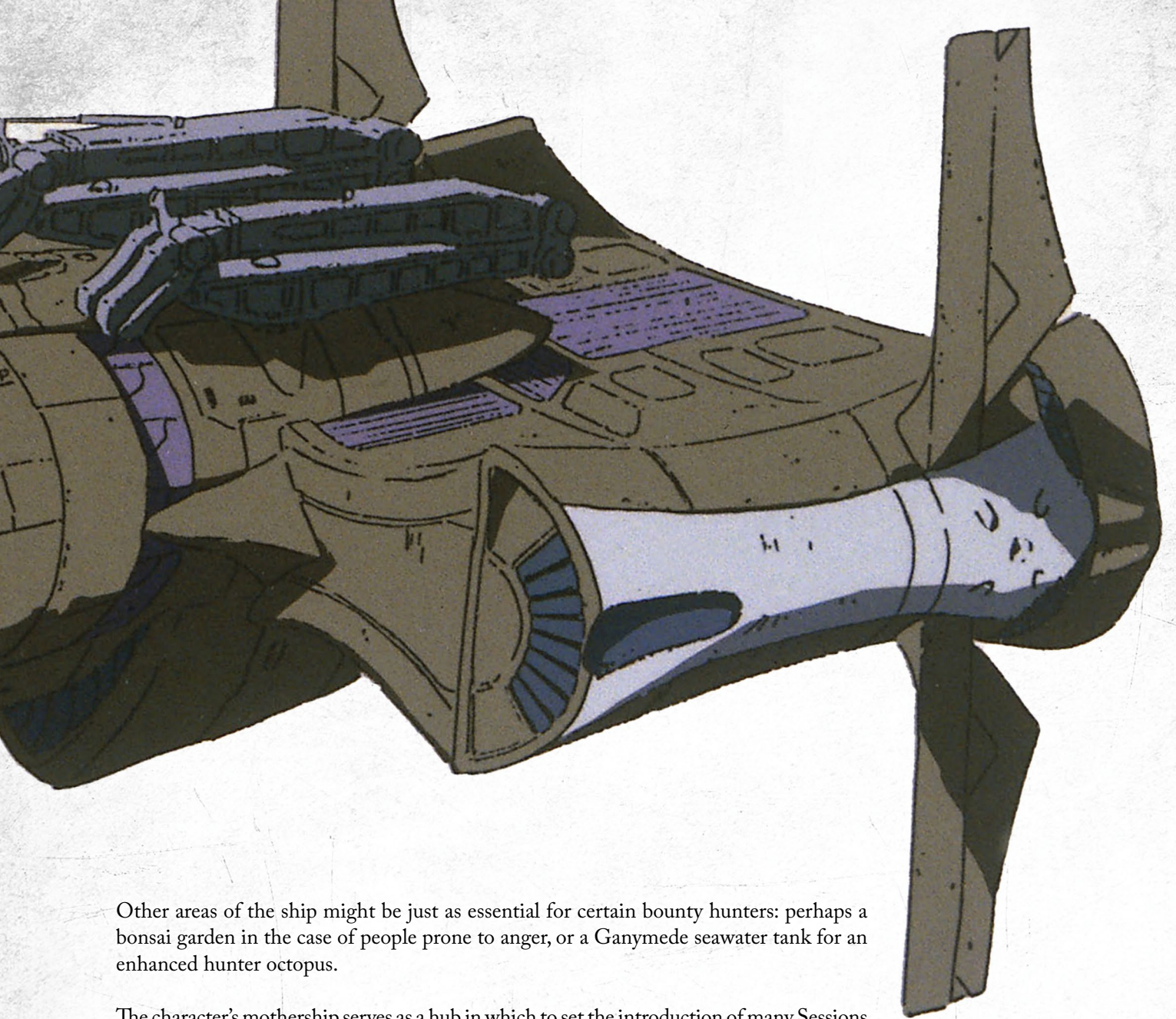
Spacecraft of all kinds have a role at your table, as they play a part in the game's fiction.

MOTHERSHIP

A mothership is a ship large enough to comfortably house a small group of bounty hunters. It should have common areas where all the characters can gather, to talk, eat together, watch TV and relax. This is also where most hunters will engage in typical work activities of this job: consulting the bounty terminals published by ISSP, surfing the Outernet, or calling contacts.

A kitchen area is recommended, as no hunter works well with an empty belly, and some hunters are eager to bag a bounty purely to ensure a hot meal every day.

Individual crew members' cabins can be just boxes to sleep in, or real private homes to which they can retreat in contemplative thought.

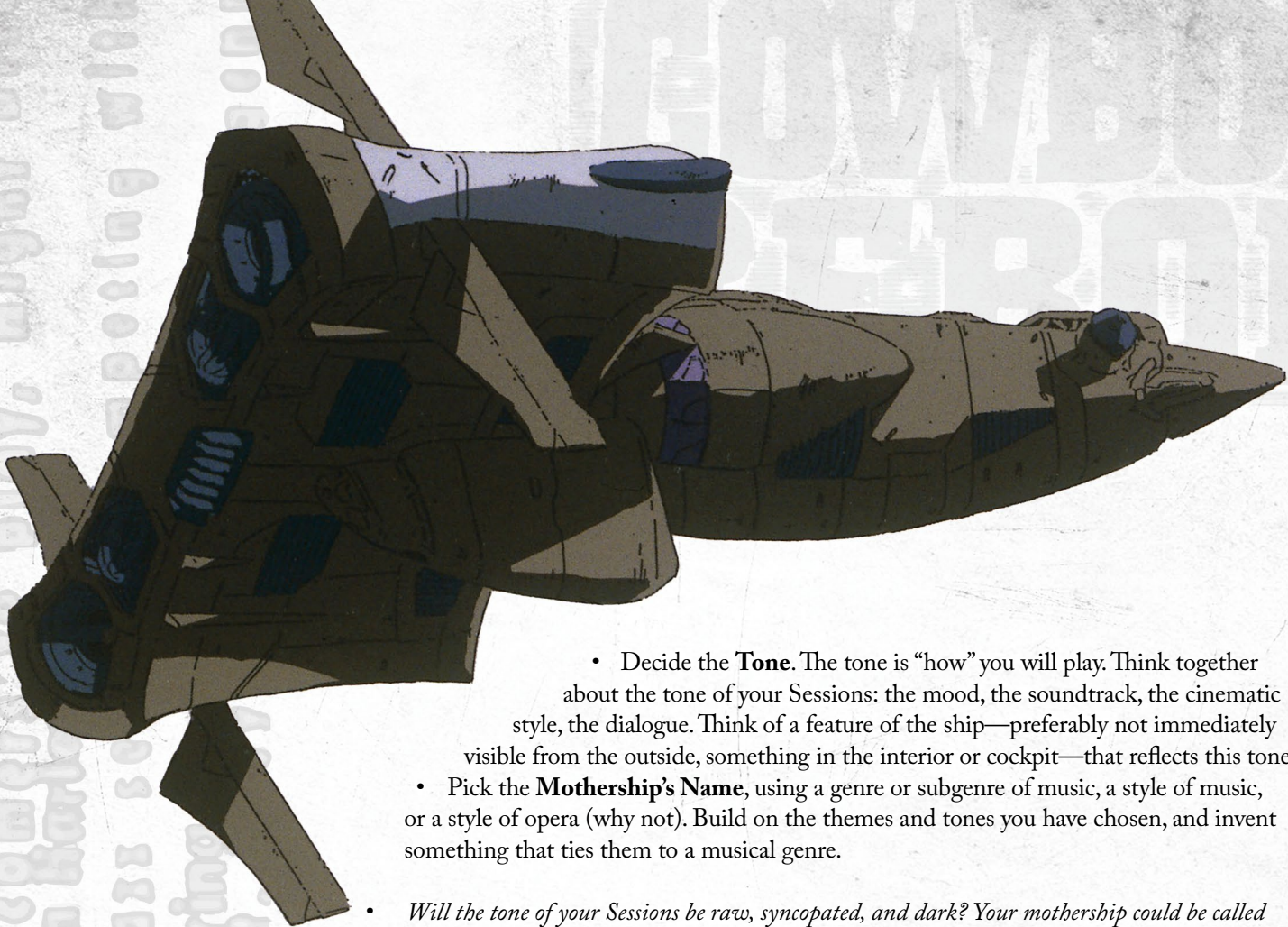


Other areas of the ship might be just as essential for certain bounty hunters: perhaps a bonsai garden in the case of people prone to anger, or a Ganymede seawater tank for an enhanced hunter octopus.

The character's mothership serves as a hub in which to set the introduction of many Sessions and, if desired, Session epilogues as well. Therefore, it must reflect the "soul" of crew.

CREATING YOUR MOTHERSHIP:

- Decide the **Themes**. The theme is "what" you will play. Think together about the main themes of the Sessions you want to play and decide what ship model fits best to enable these stories. There might be technology or visible features on the ship that reflect and support these themes; feel free to invent any kind of ship you want.
- *Do you want to play a story full of heists? Perhaps a fast frigate is right for you.*
- *Is your story more of a detective story, and are your characters all ex-cops? Then you really should choose a heavily armed vessel "acquired" from ISSP.*
- *Are your characters a rabble of lab specimens, scientists, and shady corporate ex-agents? Why not a lab-ship, then?*



- Decide the **Tone**. The tone is “how” you will play. Think together about the tone of your Sessions: the mood, the soundtrack, the cinematic style, the dialogue. Think of a feature of the ship—preferably not immediately visible from the outside, something in the interior or cockpit—that reflects this tone.
- Pick the **Mothership’s Name**, using a genre or subgenre of music, a style of music, or a style of opera (why not). Build on the themes and tones you have chosen, and invent something that ties them to a musical genre.
- *Will the tone of your Sessions be raw, syncopated, and dark? Your mothership could be called Deathcore.*
- *Have you chosen a more humorous and lighthearted tone? Then, Opera Buffa will be your ship!*
- *Do you prefer a typically colorful but also punchy tone? Electrorap is a perfect name.*

PLAYING THE MOTHERSHIP

Your mothership can be used in many different ways.

For example: as an initial setting for an introduction of your characters at the beginning of your first Session together. The Big Shot could ask each BH to introduce their character with a very brief introductory scene in their cabin or private room on the mothership. Or the Big Shot could ask all the BHs to introduce their characters in a convivial scene in one of the common areas of the ship, so that the characters’ personalities emerge right away. This can be a punchy introduction from which you can easily derive the title of the first Session.

The mothership can also be used, of course, during later Sessions as a setting for all sorts of situations involving the protagonists. The BHs might want to bring their newly captured Bounty to the ship to ask them some questions, and from there the situation could quickly escalate into conflict aboard the mothership itself. A Personal Session could show moments of conflict between characters on board the mothership itself. Or the mothership could be the perfect setting for a horror Filler Session in which someone forgets about dangerous and terrifying leftovers in the refrigerator.



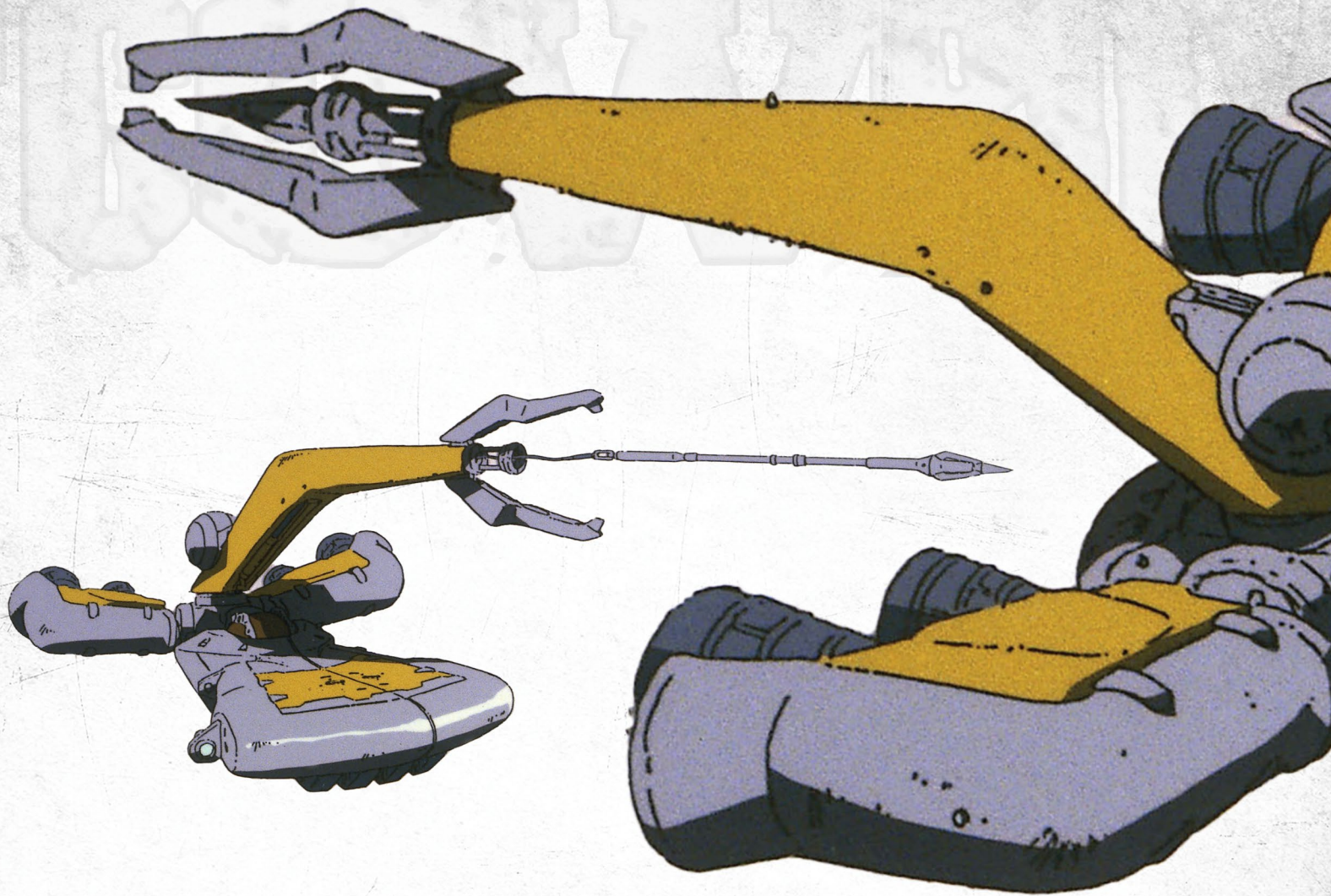
MONOs AND ZIPCRAFTS

The acronym MONO stands for Machine Operation Navigation of Outer-space. It describes a small independent single-seat “monopod” that can operate in deep space, but is usually used as the cockpit of small mono-holding ships. These ships are generally single- or two-seaters capable of coping with short journeys through deep space. They usually have excellent performance in atmospheric flight, and are even capable of warp speed travel thanks to the Astral Gates (just pay a hefty sum of Woolongs to the Astral Gate Company and anything is possible). The slang of the Solar System is vast and complex, and often all small ships, without further distinction, are simply called MONO—after the monopods used to pilot them—or zipcraft.

MONO racers are equipped with high-performance engines and ample maneuvering capability, resembling fighters in other sci-fi settings. MONO boats and MONO carriers are terms used for larger ships with specific technical functions.

Each character can own their own personal MONO.





CREATING YOUR MONO

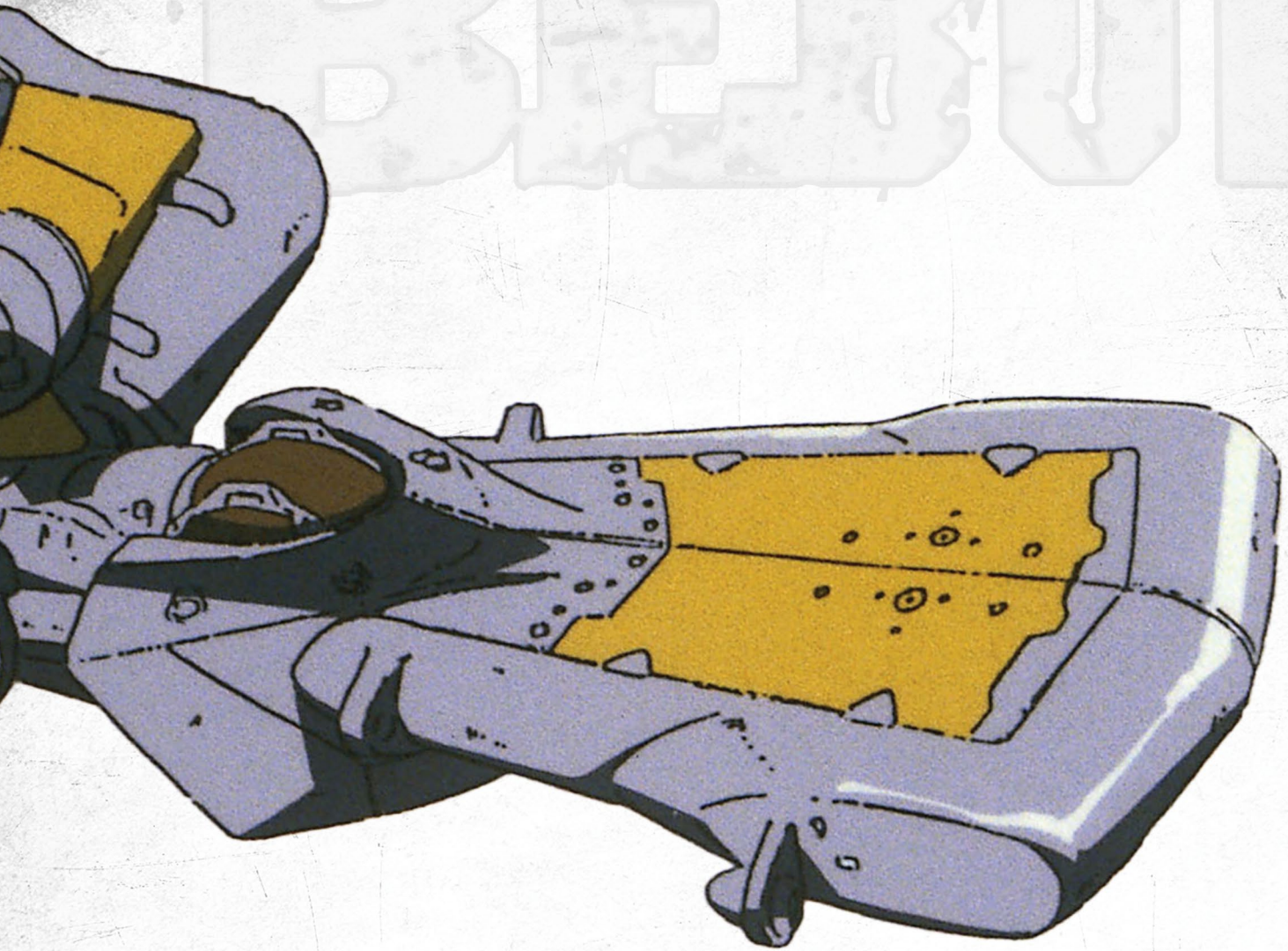
On the Character Sheet, three hexes are placed away from the others. They are designed to contain the *traits* of the character's personal MONO.

The **name** of the MONO is one *trait* and there is space for another two, representing equipment or features. **You can use these *traits* if you are using your MONO in any situation:** if you do so they get *wounded* first, with a *hard wound*, before any other *traits*.

The name of the MONO always represents something to the character who owns it. The name of the MONO as well as its design could reflect a psychological aspect of the character, or something from their past or background. Or it could simply be the name of one of the endless MONO designs in the world of *Cowboy Bebop*. MONOs often have fishy names, such as Jet's *Hammer Head* or Faye's *Redtail* (a reference to butterflyfish), or Spike's even more obvious *Swordfish II*.

When thinking about a name for your MONO always ask yourself: will it be named after a fish or do I want it to represent an aspect of my character? (Is there a way to do both?)

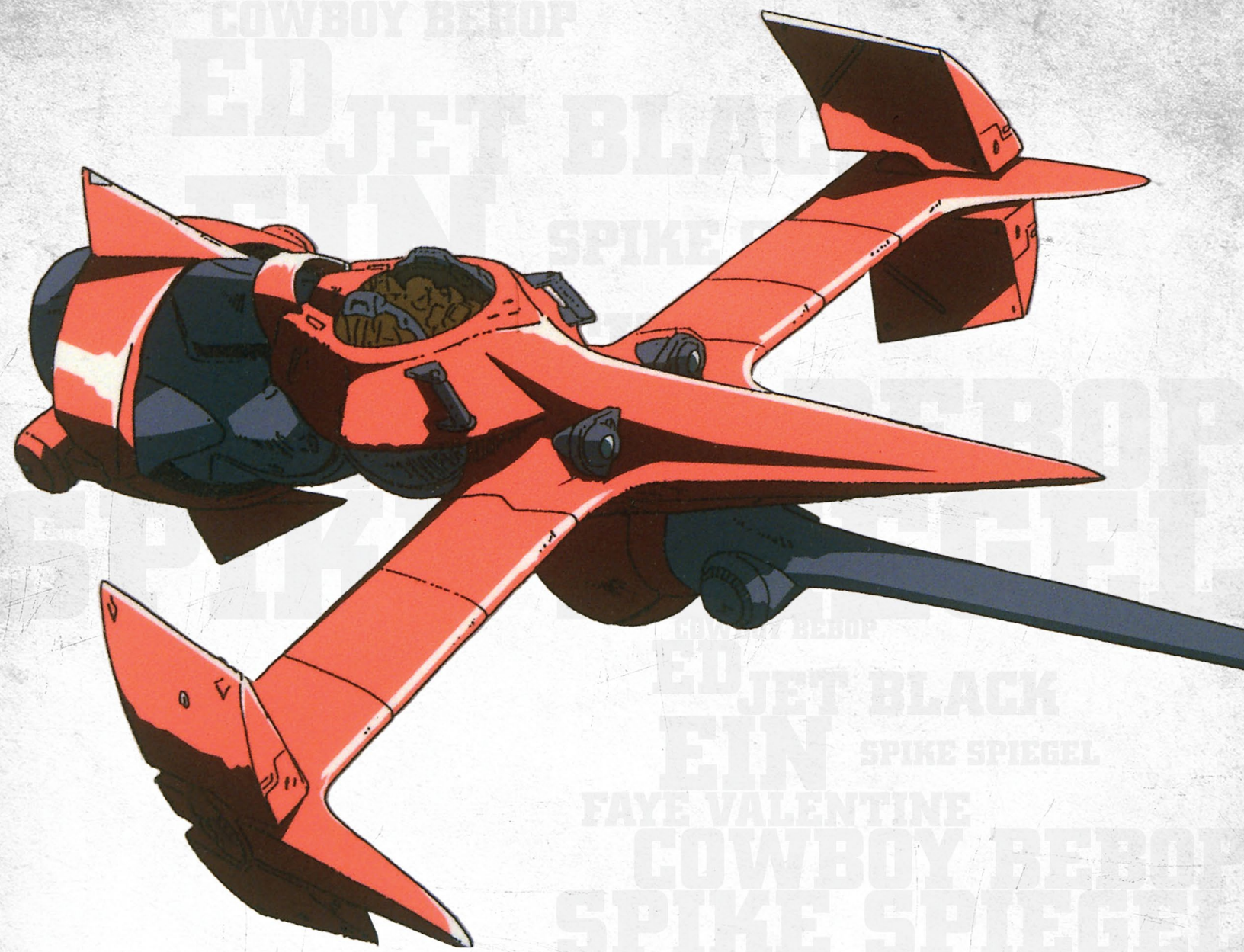
To create the **other two *traits*** of your MONO, first ask yourself about its function. You may decide to use *traits* that imply something about the setting, or simply describe the *trait's* function.



- *Is it a fast racing zipcraft? Then a **Rolls-Royce AF-15C Aero-Spike Turbine Engine** is for you, but you could just name this trait **Turbine Engine**, to emphasize the power of the engine.*
- *Is it a durable MONO carrier? Then why not equip it with **Forward Projecting WDF Armory Shields**, or perhaps you could just create a trait like **Composite Titanium Hull**.*
- *Is it a combat MONO? Surely a **Heat Seeking Missile AGM/AA Launcher** is for you, but you could simply decide to describe the weapons instead by writing **Dual Turret Machine Guns**.*

The story you tell is yours; you define what your MONO does. So a MONO called **Fish Tank**, equipped with **Long Range Scanners** and **Harpoon Shooters** could be a very interesting choice for an enhanced octopus character.

***DO YOU WANT TO USE THE MACHINE,
OR DO YOU WANT THE MACHINE TO USE YOU?***



SPEAKING OF CHASING

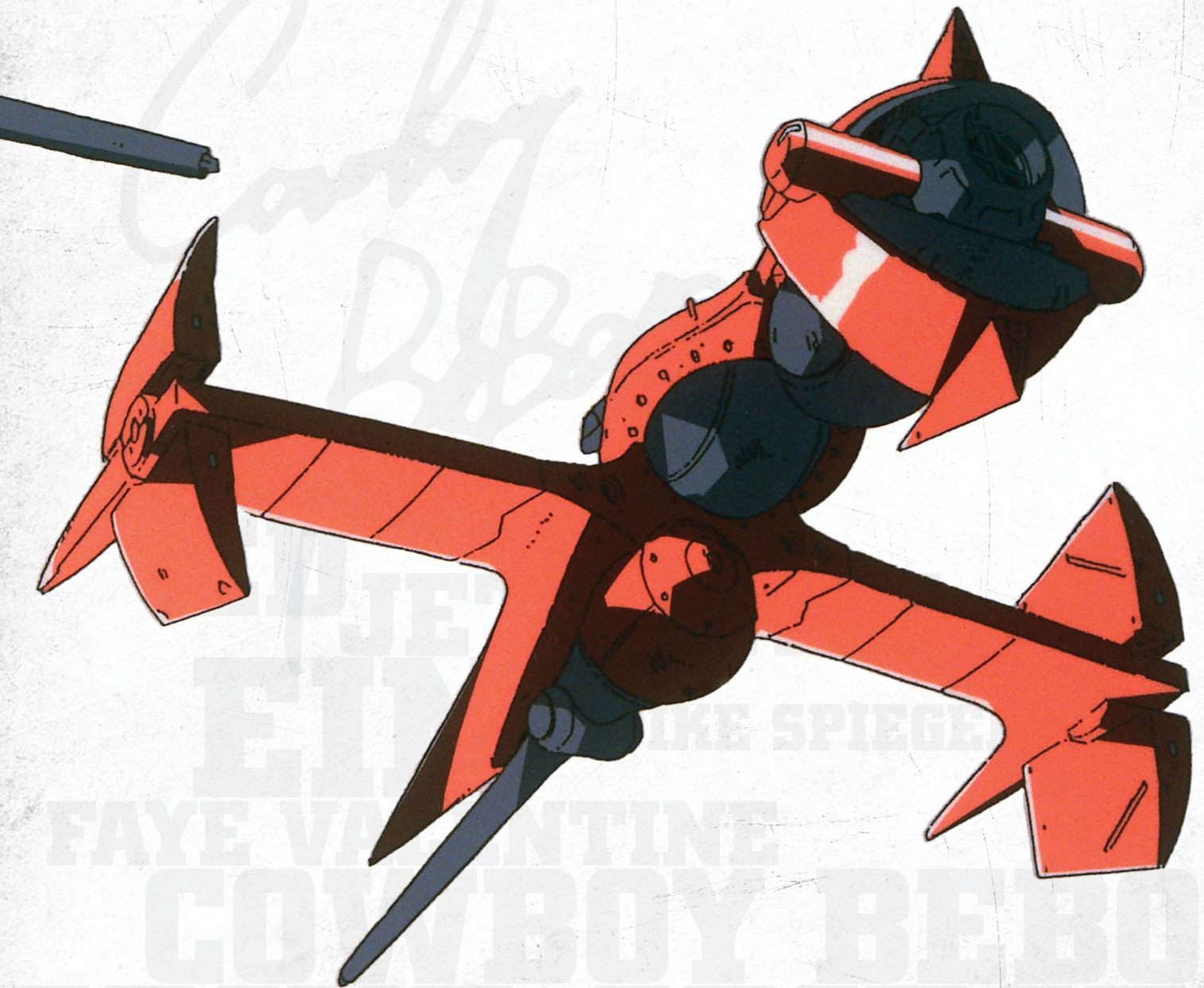
Chapter 2: Sessions describes how a chase works, and the game mechanics to use to create one (see p.35). But a chase is not just a mechanical thing: it has value in the fiction, and can have deep narrative repercussions.

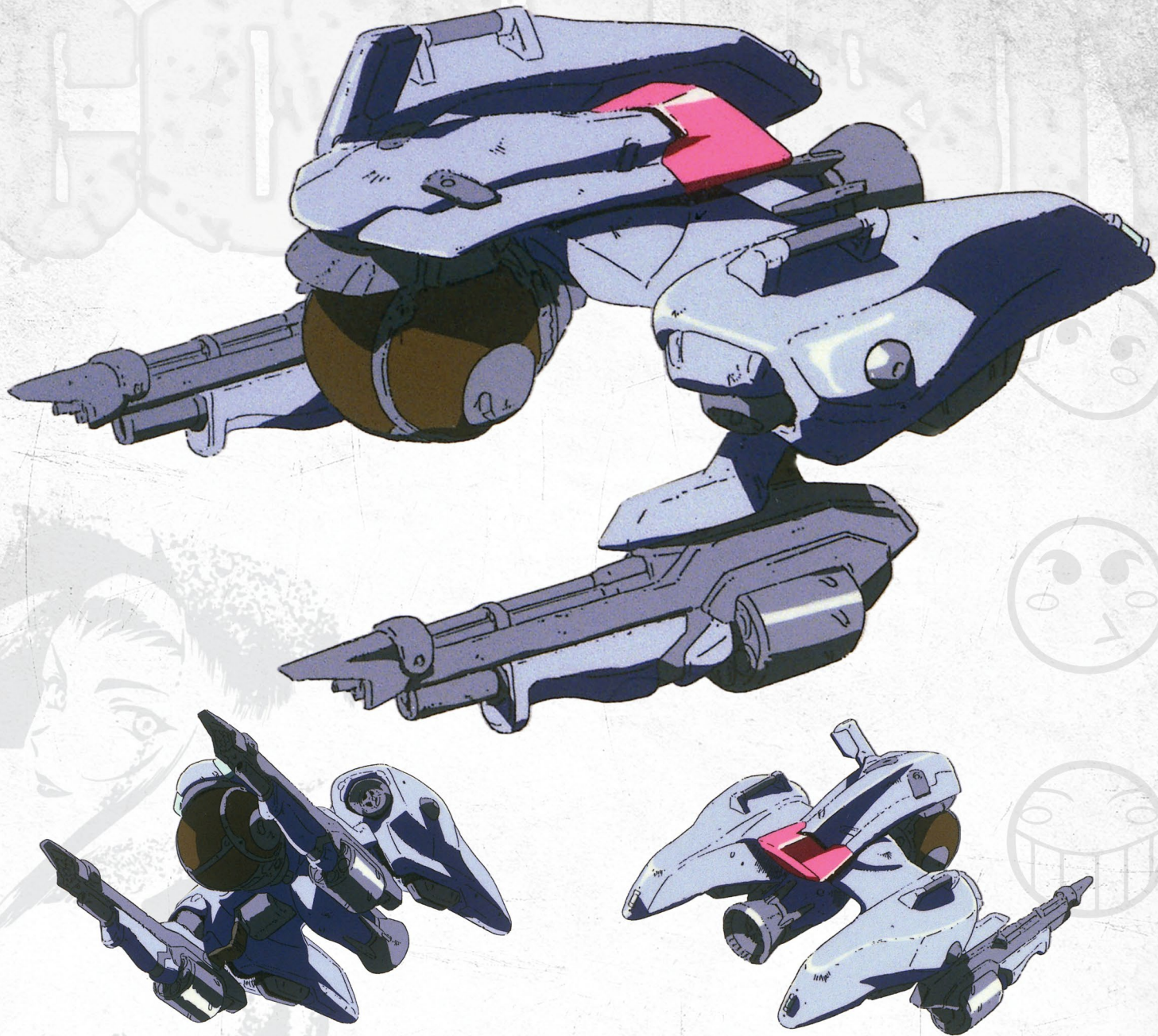
During a chase, if a personal ship is involved, it is the character's *MONO traits* that are *wounded*, which provides excellent narrative opportunities to delve, if you wish, into what it means to damage one's own personal ship. You can describe how the *MONO* is damaged during the Session, or have a scene as it's being repaired. Use the conclusion of the Session to refer to it, or bring it up as an excellent introduction to the next Session.

When they come into play during a chase, a *MONO's traits* are spectacular; in many ways these spacecraft look similar to mecha, so don't be afraid to go overboard. This element is one of the most hard sci-fi aspects of *Cowboy Bebop*. Therefore, a **Particle Cannon** is spectacular to behold when activated and deserves some descriptive flourishes; the same goes for the **Enhanced Engines** of a racing zipcraft.

When all their MONO's *traits* are *hard wounded*, the pilot must **DROP OUT** of the chase, and it is up to the player to narrate what happens. Does the MONO get seriously damaged or even destroyed? Or does it simply break down, leaving the pilot with no choice but to eject into deep space? Space suits can be a useful device to deal with this situation, equipping the pilot with a way to survive in space while at the same time giving them the chance to use a particular mecha design and many thrilling zero-G actions.

WHATEVER HAPPENS, HAPPENS.





G.E.L.T. *GET ENGINES AND THE LASCANNONS TOGETHER*

Perhaps you need some inspiration to create your mothership, the hunk of scrap metal on which your group of ramshackle hunters flies. Or maybe you need some suggestions for the *traits* of your MONO racer.

Maybe you'll find yourself in the tricky situation, typical of a bounty hunter's daily little issues, where you'll need to determine what the space vehicle that your Bounty is driving looks like.

These two charts are here to help you out!

MOTHERSHIP CHART

This table will come in handy for creating your crew's Mothership (see p.75), or for quickly deciding: "What big ship is that guy flying?"

To create a mothership, roll 2D6 once on each column, or choose two elements from either of the first two Theme columns and one element from the last Tone column. Use the Mothership Name suggestions based on the elements you choose. Each is inspired by a musical genre. Mix them together if necessary.

To create a random ship, roll 2D6 once on each column, or choose one element from each column based on the Approaches you are interested in emphasizing. Mix ship name suggestions together to create a name.

2D6	DESIGN (THEME)	EXTERNAL FEATURE (THEME)	EXTERNAL FEATURE (TONE)
-----	-------------------	--------------------------------	-------------------------------

2	<p>MINING SHIP. With a sturdy, asteroid-proof hull, this ship is also equipped with multiple lasers and mechanical arms that can retrieve valuable materials and stow them in the large storage areas.</p>	<p>SCANNER. A device built to find something: something specific.</p>	<p>DATA HUB. The ship houses a huge data server with information on the inhabitants of the entire Solar System—at least, those who have not gone to great lengths to cover up their history.</p>
	<p>Approach: Jazz</p>	<p>Approach: Jazz</p>	<p>Approach: Jazz</p>
	<p>Random Ship Name: Bug</p>	<p>Random Ship Name: Eye</p>	<p>Random Ship Name: Nexus</p>
	<p>THEME: Overwork. A certain amount of obsession with one's work, either induced by the grueling schedule or sought as a kind of "moral elevation," pervades the crew.</p>	<p>THEME: Quest. Hunters will not stop until they find what they are looking for. It's almost an obsession now.</p>	<p>TONE: Truth. Nothing is hidden between the Hunters. Everything is out in the open, even deeply painful things. The truth always comes out.</p>
<p>Mothership Name: Folk</p>	<p>Mothership Name: Modal</p>	<p>Mothership Name: Rap</p>	

3	<p>CARAVEL MUSEUM. Equipped with many rooms and corridors suitable for housing important objects and artifacts, this ship is a traveling museum.</p>	<p>ARTIFICIAL LIGHT GREENHOUSES. The ship is equipped with numerous greenhouses, containing various now-extinct terrestrial plant species.</p>	<p>ZERO-G. There is no gravity inside the ship. This could be due to a fault, or it might be purposeful.</p>
	Approach: Blues	Approach: Blues	Approach: Blues
	<p>Random Ship Name: Going</p>	<p>Random Ship Name: Green</p>	<p>Random Ship Name: Flying</p>
	<p>THEME: Nostalgia. Nostalgia permeates every aspect of this ship, which harkens back to what has been lost to human rapacity.</p>	<p>THEME: Preservation. The Hunters struggle to keep something important alive: a sprout of hope or a vestige of the past to be preserved.</p>	<p>THEME: Stasis. Despite everything the Hunters do, they never seem to get anywhere. An endless stasis from which it is difficult to escape? Or perhaps a definite desire for escapism from the rest of life?</p>
<p>Mothership Name: Gospel</p>	<p>Mothership Name: Boogie-woogie</p>	<p>Mothership Name: Reggae</p>	

4	<p>OLD SHUTTLE. They shouldn't let this thing fly. It's an old piece of junk, outdated, but still working.</p>	<p>HULL DECORATIONS. Whether it's absurd designs or identifying codes, this ship communicates something important to the outside world.</p>	<p>BAR. The ship is equipped with a substantial supply of alcohol, in the form of a secret smuggling compartment or a fully equipped bar.</p>
	Approach: Blues	Approach: Blues	Approach: Blues
	<p>Random Ship Name: Apollo</p>	<p>Random Ship Name: [Name of Decoration]</p>	<p>Random Ship Name: Absinthe</p>
	<p>THEME: Vintage. The relationship with the passing of time. Perhaps the hunters have also seen it all in their long lives? Are they perhaps as old as their ship?</p>	<p>THEME: Long Story Not Too Short. The ship has a long story to tell, as do its crew, who decided to personalize it as part of spreading the message.</p>	<p>THEME: To Forget. The past haunts the hunters, to the point that they want to forget it, to bury it in the mists of time.</p>
<p>Mothership Name: Soul</p>	<p>Mothership Name: Harmonica</p>	<p>Mothership Name: Country</p>	

5	<p>ISSP CRUISER. Either someone was a member of the intersystem police, or perhaps someone else bought it at an ISSP used vehicle auction.</p>	<p>WATER CISTERN. Water is life, whether it is used for the whole crew to drink, resold in desert areas or used to raise fish.</p>	<p>ITINERANT STORE. The ship contains a shop for items of some kind: a junk store, a weapon shop, a market for bartering. When it docks, Hunters let customers on board so they can clean up.</p>
	Approach: Tango	Approach: Tango	Approach: Tango
	<p>Random Ship Name: Unity</p>	<p>Random Ship Name: Fish</p>	<p>Random Ship Name: Shop</p>
	<p>THEME: Justice. Or the questioning of it; does such a concept really exist in the Solar System?</p>	<p>THEME: Fluidity. Hunters are not formal, either in social patterns or in relationships. They flow and take the shape of the situation in which they are involved.</p>	<p>TONE: Misunderstanding. Hunters miscommunicate with each other, and with the outside world. They make mistake after mistake, generating constant misunderstandings of all kinds.</p>
Mothership Name: Electronic	Mothership Name: Flamenco	Mothership Name: Musical	

6	<p>ARTIFICIAL SATELLITE. Or so it seems... It certainly has thrusters to travel, albeit very slowly. It masks itself well, in any orbit.</p>	<p>CHANGELING BULKHEADS. The ship is equipped with a camouflage system that makes it invisible to the eye.</p>	<p>SHOJI. The ship is decorated like a traditional Japanese house, with rice paper walls and artificial wood supports.</p>
	Approach: Tango	Approach: Tango	Approach: Tango
	<p>Random Ship Name: [Minor Deity name of choice]</p>	<p>Random Ship Name: Changeling</p>	<p>Random Ship Name: Wall</p>
	<p>THEME: Subterfuge. No one would hide in an artificial satellite except to deceive others for some reason.</p>	<p>THEME: The Double. Someone out there is a copy of the characters, a doppelganger or a twisted opposite, and is also their nemesis.</p>	<p>TONE: Ritual. Constant repetition of certain forms of communication and routines intersperse the hunters' lives.</p>
Mothership Name: Alternative	Mothership Name: Circus	Mothership Name: Nō	

7	<p>MULTIFUNCTION VESSEL. This ship has probably been modified to fit one or more functions on top of what the basic model can perform. Whether capable of navigating water or surfing the gas rings of planets, it holds many surprises.</p>	<p>SOLAR WINGS. The ship has sails that can store solar energy and hold it for a long time, releasing it for an energy boost. A little trip to the vicinity of Earth or Venus once in a while is recommended...</p>	<p>PACHINKO ROOM. One room on the ship is entirely dedicated to gambling, whether it is a room for pachinko or mahjong or blackjack.</p>
	<p>Approach: Jazz</p>	<p>Approach: Jazz</p>	<p>Approach: Jazz</p>
	<p>Random Ship Name: Multi</p>	<p>Random Ship Name: Sunny</p>	<p>Random Ship Name: Gambler</p>
	<p>THEME: Travel. Staying in one place for more than a few hours is a waste of time (or money?). Anyone who pilots this ship wants to push themselves to the edge of the System.</p>	<p>THEME: Innovation. Hunters pursue discovery and innovation, even as an end in itself.</p>	<p>TONE: Bet Everything. Hunters will bet everything they have, without exception, giving every bit of themselves, even when the odds are stacked against them.</p>
<p>Mothership Name: Jam</p>	<p>Mothership Name: Fusion</p>	<p>Mothership Name: Ragtime</p>	

8	<p>SOLAR TRUCK. A large multi-articulated transport aircraft with several containers designed to keep goods safe.</p>	<p>A STRIKING FIGUREHEAD. Perhaps a chrome-plated statue of a mermaid, or a graffiti-covered rampant griffin.</p>	<p>LOUD MUSIC. In the cockpit, the music is so loud that you can't hear what others are saying.</p>
	<p>Approach: Rock</p>	<p>Approach: Rock</p>	<p>Approach: Rock</p>
	<p>Random Ship Name: Little</p>	<p>Random Ship Name: Baby</p>	<p>Random Ship Name: Detonator</p>
	<p>THEME: Hope. Deliveries of goods and resources make Solar System settlements survive.</p>	<p>THEME: Herald. The figurehead symbolizes something important. Decide what, but remember that you will be its herald.</p>	<p>TONE: Loud. No matter what you want to talk about, no matter what your ideals are, you will shout them out loud: in your neighbor's face, or as your own battle cry.</p>
<p>Mothership Name: Glam</p>	<p>Mothership Name: Power</p>	<p>Mothership Name: Hard</p>	

9

LABORATORY SHIP. A ship that doubles as a research laboratory, with many areas equipped for corporate technology research.

Approach: Dance

Random Ship Name: Lab

THEME: Anti-Corporate. Why and how have the Hunters taken possession of a corporate research ship? Did they steal it because technology must be free? Or perhaps it is just a little prank on their previous employers?

Mothership Name: Synth

AN ABSURD SHAPE. Maybe the ship is spherical, maybe it is star-shaped.

Approach: Dance

Random Ship Name: [Shape Name]

THEME: Weirdness. The strange shape of the ship emphasizes the strangeness and otherness of its crew.

Mothership Name: Wave

NAVIGATION AI. The ship is equipped with a (sentient?) AI that is part of the crew, for all intents and purposes.

Approach: Dance

Random Ship Name: Smile

THEME: Irony. The crew's relationship with this synthetic sentience creates funny, yet dramatic situations that bring to light the ironic contradictions of humanity.

Mothership Name: Waltzer

10

PRISON GALLEY. A prisoner transport ship, occupied by its own insurgent prisoners or salvaged from some landfill?

Approach: Rock

Random Ship Name: [Numeric Code]

THEME: Illegality. Bounty Hunters' work often brings them very close to the edge of the law, but in this case we are talking about actual illegality: piracy, theft, racketeering of all kinds. Better not get caught...

Mothership Name: Punk

GARAGE. The ship has a hangar equipped with a machine shop directly on the hull, operable both with closed bulkheads and in deep space.

Approach: Rock

Random Ship Name: Nest

THEME: Repair. Something is broken. Whether it is the relationships between the Hunters or the Hunters themselves, it matters little. It needs to be fixed.

Mothership Name: Progressive

RUST HEAP. The bare cockpit is barely suitable for survival let alone living the good life. It's a succession of rusty, almost labyrinthine corridors and corroded doors.

Approach: Rock

Random Ship Name: Rusty

THEME: Everything Dies. The Hunters are aware that they are heading to the end, or are destined to bring the end, and this is reflected in their nihilistic outlook.

Mothership Name: Deathcore





1 1	<p>WAR GALLEON. A vessel equipped with many powerful armaments, some perhaps even military-grade tech. It was probably previously in the possession of some mercenary company or corporation.</p>	<p>JAMMER. The ship has a frequency jammer, capable of knocking out communications. It is visible on the hull in the form of a large antenna or dish.</p>	<p>RED BROCADE. Okay, so not everyone considers something like this elegant... but it certainly shows a preference for the baroque and a strong personal style.</p>
	Approach: Dance	Approach: Dance	Approach: Dance
	<p>Random Ship Name: Betty</p>	<p>Random Ship Name: Cypher</p>	<p>Random Ship Name: Baroque</p>
	<p>THEME: Survival. Making a vessel like this one's home probably means that the Hunters' lives are constantly in danger, and they are prepared to do all kinds of daring feats in order to survive.</p>	<p>THEME: Chaos. Hunters probably don't care what chaos they leave in their wake; the target is more important. Or perhaps, the goal is chaos itself?</p>	<p>THEME: Lighthearted. Hunters don't think too much. They seize the moment and live carefree lives.</p>
<p>Mothership Name: Techno</p>	<p>Mothership Name: Break</p>	<p>Mothership Name: Can-Can</p>	

1 2	<p>CRUISE SHIP. A large ship originally designed for tourist travel, equipped with all kinds of amenities (from a swimming pool, to three restaurants, to a stage) but lacking staff.</p>	<p>PHASE ANCHOR. The ship is equipped with a large device in the shape of... an anchor, of course, capable of immovably stopping the ship in space by hooking directly into phase space.</p>	<p>RED BROCADE. Okay, so not everyone considers something like this elegant... but it certainly shows a preference for the baroque and a strong personal style.</p>
	Approach: Dance	Approach: Blues	Approach: Jazz
	<p>Random Ship Name: Marietti III</p>	<p>Random Ship Name: Stone</p>	<p>Random Ship Name: Dot</p>
	<p>THEME: Under the Spotlight. For whatever reason—and perhaps the reason is this showy ship itself—Hunters are always the center of attention in the Solar System, always in the spotlight.</p>	<p>THEME: Return. The Hunters want to return somewhere. It may not necessarily be the same place as each other; they may have decidedly different points of view. What if it is not a place, but a moment?</p>	<p>THEME: The Crux of the Matter. The Hunters are missing something, a piece of the puzzle: something that seems to move farther and farther away as they try to get closer.</p>
<p>Mothership Name: Ballet</p>	<p>Mothership Name: Melodrama</p>	<p>Mothership Name: Lyric Opera</p>	

ZIPCRAFT AND MONOS CHART

This chart can be used to create the *traits* of your characters' zipcraft and MONOs (see p.77). The chart includes *traits* that emphasize the complex technology of the game setting. If you want similar but more immediate *traits*, just simplify them (for example: the **ExoSalusia FR.3a Power Converter and Fusion Reactor** could become a simpler **ExoSalusia Reactor**).

To create a zipcraft, roll 3D6 once on each column, or choose one element from each column based on your preference.

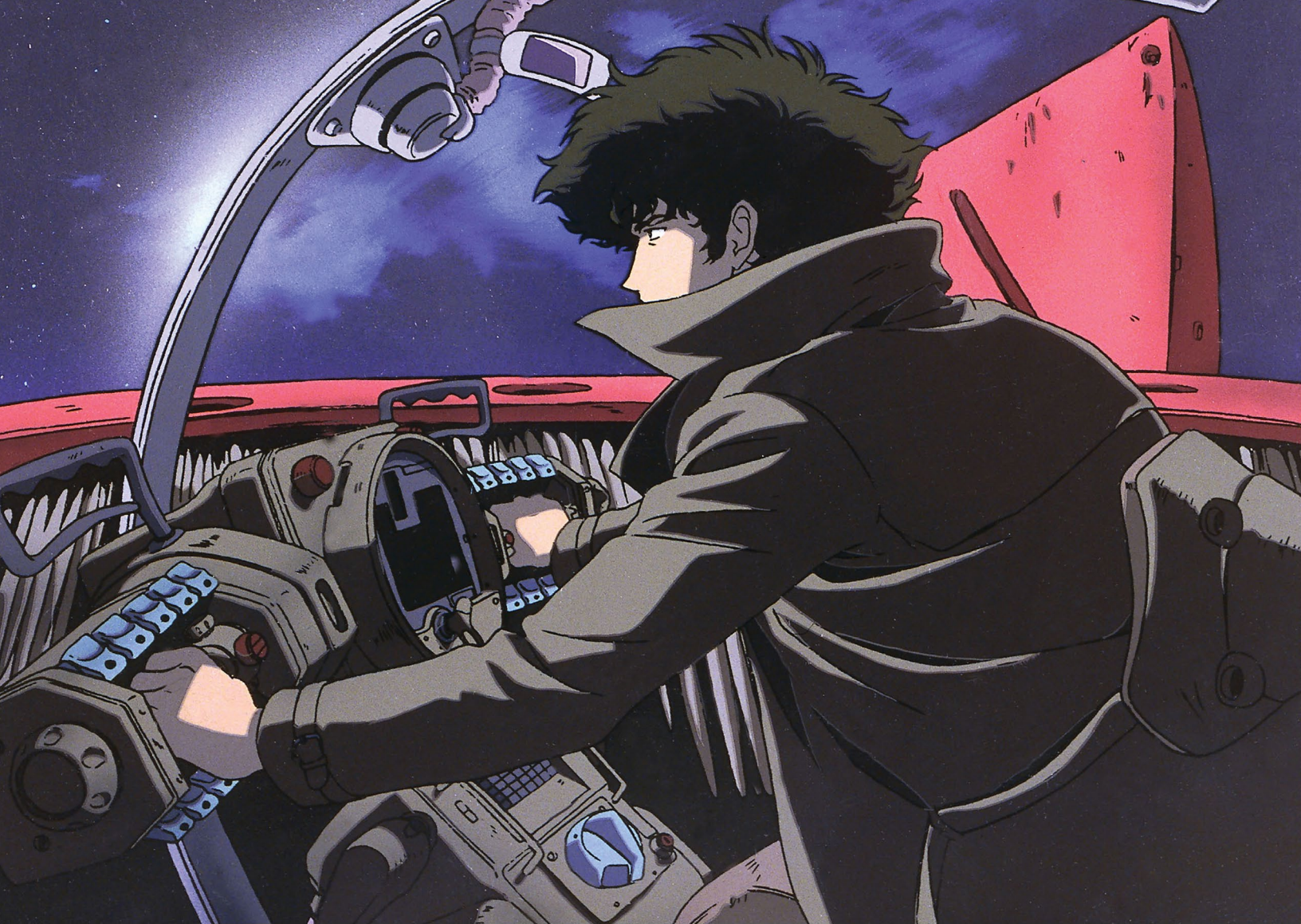
If you wish, you can roll twice on the *Weapon Trait* column instead of rolling for an *Equipment Trait*. And vice versa: you may roll twice on the *Equipment Trait* column instead of rolling for a *Weapon Trait*.



3D6	NAME	WEAPON TRAIT	EQUIPMENT TRAIT
3	Puffer 000	Photon Lights	ExoSalusia FR.3a Power Converter and Fusion Reactor
4	Barracuda XIV	Harpoon Launcher Turret	Remote Autopilot
5	Queen Snapper	Plasma Cannon	Wheels for Road Driving
6	Mackerel	EMP Discharger	Colorful Chassis
7	Whiteleg	Heat Ray	Composite Reinforced Titanium Hull

8	Bullhead 9A	Vibro-Razor Wings	Container
9	Gurnard	Foldable Machine Guns	H6 Dynamic Ailerons
10	Gilt-head	Autocannon	External Pincers
11	Fusilier IV	Melee Taser	Detachable Pod
12	Rainbow Runner	Dual Turret-Mounted Machine Guns	Forward/Rear Projecting WDF Armory shields
13	Amberjack	Vacuum Grenade	Hydrofoil
14	Blacktip	Bio-Grenade	Embedded Hacking System
15	Walleye ZX	Cryo-Ray	Phasing Portable Gate
16	Nautilus	Proton Torpedo	Thrust Reverser M3
17	Anemone 91	Jammer	Anti-Missile Device
18	Dungeness	Heat-Seeking Rocket Launcher	Rolls-Royce AF-15C Axial Fusion Aero-Spike Turbine Engine





HI-TECH, LOW LIFE?

Technology is ever-present in the world of *Cowboy Bebop*.

Hi-tech, often cutting-edge technology is grafted onto a dirty, poor world overflowing with the detail of everyday life. From our perspective, modern or futuristic tech sits alongside retro details from the 1970s to 1990s. Hi-tech and low-tech complement and contrast each other, in a few particularly noticeable ways.

YOU'RE LIKE A KID WITH A TOY.



CYBERNETICS

In this Solar System, cybernetic technology demonstrates a deep and fascinating contrast.

From a real-world perspective, fully-functional cybernetic prosthetics can be considered hi-tech, outside our full technological reach (though perhaps not for long). In *Cowboy Bebop's* Solar System, however, cybernetic technology is definitely widespread, but it's used more for constructing prosthetic replacements than for giving the rich cybernetic upgrades.

The more expensive option of undergoing regenerative technology to avoid the use of prosthetics is always available, so cybernetic prosthetics in *Cowboy Bebop* represent a link between the character and their past.

CYBERNETICS AS TRAITS

The choice of a cybernetic *trait* and its placement in different Approaches can mean many things. Discuss it with the table, if you aren't sure how to create something meaningful, and always ask yourself: what does the use of this cybernetic *trait* mean for my character? Are they proud of it? Did they choose it or was it forced on them? Do they prefer it to their "original piece?"

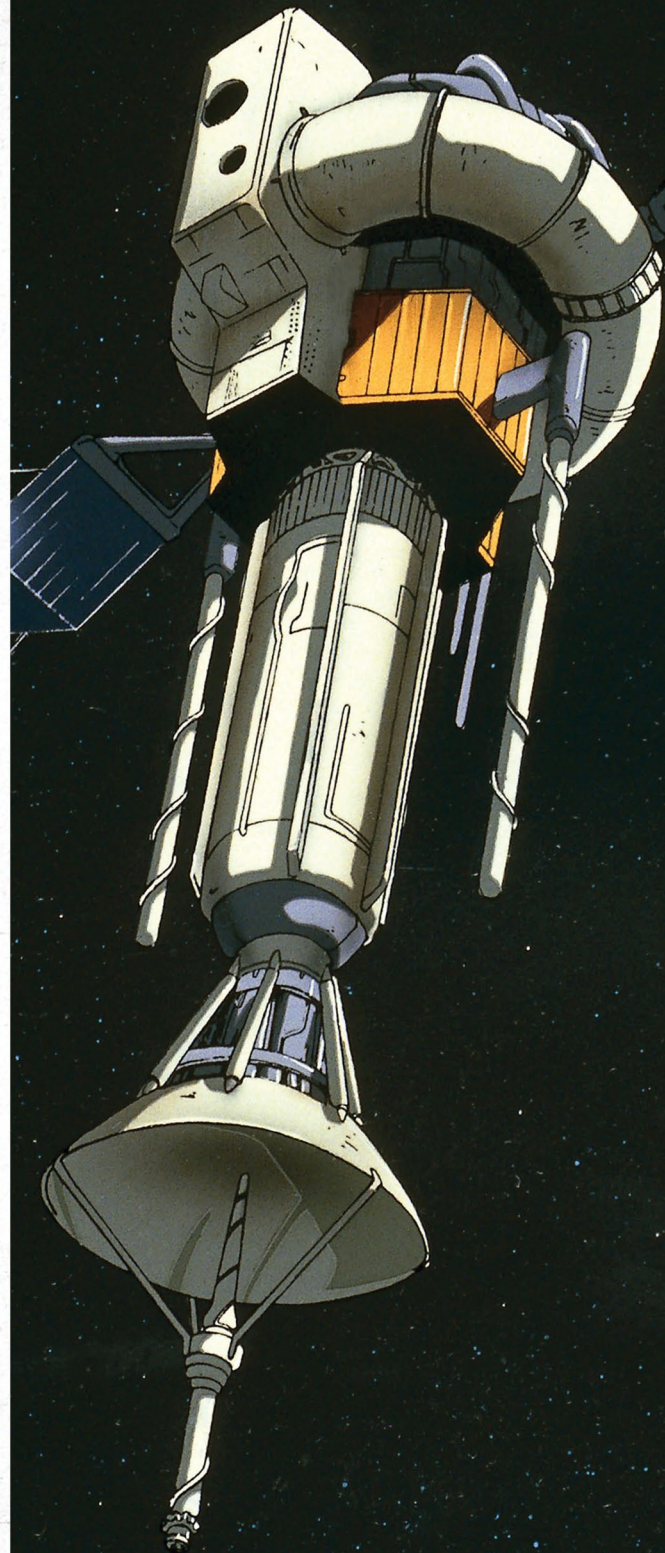
Cowboy Bebop is not strictly cyberpunk—or rather it does not fit the typical definition of cyberpunk that other roleplaying games and other media have accustomed us to—but this doesn't exclude the possibility that your character has chosen to graft on an enhancing prosthetic as a bodily (or perhaps mental) upgrade. Don't underestimate the social condition of a character who, not by choice, is forced to implant a cybernetic prosthesis; this event can be a focal plot point and symbol of an internal conflict within the character.

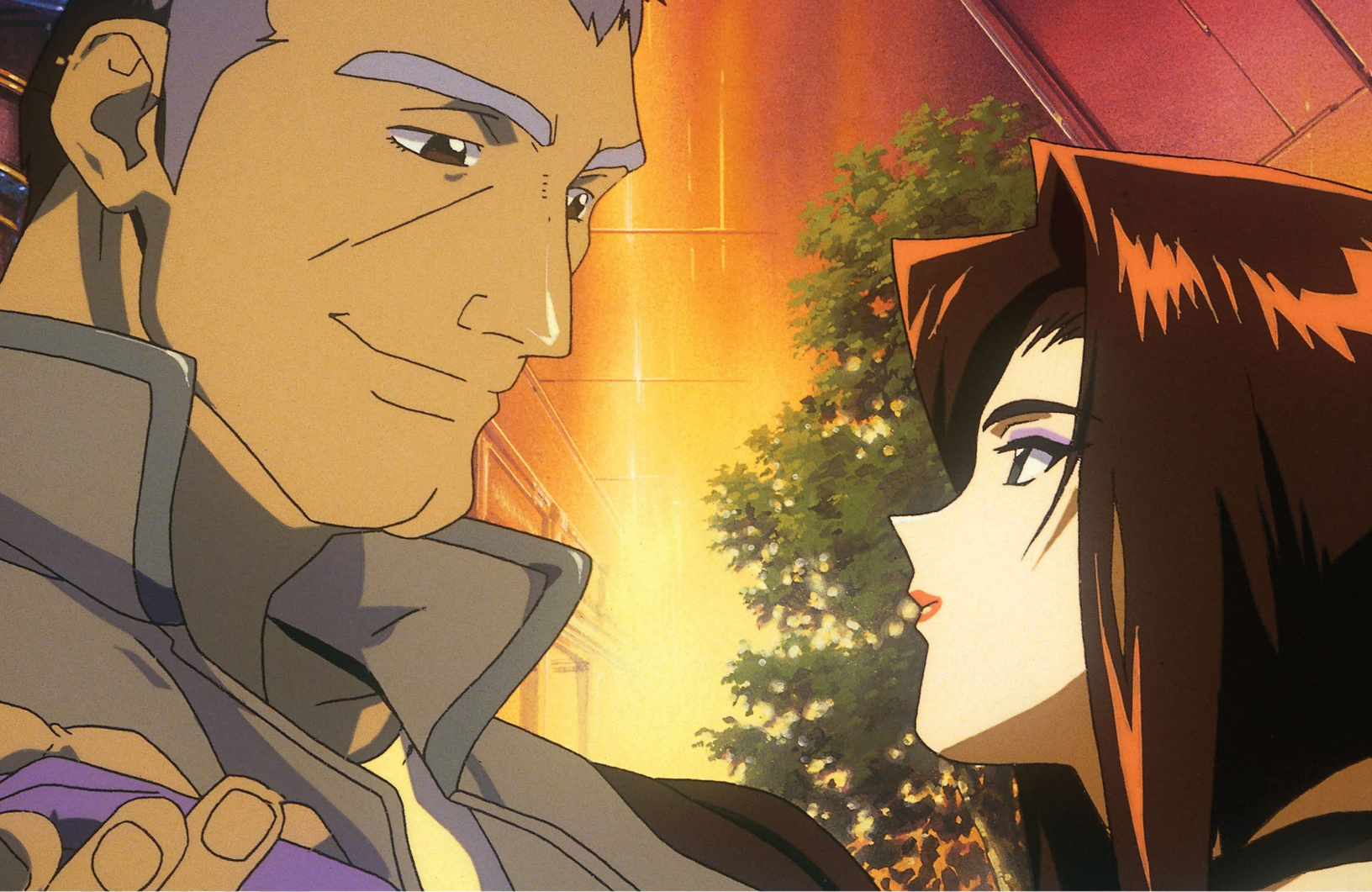
ENHANCEMENT

The term "enhancement" in *Cowboy Bebop* specifically refers to an upgrade from one condition to a better one in physical or mental terms.

This enhancement can be applied to human subjects, to make them superhuman, or to animal subjects, to make them "animalian"—animals with a human-like brain and sometimes with bio-technological implants.

Enhancement can be practiced with the subject's consent, which is rare but possible in the case of humans, or without the subject's consent, which is typical for all enhanced animal subjects.





IS THIS A TRAIT?

Character enhancements can be excellent *traits*, and aspects of enhanced characters can be great to play with. An enhanced corgi might have a *trait* like **Smart for a Dog**, for example, giving some extra flavor as well as the central feature of the enhancement. The non-consensual nature of the enhancement could be the primary aspect of a *trait*, giving rise to multifaceted and interesting stories, and even revenge arcs.

CRYOGENICS AND SURGERY

Another facet of the advanced technology setting possible in *Cowboy Bebop* is the possibility of being placed in cryogenic stasis to extend life. It is certainly not a treatment that everyone can afford; indeed, it is something available only to the very rich.

Facelift surgery, or other similar technologies, are more common and widespread—and less hi-tech—and more within the reach of the average citizen of the Solar System.

Both these two types of technology can symbolize, once again, the past and the link between character background and character itself. A character might be clinging to the past, unable to let go, or so keen to move on that they have altered themselves to allow a new life to start.

LOST MEMORY, CRYOGENICS AND FACIAL SURGERY

If a player wants to play a character with amnesia, p.77 of *Chapter 3: Characters* explains how using “Lost Memory” as the character’s *Memory* impacts the game’s narrative and also the mechanics. Don’t be intimidated by this narrative cliché. Inserting cryogenics or facial surgery into the mix can result in some very interesting stories for the table. This aspect of the narrative is vaguely reminiscent of telenovelas, but don’t worry; even in the *Cowboy Bebop* anime there is a tiny pinch of telenovelas too.

TERRAFORMING AND MEGACITIES

Life on the planets, moons and even asteroids of the Solar System is only possible through terraforming.

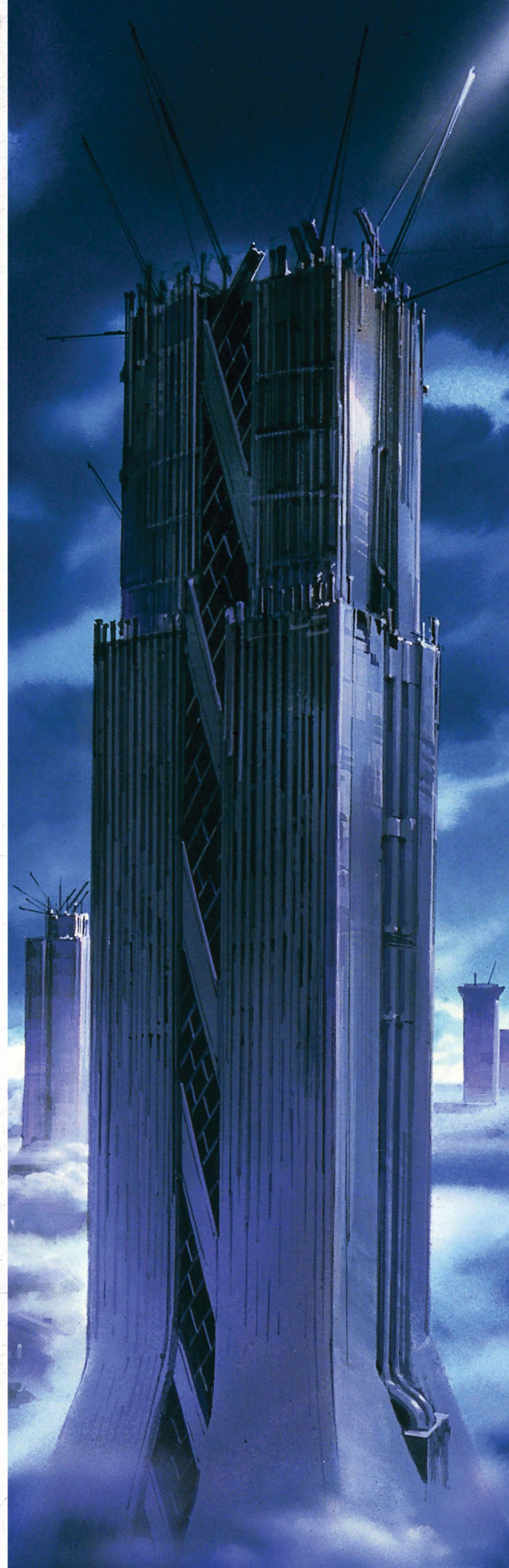
Entire ecosystems have been created in the most unthinkable places, and in the *Settings* section of *Chapter 5: On Stage* you can find out how and to what extent these places have been terraformed.

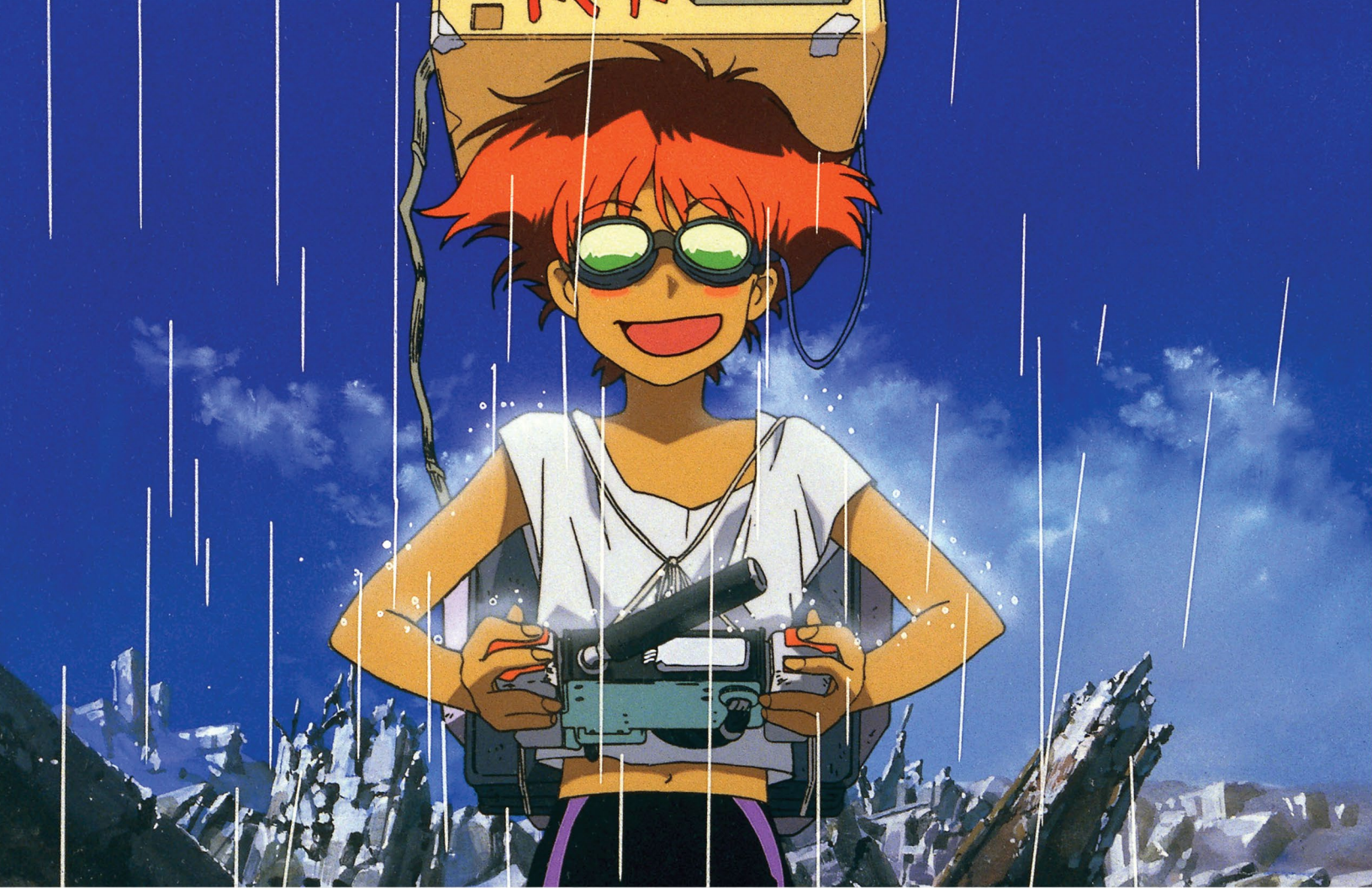
Importantly, terraforming is often incomplete and leaves a sense that there is always more to be done. Complete eco-hubs are rare, and there are almost always signs of constant work in progress, half-abandoned by the potentates who began the gargantuan task of making life in the Solar System possible. From highway pylons left to rot to entire zones abandoned as construction sites, settlements on almost every planet, moon and asteroid convey a constant sense of dilapidation to the beholder.

This sense of incompleteness is also part of larger urban cores, which are quite different from the sprawl of classic cyberpunk, and more similar to the megacities of the world we know and inhabit outside the game. Cities like Hong Kong, Sao Paulo and Istanbul are the main landmarks, with wealthier areas resembling the government hubs of Tokyo.

Multiculturalism can be experienced everywhere, especially on Mars, but some of these ecosystems take their cues from specific, majority cultures in the location.

THE WORK WHICH BECOMES
A NEW GENRE ITSELF.
WILL BE CALLED...
**COWBOY
BEBOP**





OUTERNET & DEVICES

Cyberspace is a thing. It is real, visible and traversable. Here, it has an aesthetic similar to the representations of cyberspace in classic cyberpunk: fields of glowing icons in a grid that literally translates the word “net” into its digital embodiment. Cyberspace can be navigated in the typical way that cyberpunk has taught us to love: grab an augmented reality visor and you can dive right in.

The existence of cyberspace obviously opens up the possibility of bending the net to one’s will, by methods legal as well as illegal. Hacker culture flourishes in *Cowboy Bebop*, and hackers are an active part of the setting. They are, of course, outlaws, and could make excellent Bounty Hunters if they decide to explore this dangerous job. The character of Ed in the anime is a great example of this second concept, and embodies a cross-section of 90s hacker culture as much as a re-imagining of the nerd stereotype.

But remember: in this world, digital and analog coexist, and often mix with each other. People use a vast array of different communication devices, from simple mobile phones to devices capable of making video calls, or interconnecting to monitors, or even equipped with heat detectors. The communication devices of *Cowboy Bebop*’s Solar System are absolutely multi-purpose, in a way not too different from the smartphones of our everyday lives, but with a markedly more analog and less digitized fictional impact.

DEVICES AS TRAITS

Devices make excellent *traits* because, with the right justification, they can be written into any Approach on the Sheet. What a specific device represents to a character is completely up to you, but its functions are often determined by the name of the device itself. An item could be the signature device of a specific character, becoming a feature of their character design. Remember that in this game, everything is a visual metaphor: a character's signature equipment speaks to who they are and what they are capable of doing.

PLAYING HACKERS

Hackers are outlaws, sure, but they're a particular kind of outlaw. Their lifestyle is as reminiscent of 1990s underground culture as it is of a neo-subculture founded on the existence of cyberspace. A hacker is symbolized by their devices, especially signature items, but also their ability to think outside the box. The **OUT OF THE BOX** *Groove* is perfect for a hacker, and provides excellent mechanical cues to represent their outsider natures. They are considered weird, peculiar and often eccentric types, and on planet Earth they are often quite idolized.

FASHION

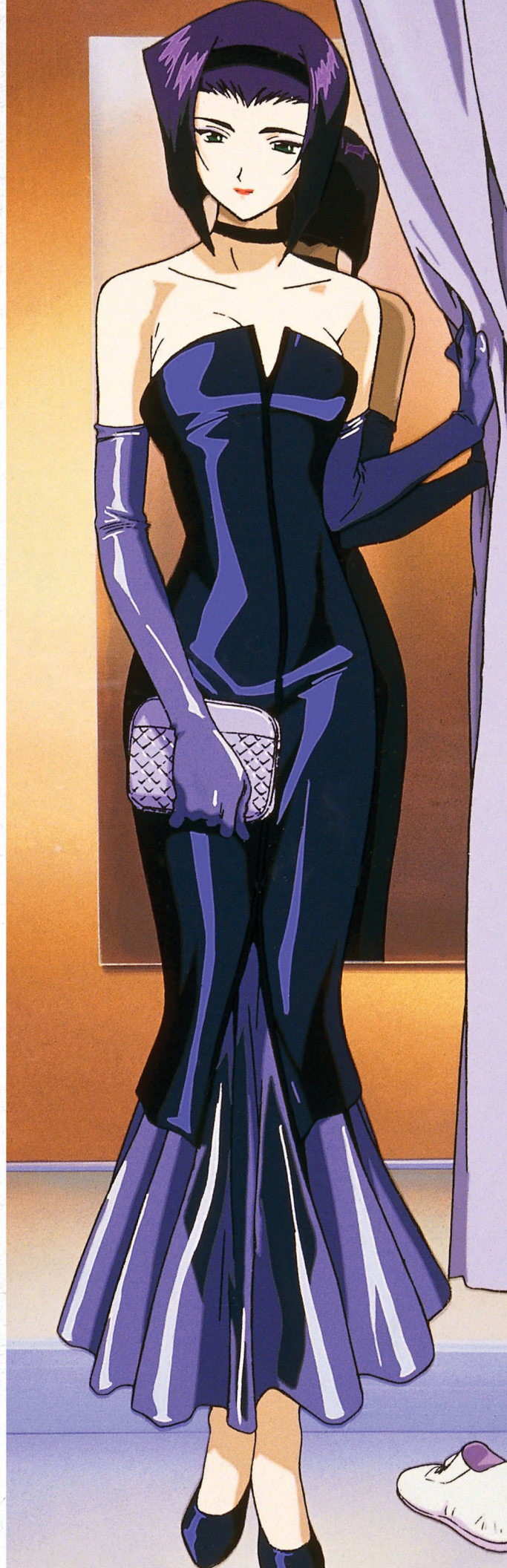
People living in the Solar System's many settlements reflect the flavor of the last decades of the 20th Century through the way they dress, and so do the characters in your group.

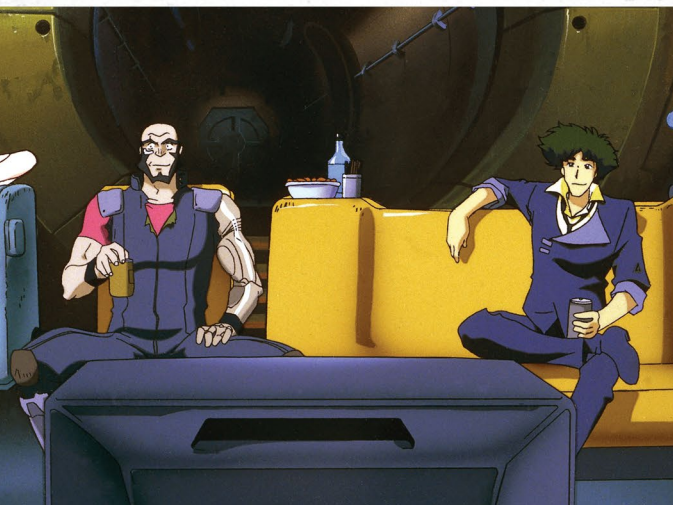
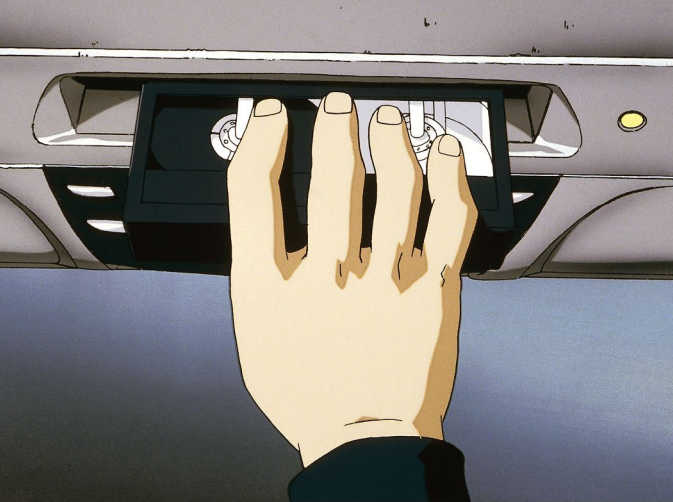
Cowboy Bebop's fashion is stuck in the past, using real-world designs rather than futuristic hi-tech styles. An oldie in an undershirt chugging another beer at a bar table in a Mars suburb looks much more like the idea of a scraggly old man from our world than that of a possible veteran from the future. A yakuza, in their black suit, harkens back to media about the mafia, just as a detective in their trench coat harkens back to noir media.

The clothes speak of the themes the characters enact.

FASHION AS TRAITS

Obviously, a *trait* representing a character's clothes has a different influence based on the Approach in which it is written, and can tell you a lot about them. An outfit is part of the character design, and might also be interconnected to the character's *Memory*; it might speak of who they were before they became a bounty hunter. In its descriptive component, a fashion *trait* can reveal several things about the character, whether it's their whole outfit, an item they're never seen without, or their broad approach to their personal style.





WEAPONS

Weapons are a constant presence in the world of *Cowboy Bebop*, but their use and impact in fiction varies greatly based on the tone of the situation. We alternate between fictional situations when entire UZI magazines are emptied against our heroes, and dramatic scenes when a single shot from Spike's Jericho 941 kills an enemy.

It will be up to you, as players, to decide when a weapon has a dramatic narrative impact, an action movie impact or an almost humorous impact.

The weapons used in the world of *Cowboy Bebop* are mainly low-tech, inspired by 1990s models from our world. Sometimes even real-world models are used. Occasionally, more exotic weapons can be seen, such as a net gun, but they're designed in a way that's more contemporary than futuristic.

Many bounty hunters have a signature weapon, such as Spike's Jericho 941, Jet's German Walther P99 or Faye's Austrian Glock 30.

WEAPONS AS TRAITS

A Bounty Hunter's signature weapon is an excellent *trait* to mark on their Sheet, as it almost never just represents the weapon's impact in fiction. Instead, it's an extension of the bounty hunter's martial skill, as well as their background, cultural references and, often, even their past. Thus, a *trait* like **My Old Revolver** tells us about a large weapon, with a clear intimidating visual impact, and also about a story, a background, that develops around that weapon.

ARCHEOTECH

In the Solar System, certain types of technology are considered so outdated that they are archaeological relics of the past. This concept applies only to those technologies that have been replaced by obviously more hi-tech technologies, and in fact doesn't apply in the case of many weapons or certain devices. But things are not that simple at all.

It is up to your table, based on the narrative you build together, or on what you know about the *Cowboy Bebop* anime, to decide what is definable as archeotech and what is not.

For example, in a world where data streams flow freely in cyberspace, ancient videotape players are so dated that they are almost funny—just as an analog rotary landline phone might also be funny to young people in our world.

But always remember to mix things up: an old car on wheels is still part of everyday life, despite being obviously outclassed by a MONO racer.

Play with the contradictions of this setting that oscillates between low-tech and hi-tech.

TELEVISION

Television is part of daily life in the Solar System. As in the 1990s, everyone watches it; is almost a social ritual.

Data and information, and how they are handled, is one of the keystones of the cyberpunk genre, although in *Cowboy Bebop* you certainly won't be playing journalists hunting for the truth. Structure the flow of news reports and media as you see fit.

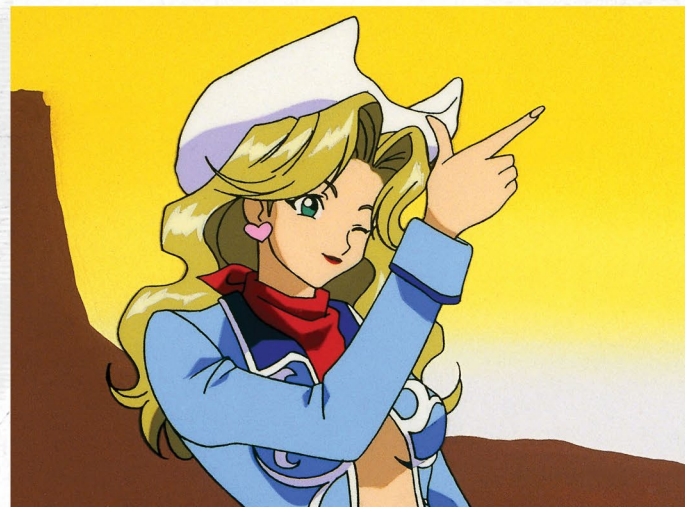
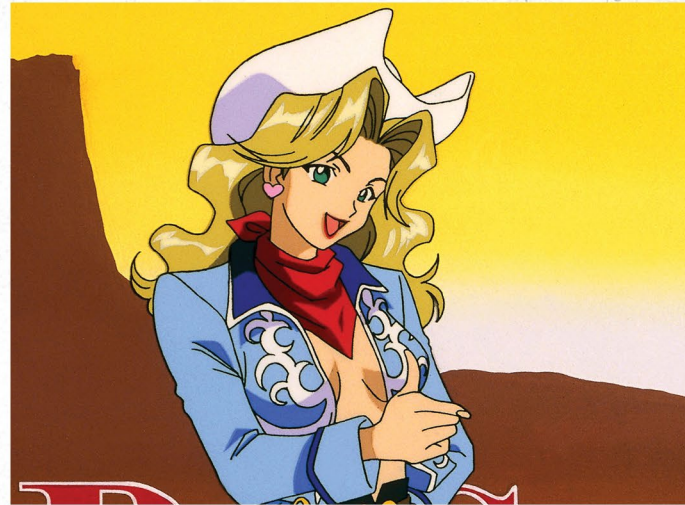
Your bounty hunters will probably be most interested in one and only one television program: *Big Shot*.

The show is designed to provide information about Bounties issued by the ISSP and to communicate with the 300,000 Hunters in the Solar System. It identifies the most famous and highest Bounties, and has a completely over-the-top tone with space western vibes, almost bordering on parody.

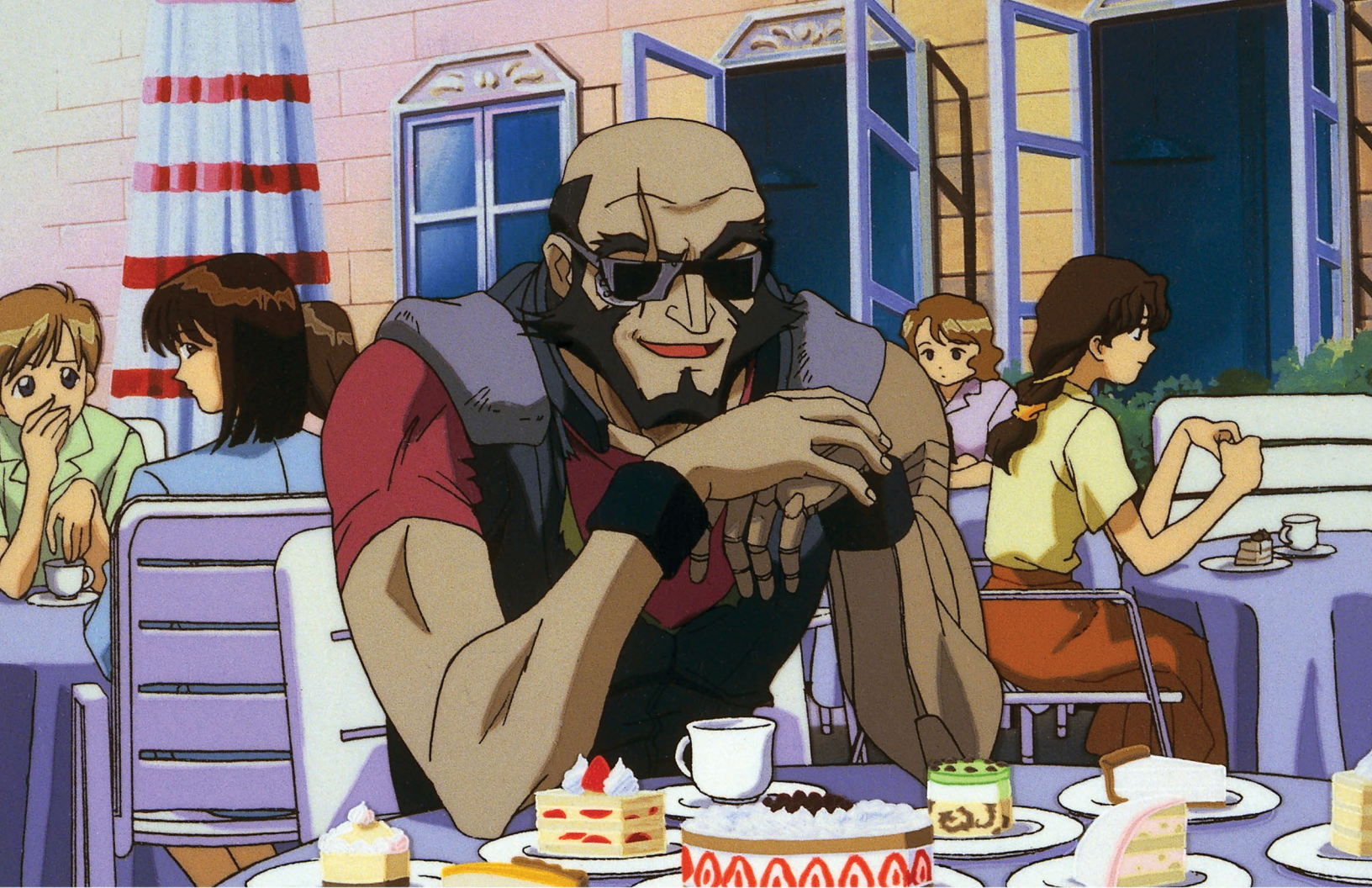
The *Big Shot* show is one of the most important narrative devices in the hands of the Big Shot at your table. For this reason we have named the figure of the narrator in this game Big Shot.

Through the airing of the show in your Sessions, the Big Shot can easily introduce any Bounty. The moments of conviviality in the common areas of the characters' mothership can revolve around the television broadcasting the show and providing accurate information about the next prey, or even talking about the characters' exuberant deeds from the previous Session if they have made an impact!

For more information on Bounties, the rules for their *Grooves*, and how to randomly choose a Bounty, see the Bounties subsection of *Chapter 5: On Stage* of this manual, p.125.



COWBOY
BEBOP



HUNTERS' EVERYDAY LIFE

The daily life of a bounty hunter the Solar System focuses mainly on “low-life,” living from hand to mouth, in sharp contrast to other “hi-tech” elements in daily life, such as the Astral Gates or the mecha aesthetic of ships.

This daily life is partly interconnected to the hunters' constant quest for money (see p.82 *Playing the Debt*, in this Chapter), and partly to the noir aesthetic of the setting.

FOOD IS A DRIVE

Food is a great drive for our bounty hunters, something not to be underestimated when living day to day. The wide variety of cultures that inhabit the melting pot of the Solar System lead the characters to eat everything, and food is often present and prominent in the *Cowboy Bebop* anime.

Convivial scenes among bounty hunters often revolve around the issue of food. Whether it is because there is not enough of it, or whether it is because someone is cooking something quite disgusting, food is a central concern.

Food therefore makes an excellent narrative drive, interconnected with the constant poverty in which the bounty hunters live.

BAR SCENES

Those who do dangerous and on-the-edge work typically indulge in vices like smoking and alcohol. The bar is a perfect setting for many scenes starring bounty hunters.

As well as letting the characters let off steam, the bar is a great starting point in which to gather news about someone—perhaps about a Bounty—as well as providing a noir and detective atmosphere to your Sessions.

The bar as a setting is a narrative cliché of the genre; this makes it great for a game. It may seem obvious, but environments that are simpler and closer to a common reference make the perfect starting points for an emergent narrative. Nothing speaks more about everyday life than a bar full of shady people where the bounty hunters hang out for a drink.

MUSIC

As those who have seen the *Cowboy Bebop* anime and those who have read the first few pages of this manual may notice, music is a major key to this roleplaying game.

Music is a constant descriptive reference in the fiction. Sessions are always music-related (see *Chapter 2: Sessions*, p.41), just as the entire game system of *Cowboy Bebop* is music-related, and music accompanies the daily lives of the bounty hunters.

In the bar scenes described above, music is a constant background and part of the narrative. A musician in the corner can play the genre of music that the Session is inspired by. Or they may even be the very prey the bounty hunters are hunting.

Using music at the table during your Sessions is not mandatory, but it certainly helps in structuring a narrative consistent with the *Cowboy Bebop* anime.

***I STARTED WAILING THE BLUES
WHEN THE DOCTOR WHACKED
MY BOTTOM ON THE DAY I WAS BORN.***





LIVING ON THE EDGE

Bounty hunter life is syncopated, rhythmic, dangerous, constantly on the precipice. Dynamism must be what you aim for as you play, and having clear reference tropes can help you structure your Sessions and stay true to the setting's themes.

IS THIS CYBERPUNK?

As a game group, playing *Cowboy Bebop*, you might actually ask yourself this complex question. The next few pages can help you gain some clarity on the topics covered in *Cowboy Bebop*, and thus help you give it your all at your table when you set up your game campaign or one-shot Session.

This is a difficult question to answer with a simple “yes” or “no.” *Cowboy Bebop* is a very specific kind of cyberpunk, one that mixes a subgenre with other equally hybrid subgenres. The idea of a Solar System that is as alive and vibrant as it is complicated in its layering of powers and conflicts is reminiscent of one of the pivotal books of the cyberpunk genre, Bruce Sterling's *Schismatrix*. But *Cowboy Bebop* widely diverges from Sterling's approach to storytelling, using tropes and themes from the space western subgenre.

Frontier villages, and the concept of the frontier itself, is a ubiquitous element in *Cowboy Bebop*. People travel around the Solar System pursuing gold, with dreams of grandeur

reminiscent of the early moments of the American dream. They clash harshly with the potentates who hold full control of the economy and movement in the System. The frontier is a realm of opportunity, but also one devoid of the typical laws of the terrestrial civilization we know so well.

This widespread lawlessness, which prompted the creation of the bounty hunters as a means of making the System a safer place, stems from an apocalyptic event: the Astral Gate Accident, which made Earth a barely-livable place. Studded with meteors from the broken moon, the planet is now almost abandoned, in a post-apocalyptic state. The destruction of the cradle of humanity resulted in a space race, as the human species spread throughout the Solar System, willing to become colonists within an economic system that promised expansion and wealth for all.

Yet the dream has already been shattered, and the empty promises of the powerful have already turned out to be false prophecies. People are disillusioned and nihilistic, living on the frontier and drifting from place to place, trying to find somewhere to hang on.

CYBER...

Cybernetic elements like human enhancement and transhumanism, typical of the cyberpunk genre, are only partially present in *Cowboy Bebop*.

Futuristic technology exists; it is part of everyday life, but it is only rarely shown in the context of actual enhancement, with the exceptions of the character of Ein (see Session #2 Stray Dog Strut, p.218) and the antagonists Mad Pierrot (see Session #20 Pierrot le Fou, p.254) and Dr. Londes (Session #23 Brain Scratch, p.260).

Transhumanism, by contrast, is something out of the ordinary, not a routine element of the setting. It is seen as weird, something different to the definition of humanity that every person in the Solar System is used to.

To play a character who represents this otherness, the best *Groove* to select is **MIRROR OF THE SOUL** (see p.70). It works especially well when the character's appearance, their overall character design, invokes this weirdness.

To play a Bounty with a transhuman component you will have to think more about the narrative function of their transhumanism than their cybernetic enhancements. The Bounty's *Groove* will determine its function. **DIGITIZED MIND** (p.133) has exactly this function, but **REMOTE CONTROL** (p.134) can also be a good place to start. In order to represent the typical "cyberpsycho" in the cyberpunk genre, embodied





in *Cowboy Bebop* by Mad Pierrot, further thought is needed. The Bounty is always one step ahead of everyone; they are by nature difficult to stop. That is why the Bounty's *Groove WHEN YOU LOOK INTO THE ABYSS...* (p.151) is so apt.

Cryogenics, as already explained in this chapter, can be a perfect narrative gimmick to tell a story that's more cyberpunk, related to the themes of the past colliding with the present for your character, but also interconnected with the futuristic technologies of the Solar System.

Despite its space western feel, the presence of the chrome tropes of cyberpunk makes clear how *Cowboy Bebop* is aligned with and part of this genre.

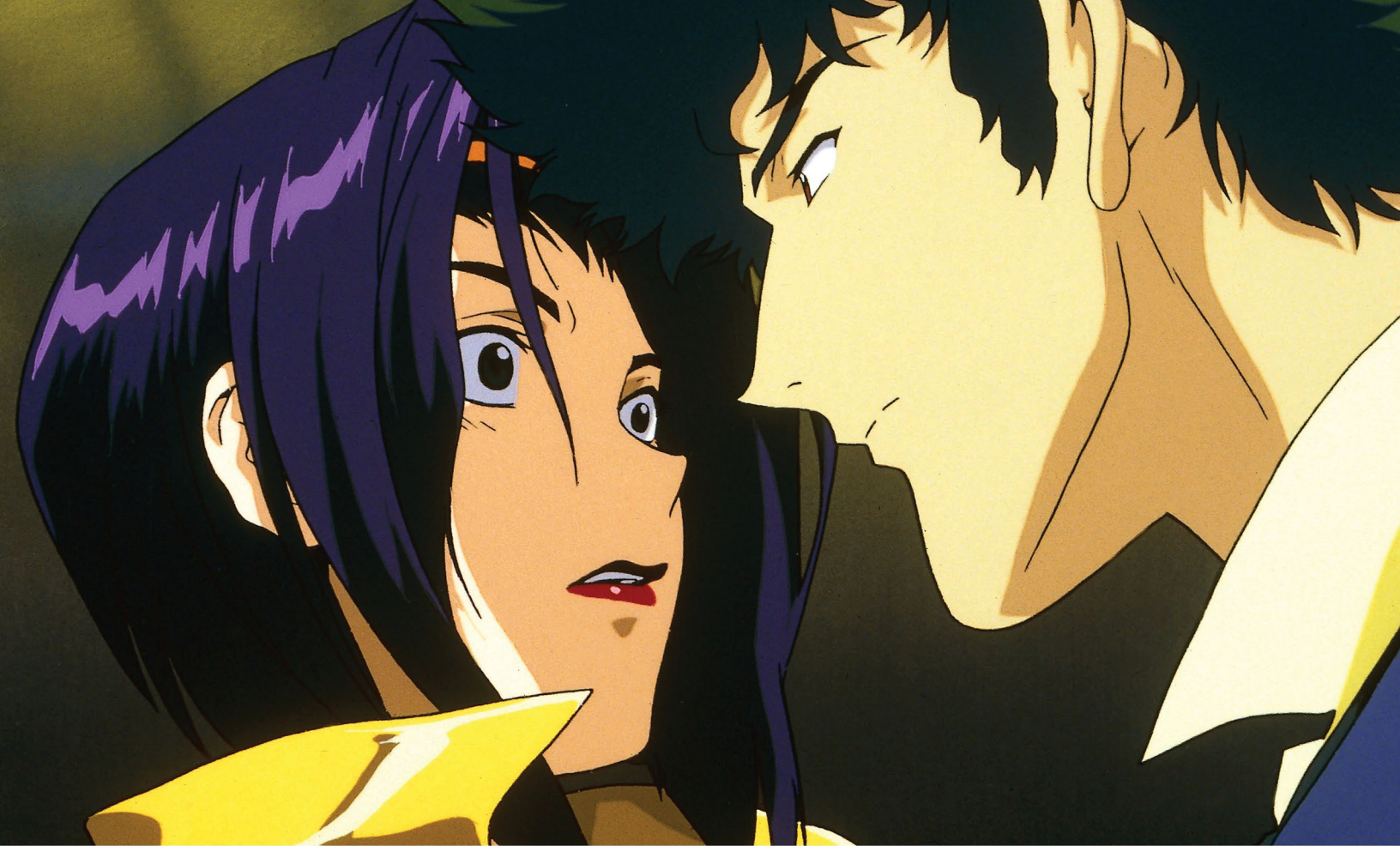
...PUNK

The "punk" part of the term cyberpunk identifies the genre with the musical subculture whose adherents reject the social norms imposed by mass society. Specifically, cyberpunk has its roots in the texts of William Gibson and Bruce Sterling, where punk is a nihilistic, countercultural street aesthetic and a way of life that rarely emerges fully as a fleshed-out revolutionary ideology.

Don't think of your characters as rebels against the system so much as rebels who embody a revolutionary spirit almost unknowingly. They are struggling to survive in a capitalist world, and often act out of their own personal motives that only tangentially step on the toes of the powerful and corrupt. Show their spirit of rebellion, and if you want to aim to act revolutionary, show how it is not out of specific political ideals as much as anti-system spirit: they are underdogs angry at society. The characters at your table will wrestle with power in all its forms, from completely criminal to legal and legitimized by law. All the time, they will fully embody the punk ideal, throwing punches at the assholes in their path while simply trying to survive in this brave new Solar System.

Thus, our bounty-hunting cowboys and cowgirls carry echoes of the "console cowboys" from William Gibson's *Neuromancer*. The fusion of cyberpunk tropes with the space western is reminiscent of the "street samurai" also named by Gibson.

In *Cowboy Bebop's* version of the bounty hunter there is also a reference to another classic of the genre, Ridley Scott's film *Blade Runner*, inspired by Philip K. Dick's novel *Do Androids Dream of Electric Sheep?* While these deal with very different narratives and worlds (the post-human android is largely absent from *Cowboy Bebop*), both tap into the noir style that has evolved from the detective story to become a more widely recognised set of ideas: trenchcoats, rain, and being constantly beaten down, but doing the right thing regardless.



Traits such as *katanas*, *trenchcoats*, and a *lot of guns* echo the cyberpunk genre, but cyberpunk is an attitude. So show these *traits* in play based on your narrative. Rain drenching your *trenchcoat*, a *katana* at the side of the street samurai on the streets of Mars, as well as a *lot of guns* when you break through the door of the Red Dragon skyscraper to make your way up to the penthouse and confront, finally, your nemesis: these are all great ways to showcase these *traits* on stage. By showcasing things, you will always get results. It's not just about aesthetics, it's also about symbolism. The Approaches in this game are designed for exactly that, to show what your chosen elements mean on a narrative level.

COOLNESS AS MIRRORSHADES

"Style over substance" is the motto of many cyberpunk media products, from roleplaying games to video games, but *Cowboy Bebop* is not limited to this axiom along with many other works that have distinguished and helped hybridize the cyberpunk genre.

The mirrorshades worn by many protagonists in the cyberpunk genre are a representation of the motto style over substance, and often the coolness they convey acts precisely as a barrier to never showing the character's feelings behind the sunglasses. Other works have evolved the meaning of mirrorshades (e.g., *The Matrix*) but in *Cowboy Bebop* they may have another different meaning.

Your characters can wear mirrorshades or even take them as *traits* if you want; it is up to you to identify their meaning and decide whether they make your character more stylish or more substantial, depending on the Approach where you write the *trait*.



Although *Cowboy Bebop* characters act relaxed, their design must also convey their emotions, traumas, and pasts. Often the eyes tell these stories. Even Spike Spiegel's cybernetic eye, which is supposed to endow him with an enhanced feature full of cyberpunk style, has a deeper meaning: one eye looks to the past, the other to the present, and thus is always stuck between the two.

This does not make Spike any less cool; on the contrary, the history of his eyes is part of his larger narrative and makes him more fleshed out, more real, more tragic, and more believable.

Don't just create cool characters in *Cowboy Bebop*. Think of your characters as people so cool that they don't need mirrorshades to be cool, and let their eyes do the talking in the scene. Take advantage of the description of close-ups and eye-play in tense and dramatic scenes.

MISFITS AS FAMILY

The interconnections among the members of the Bebop crew are not simple friendships or typical romances; rather, they are family ties that develop and change over the course of the series.

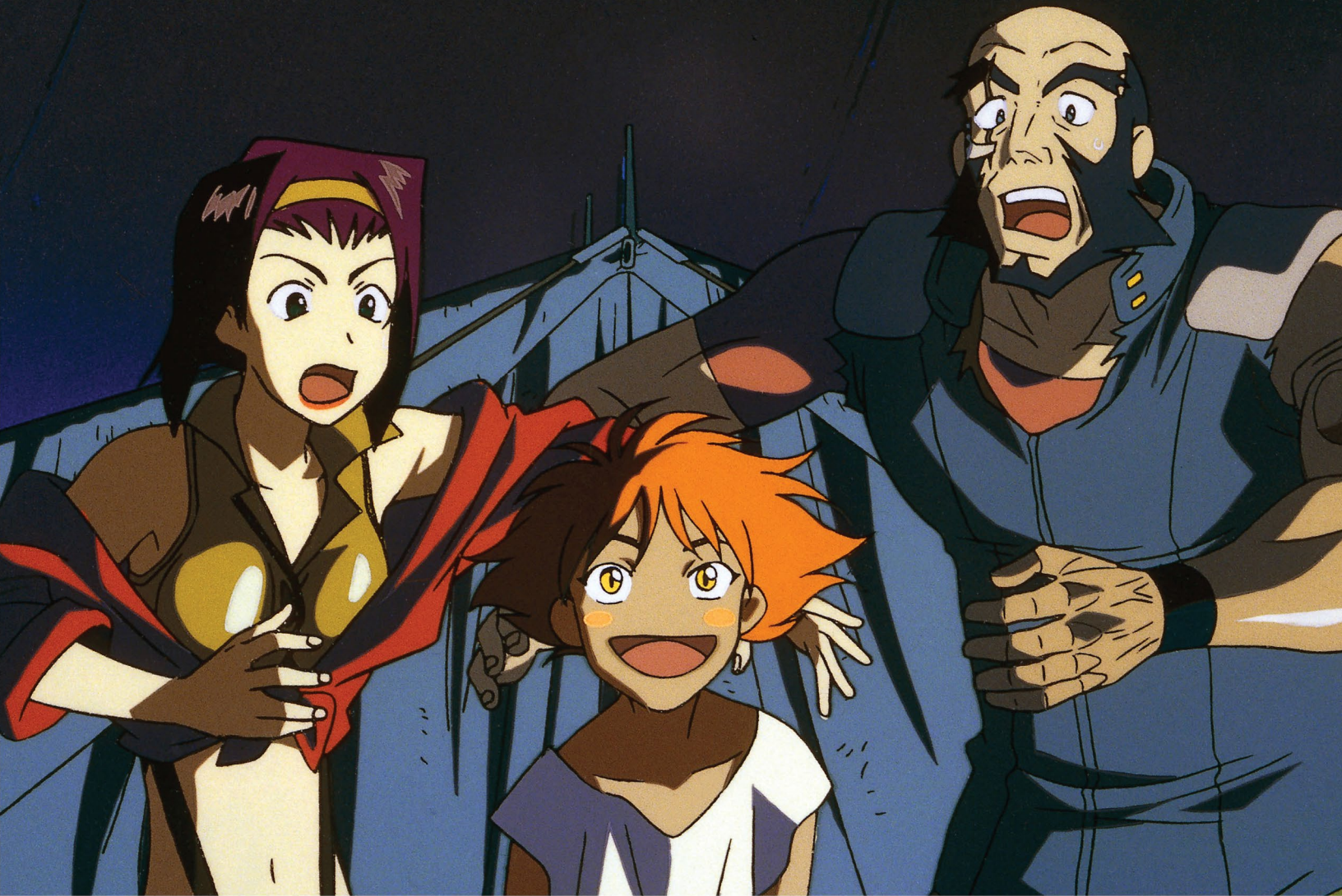
When you create your bounty hunter crew, do not determine the connections between your characters in advance: they will emerge through the game, Session after Session. They will seem natural and obvious to you, as they will be your own responses to the situations that flow from the game to the table.

Your characters are misfits. They have pursued careers as bounty hunters for reasons related to their *Memories*. As misfits they have nothing to lose: they have no apparent ties except shadows from the past that still trouble their lives, which you will go on to explore through Personal Sessions. That is not to say that they don't want to create new bonds, much like those of an extended family: very often conflict-laden, filled with constant bickering, but still a family in a less formal and stranger sense.

Heartwarming friendships and romance between crew members aren't typical of the *Cowboy Bebop* anime, but you are free to create them at your table if you wish. Be warned, however: romance in particular is meant to be external to the crew, and the game mechanics push you toward the possibility of romances tied to your character's *Memory*, rather than woven between crew members.



COWBOY
BEBOP
COWBOY
BEBOP



HUMOR

The humor in *Cowboy Bebop* is part of the tone of the anime, but to explain it in depth to someone who has never seen this show, or other general forms of Japanese entertainment, would require too much text to fit in a game manual. (It would kill the joke, as well.) We will therefore simply say that *Cowboy Bebop* is full of typically anime humorous moments.

Some of the dialogue between characters brings out a good deal of nonsense and puns—jokes designed mainly to dilute the tension with which the narrative is filled.

Also present are silent gags and prop comedy, from Spike failing to light a cigarette with a flamethrower to Ein, the enhanced corgi, exploiting his strange smartness.

Puns flow constantly from Ed, who tends to say things that come across as strange even to other characters who hear them.

Don't be afraid, then, to insert gags and humorous situations into your Sessions, but always consider the narrative timing in which you do so. You may inadvertently interrupt a dramatic moment with a joke, and this may be appropriate for certain contexts but risks breaking the narrative tension in others, especially in Personal Sessions and in Season Breakpoints. If in doubt, talk with the other players about the tone you want to hit and whether it's OK to bring in some light relief.



LIVE IN THE PAST

The *Cowboy Bebop* anime deals with the theme of the characters' history: the *Weight* they carry with them, and how some characters manage to look to the future, and how others remain anchored in the past.

With this division between characters who “make it” and others who fail to overcome their traumas, one could easily think that some characters are designed more as anti-heroes than others, but this is not the case. In *Cowboy Bebop*, the characters are layered in the same way that real people are. They are as multifaceted and capable of change as they are incapable of it, but no less “heroes” for it. This is not a world of heroes. It is a world of personal stories.

For these reasons, it is a character's *Weights*, and how the character relates to them, that will determine how your season, your campaign, will end.

Characters whose story ends “badly” are no less interesting than others; they just have a different conclusion. Don't fall into the parallel and opposite error of judging only the bad endings as interesting, and then seeking a bad ending for your character at all costs. Mechanically, it is the *Weights*, and how you have made your character relate to them during the story, that determine the ending, and nothing else.

NEXT FUTURE

Cowboy Bebop is set in the near future, but is not about the future. It is about survival and personal issues. The articulation of the future to come, making a macro change in the Solar System, is not up to the characters.

They are misfits, and they will probably change things by mistake, without even realizing it, stumbling into problems much bigger than themselves.

The narrative doesn't revolve around changing the future so much as living in the present, in the here and now, and the *Weight*, of the past on the shoulders of the characters.

It is strange to think of a near-future narrative that is anchored in the present of the characters, but this is cyberpunk, this is noir, this is *Cowboy Bebop!*



FURTHER MEDIA

- *Akira*, 1982-1990, manga written and illustrated by Katsuhiro Otomo, to understand how cyberpunk came to Japan.
- *Battle Angel Alita*, manga written and illustrated by Yukito Kishiro, to deepen the vision of transhuman cyberpunk, at times filled with body horror, of early 1990s Japan.
- *Borderlands*, video-game series, 2009-2020, to launch into an ironic and adrenaline-fueled post-cyberpunk space-western.
- *Cyberpunk: Edgerunner*, 2022, anime series, for an intense cyberpunk story in the same setting as *Cyberpunk 2077* by CD Project Red.
- *The Expanse*, 2015-2022, TV series, for another interpretation of a human-colonized solar system.
- *Ghost in the Shell*, 1995, animated movie, to delve into Japanese neo-noir cyberpunk and the transhuman theme.
- *Johnny Mnemonic*, 1995, movie, based on a story written by William Gibson, for a dip into classic cyberpunk.
- *Neon City Overdrive*, by Nathan Russel, 2020, RPG, for a perfect heist in the sprawl.
- *Nirvana*, by Gabriele Salvatores, 1997, movie, to understand why a primarily Italian team is writing a cyberpunk game like this one.
- *The Outer Worlds*, by Obsidian Entertainment, 2019, video-game, to explore the themes of space colonialism in a way that is as ironic as it is crude.
- *Strange Days*, directed by Kathryn Bigelow, written by James Cameron and Jay Cocks, 1995, movie, to explore the topic of domain technologies and cyberpunk in a non-hi-tech society.

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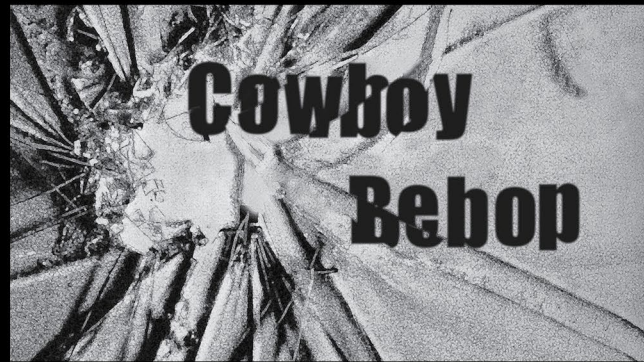
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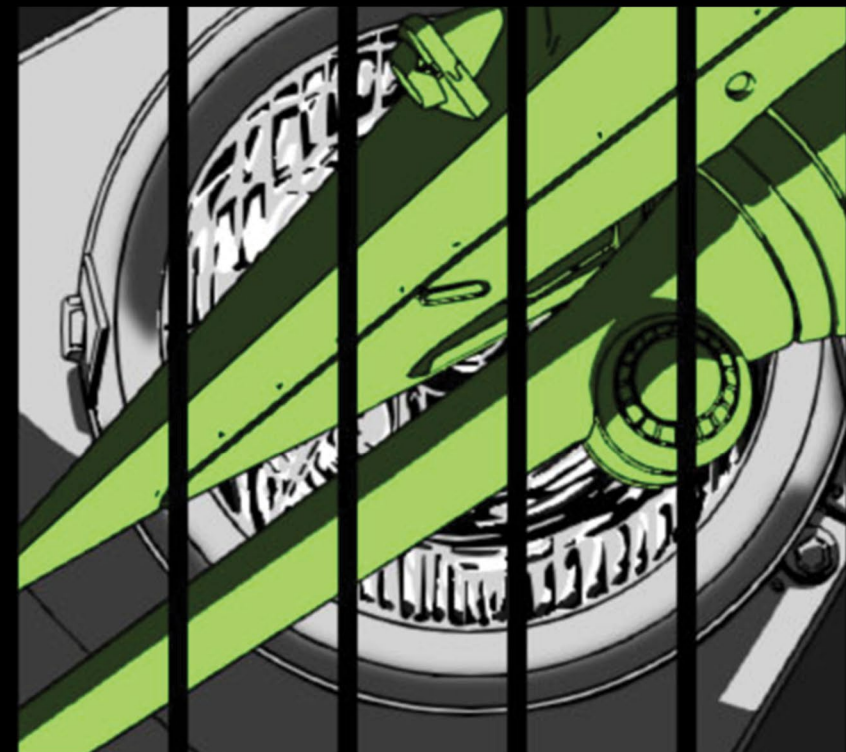
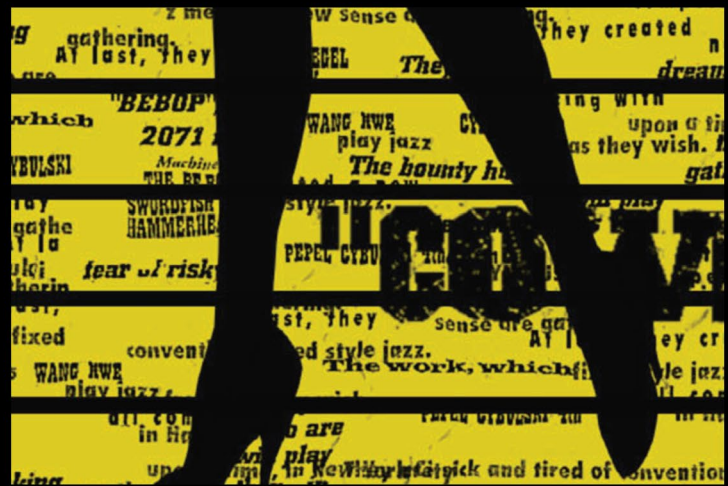
122

At this club, they to all, come to play. Night after night, they play jazz session competing with other big jazz men with new sense are gathering. They created a new genre itself.



THE WORK WHICH BECOMES
A NEW GENRE ITSELF,
WILL BE CALLED see
**COWBOY
BEBOP**







CHAPTER 5

ON STAGE

This chapter contains in-depth information on *Cowboy Bebop's* Solar System that will be crucial for you in telling your stories. In addition, each subsection of this chapter provides you with tools to quickly and/or randomly choose key elements for your Sessions.

The **Bounties Section** details the types of people you'll be hunting. It describes the *Grooves* that the Bounties can bring into play, along with *Secrets* tailored to different Session Genres, and tips for playing them in your Sessions.

The **Factions Section** describes the various opposing forces that might hinder and/or help the characters in a Session, and provides examples of faction-specific *Memories*, so you can link your characters more directly to *Cowboy Bebop's* Solar System.

The **Setting Section** describes every known corner of the Solar System, so you always know the characteristics of a particular location.

BOUNTIES

This subsection lists all the Bounty types inspired by the anime, as well as some completely new types of Bounty for you to hunt.

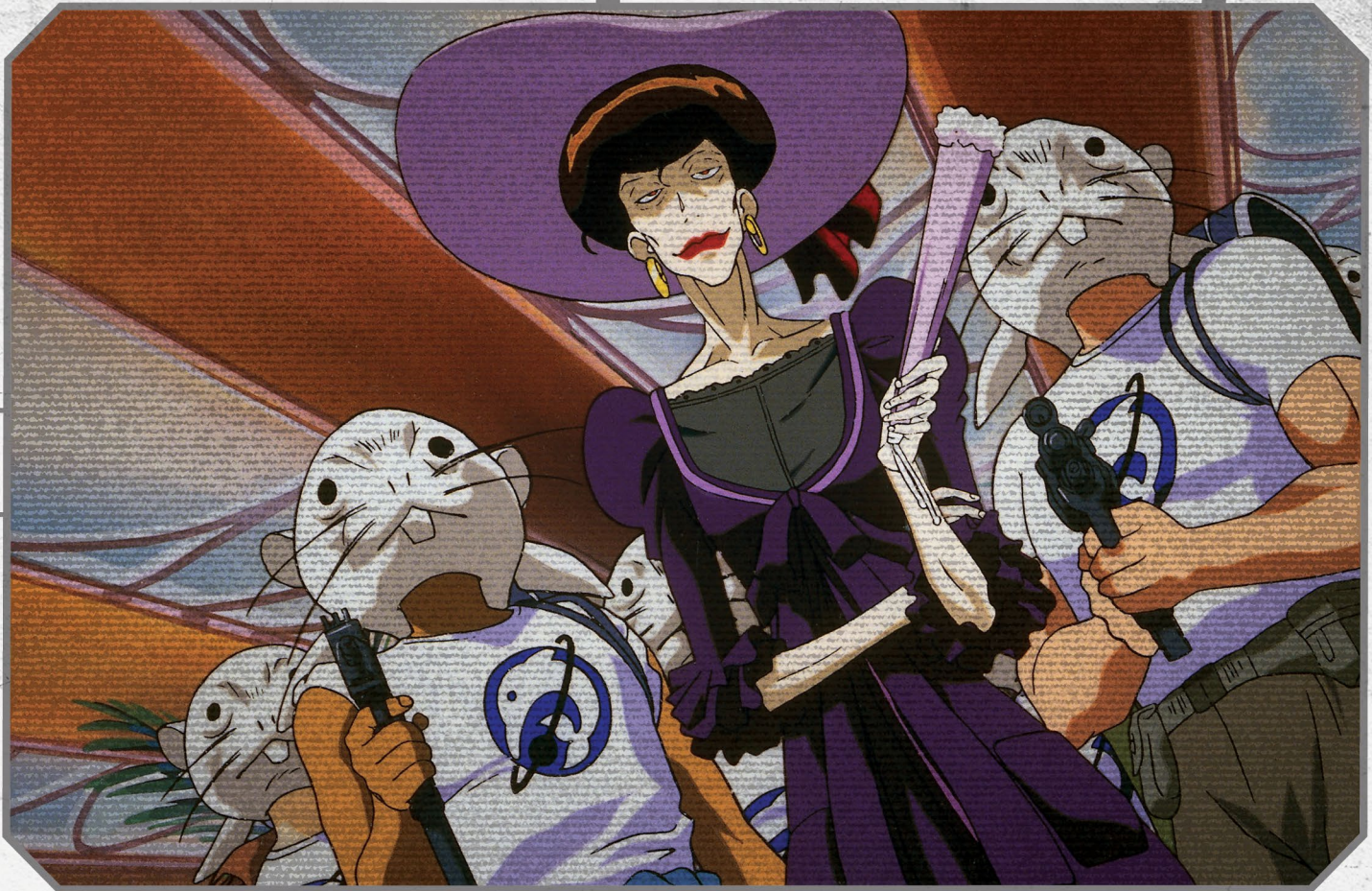
The categories described should be interpreted as functional narrative archetypes, not as character classes in a traditional roleplaying game. Each Bounty archetype provides some possible *Grooves* to choose or roll randomly. Each *Groove* has five *Secrets* to choose from, related to the five Approaches The Genre of the Session will decide which you pick. Each *Groove* also has associated **tips** for playing the Session. The next few pages provide useful hints for building your first Sessions, but of course you are free to **invent your own** Bounties, and your own *Grooves*.

If you wish to invent a *Groove* from scratch follow the instructions on p.154. To determine the archetype of the Bounty, you may roll on the table below, or choose freely.

BOUNTY ARCHETYPE TABLE

2D6	WHO'S YOUR PREY?
2	Terrorist
3	Another Bounty Hunter
4	Genius
5	Trafficker
6	Scoundrel
7	Soldier
8	Mobster
9	Murderer
10	Serial Killer
11	An Old Acquaintance
12	Roll Twice, Double Bounty*

***NOTE:** Hey, what does double Bounty mean? It means that the Hunters will have to deal with two Bounties at the same time, somehow linked together. Both Bounties' *Grooves* as well as *Secrets* are all in play and can be activated or discovered in the normal way. One Bounty may even want to turn the other Bounty over to the Bounty Hunters, or capture it themselves! Use your imagination. This will not be an easy Session, so jumping into this type of adventure during your first Session is not recommended. If you roll 12 again, roll again until you get another result.



TERRORIST

These people commit crimes for a higher cause. They often have motives that transcend base money or revenge. They act in a methodical and organized manner, striking targets that have symbolic or political value. Morals and ideals drive their actions, which are often violent and destructive; they usually have a distorted perception of what is right and proper. They are certain that their actions are just.

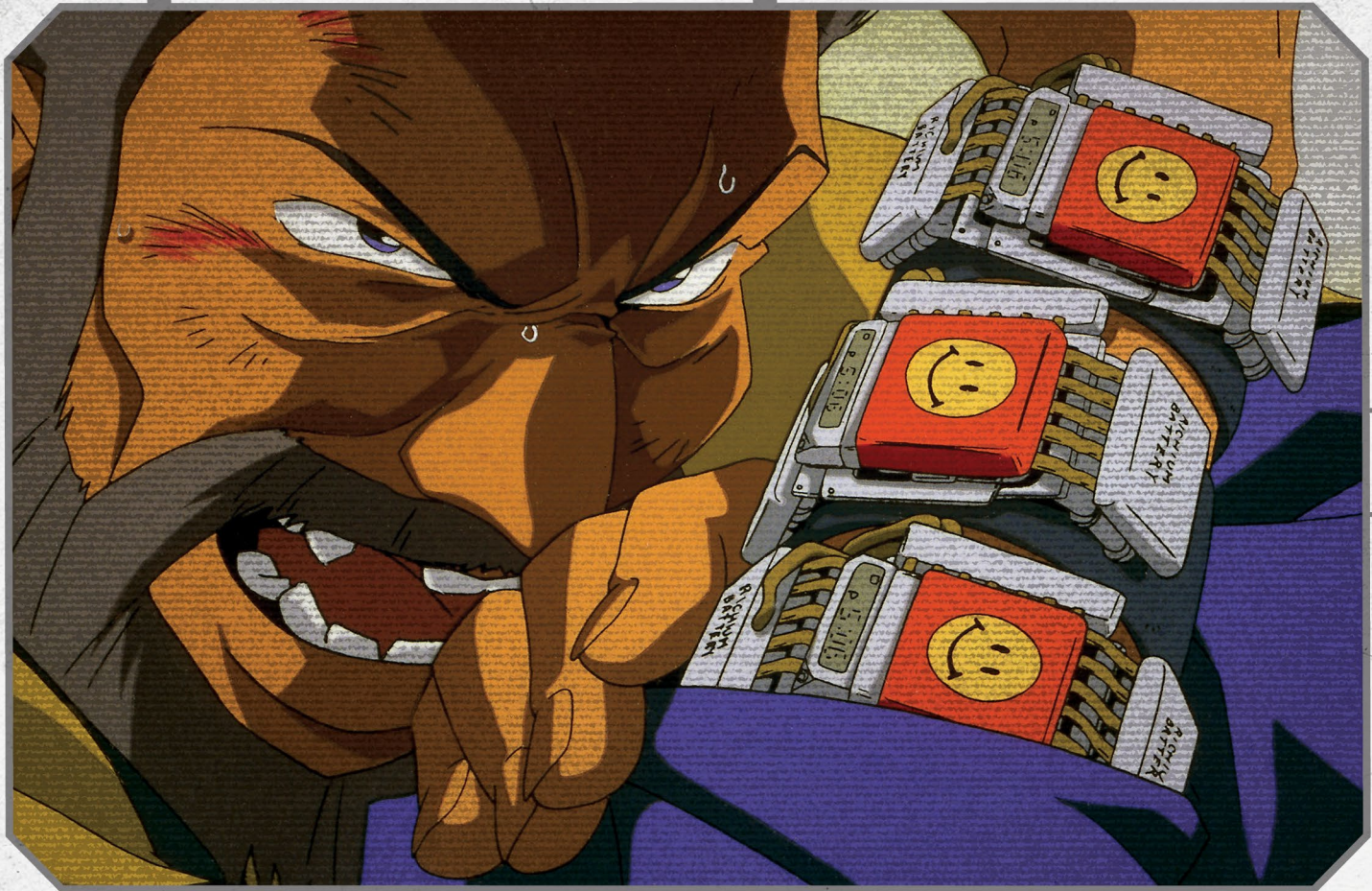
Environmental activist groups were around long before humanity colonized the Solar System. The dominant economic system has exploited Earth's resources for centuries, and now the same economic system has moved to the many space colonies on the planets and moons of the Solar System. Humanity has not yet learned to treat the ecosystems it passes through with care, which is why some people oppose this exploitation. Some environmental groups

have become radicalized to the point of direct action, with some becoming armed terrorists in their own right.

Lone terrorists are by no means rare in the Solar System. Instead of organizing themselves into composite revolutionary cells and groups, they act alone, following their own unique political vision. Such a terrorist may also be entirely self-motivated, acting on the basis of an individualistic and, at times, solipsistic drive.

Often, a solitary terrorist has a very specific modus operandi, characteristic symbology, and follows a political ideal of some kind.

For example, the notorious terrorist Ted Bower, aka "Teddy Bomber", uses exploding teddy bears that he places



in every place he considers emblematic of capitalism, while ensuring that he does not claim any victims through his destructive actions. If pushed to the brink, a lone terrorist becomes frustrated and might suddenly betray their normal modus operandi, acting in an anomalous and unexpected manner.

The many corporate conflicts unleashed on planets and satellites throughout the Solar System have left rubble and desolation behind, and just as often have also contributed to the founding of autonomist or “nationalist” (if the concept of nation still meant anything) terrorist groups. From Venusian separatists to Titan guerrilla groups, these terrorists strike in a variety of ways.

Interplanetary transport hijackings, robberies to accumulate funds, arms trafficking: it is not what they do that matters, but why they do it. They believe in their cause, and they would sacrifice their lives for it.

WHY ARE THEY DANGEROUS? Terrorists are Bounties capable of following a plan, or a cause, or both, to the end, without ever wavering. They believe in what they are doing, and it is very difficult to dissuade them. They cling to their ideals, often political, sometimes connecting them with more criminal groups and schemes. They can unleash not only whole groups, organizations and collectives against the Bounty Hunters, but also stolen and improvised weapons of all shapes and sizes, and can even make use of hostages.

WHAT MAKES THEM AS HUMAN AS THE BOUNTY HUNTERS? Their ideals are also their weakness. The Bounty Hunters, as outsiders themselves, may sympathize with them, and even agree with them in certain cases, creating an empathetic bond with these Bounties. At other times, however, when they pursue ideals that diverge wildly from those of the Bounty Hunters, they might be blinded by their political motivations.

GROOVE

PLANETARY THREAT

A group threatening a whole planet.

Fiction: Whenever the Bounty is threatened, their influence over institutions prevents their arrest.

Mechanic: Every two Bounty Hunter *Tests* add +1 to the Difficulty of the *tab*.

MASTER EXPLODER

A bomber who attacks public places.

Fiction: The terrorist has a bomb hidden wherever is most convenient. At the right time, they're ready to make it blow.

Mechanic: Spend 1 *Risk* to activate. Bounty Hunters roll one fewer die for *Tests* with an Approach the same as the Session Genre, and every *Test* that doesn't use the Session Genre gives a minimum of two *shocks* until the end of the *tab*.

ORBITAL KIDNAPPING

Someone has hijacked a flight full of passengers.

Fiction: The Bounties always have an hostage at hand to threaten and thereby manipulate the characters' actions.

Mechanic: Every *tab* has a special 4-clock titled "Hostages Are Safe." Whenever the characters make a *Test* using the Session Genre, their first *hit* goes to tick that clock. Once the clock is filled, *Tests* using the Session Genre no longer create *shocks* with 1s.

SECRETS

- **Rock:** The head of the group is a former government agency programmer and has **backdoors into their systems**.
- **Dance:** The head of the group is **marked for death** by a corporation.
- **Blues:** Group members used to be **killers for hire**; they're now searching for redemption.
- **Tango:** The corporations **kidnapped the spouse** of the head of the group.
- **Jazz:** They have a **terrible virus** ready to be released to spread on a planet.

- **Rock:** The terrorist's target is an institutional figure who **killed their family**.
- **Dance:** Everyone thought the **terrorist was dead**, killed by a powerful figure. Something doesn't add up.
- **Blues:** The terrorist **hates a specific political ideal**, but their reasons are unknown.
- **Tango:** The terrorist is **in love with a victim** of a powerful criminal.
- **Jazz:** A wealthy power figure financed the terrorist, but then **screwed the terrorist over**.

- **Rock:** The Bounties claim to be part of a **cybernetically enhanced hive mind**.
- **Dance:** There is a **dangerous cargo** in the hold.
- **Blues:** The Bounties know a terrible **secret about astral space**.
- **Tango:** One of the Bounties is **in love with the group leader** but unable to stop this nonsense.
- **Jazz:** The Bounties are **government killers** and they must make their contract murder look like a terrible tragedy.

TIPS

The Bounty can be a group or a family: underline this with their bonds, rivalries and petty complaints.

This can be a very sensitive topic, so talk with the other players about whether this story is right for your table, and always remember your safety tools.

Give the terrorist some kind of code or behavior that reveals some aspect of their *Secret*. Hiding bombs in teddy bears, a soundtrack announcing the explosions, advance warning phone calls: whatever makes sense to you.

This can be a very sensitive topic, so talk with the other players about whether you want to play this story.

Some of the hostages might be allies of the hijackers.

Where are they going? Are they escaping? Are they hijacking the flight somewhere?

Is there a character torn between agreeing with the hijackers' objective and their method? Tie that character in!



OTHER BOUNTY HUNTERS

Not all Bounty Hunters are people with a clean past. Okay, let's be honest: if you become a Bounty Hunter your past is definitely murky. Some, however, have such a dark past that they have a Bounty on their heads.

To avoid being hunted in turn, they change their names, their behaviors and their appearances. They do everything they can to hide their true identity.

Every now and then, however, the truth emerges from the depths of the past and comes knocking at the door. These are the cases where one Bounty Hunter has to hunt down another Bounty Hunter. Obviously, such a Bounty presents a myriad of problems. A Bounty Hunter who becomes prey knows how their colleagues work. They can sense the crew's moves, and prepare appropriate

counterattacks and escape strategies in advance. This kind of prey has probably heard of the team and thus is aware of their weaknesses.

WHY ARE THEY DANGEROUS? Hunting someone who knows exactly how Bounty Hunters act and think is really tricky. When the Bounty is a former colleague, it can become extremely dangerous.

WHAT MAKES THEM AS HUMAN AS THE BOUNTY HUNTERS? Multiple themes can come into play with a Bounty like this, chief among them being that of the "mirror." Will the Bounty Hunters see themselves in this renegade? Will they see their own mistakes? Or will they perhaps find themselves hating the Bounty, precisely because they remind them of their own shortcomings?

GROOVE

TOOLS OF THE TRADE

This was meant to be an easy job for the characters, but something is odd: someone is using their weapons against them.

Fiction: The Bounty knows what to do because the Bounty knows what Bounty Hunters do. Always. As though there is someone helping...

Mechanic: Spend 1 *Risk* outside of a *Test* to activate. Switch the objectives of two open clocks. Doesn't work after the *Secret* is revealed.

SECRETS

- **Rock:** The Bounty is **blackmailing** one of the characters.
- **Dance:** The Bounty resembles one of the characters and shares a **similar past**.
- **Blues:** The Bounty is the parent of one of the characters and there is **unfinished business** between the two.
- **Tango:** The Bounty was in love with one of the characters but **betrayed** their trust.
- **Jazz:** The Bounty did **experiments on one of the characters**.

TIPS

This Bounty is deeply connected to one of the BH's characters and that character is helping the Bounty.

The character can be aware of that, but the player isn't. Tell this straightforward to BHs: there will be a loss of control of characters in this Session, and every BH should play along, putting their character in suspicious situations until the reveal.

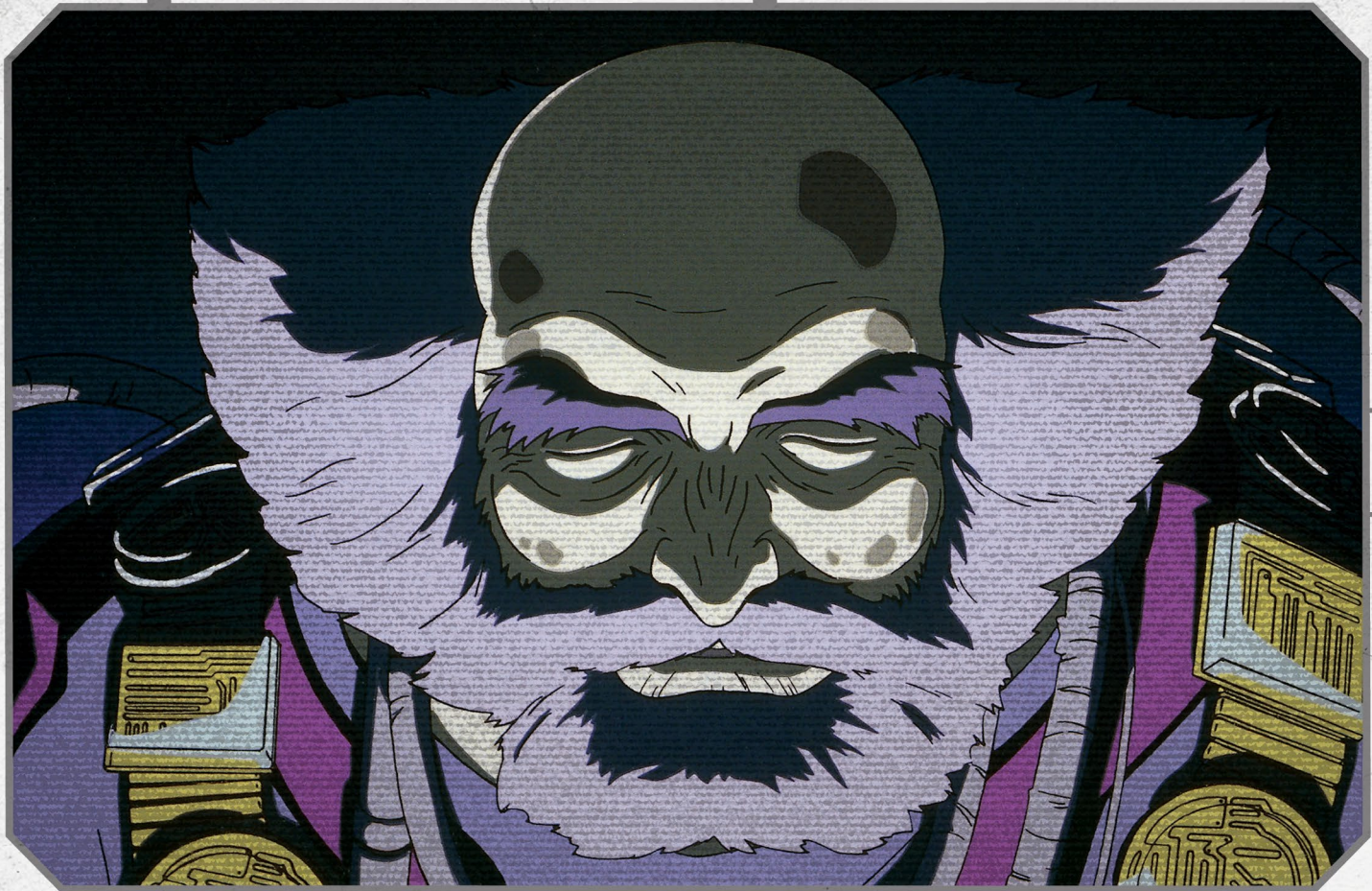
Make sure the player is aware that their character could be hiding something from them.

You can decide which character is helping the Bounty, let the player who revealed the *Secret* decide, or choose randomly. Let yourselves be surprised by the result.

Adjust the *Secret* text accordingly.

If the characters fail the Session and do not reveal the secret, the Big Shot and BHs decide together who to assign the *Weight* to, leaving a bit of mystery over who helped the bounty.





WANTED GENIUS

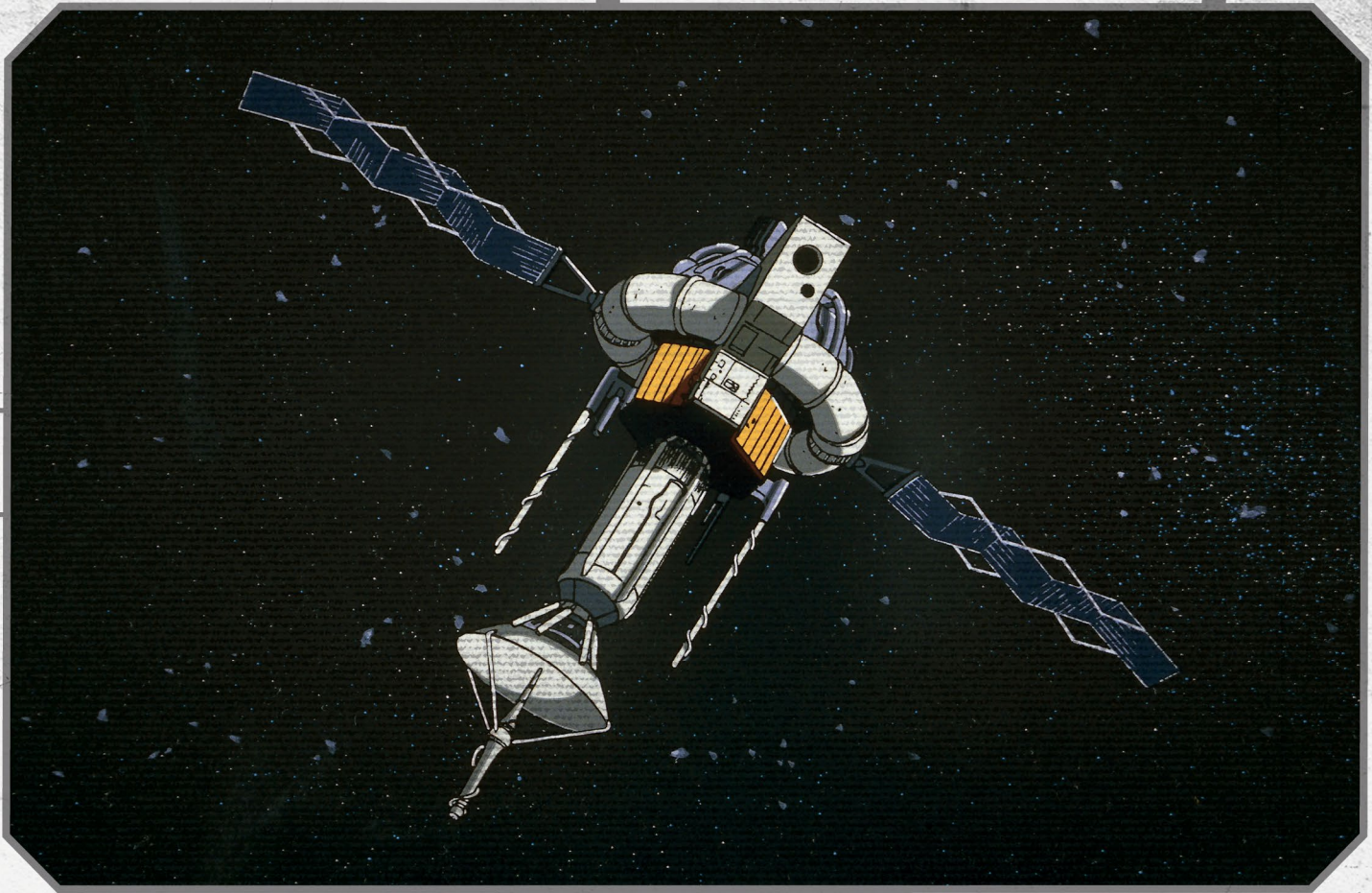
What is genius in a Solar System teeming with life, where anyone can fool anyone else, where anyone can claim to have made “the big score?” Genius is expressed in absolute eccentricity, in emotional otherness, in thinking completely outside the box.

Someone invented Astral Gates, hyperspace travel, super-computers, ships that allow one to travel from one end of the Solar System to the other. Someone is probably paid by corporations, by institutions, by some potentate big enough to allow them to live a comfortable life after coming up with these brilliant ideas and implementing those creations. Yet, not all geniuses of this caliber are happy with what they have done: inventing a superweapon always has repercussions for the psyche of the inventor. Other times, these geniuses have come into conflict,

perhaps ideologically, with the potentate that commissioned them to do the work. Still other times, they are too far out of the box to really accept being under the command of some white collar.

Not all geniuses are organic. If a genius creates an artificial intelligence there is a good chance that AI will be a genius itself, and an equally good chance that the AI will develop morals, autonomous thought: a sentience. How do you stop a constant flow of data?

Finally, genius also expresses itself in anti-systemic behavioral patterns, in people who want to constantly test themselves, people who make the art of getting by a real fixation: hackers. Banking systems, artificial telecommunication satellites, corporate security networks and Astral



Gates (yes, nobody likes to pay the toll): the Solar System has become a veritable playground for hackers, who are often natives of planet Earth.

WHY ARE THEY DANGEROUS? The equipment and often technological capabilities of geniuses make them difficult to detect, and any action against them can come up against unexpected superiority. Sometimes planning ahead is useless, since the genius will have everything mapped out, and only improvisation will bring some benefit.

WHAT MAKES THEM AS HUMAN AS THE BOUNTY HUNTERS? The humanity of genius is hidden among their obsessions, fixations, and passions. Finding a way to the genius' heart may be the only chance for human contact, and sometimes an advantage. A genius, moreover, is reclusive, craving human contact but perhaps never wanting to admit it. A nonhuman genius could have extremely human ideas and desires, and it is precisely these desires that could bring them closer to the Bounty Hunters.

he work, which becomes a new genre itself, will be called,

'COWBOY BEBOP'

GROOVE

PASSEPARTOUT

Nothing seems to stop the Bounty from accessing or acquiring any target. Someone is very upset about what they've done.

Fiction: The Bounty is hidden away, but can remotely gain or grant access to something that should be secure. The Bounty's methods seem completely unpredictable—and sometimes they seem to favor the hunters.

Mechanic: Immediately before any *Test*, increase the Difficulty by 3 and let the BH add 1D6 to the dice pool. BHs can spend two *hits* to reset the Difficulty back to the *tab's* starting value.

DIGITIZED MIND

From the depths of the outernet something weird and unpredictable has emerged. It causes trouble with technology and spies on the human world through connected devices.

Fiction: The very nature of the Bounty makes it impossible to track. Normal reasoning seems ineffective.

Mechanic: Spend 1 *Risk* to activate. NON-IMPROVISED actions always have *Disadvantage*. IMPROVISED actions gain *Advantage*.

SECRETS

- **Rock:** The Bounty is a shaman looking for revenge for the **land stolen** from their people.
- **Dance:** The Bounty is **terminally ill**: nothing to lose, nothing to bargain.
- **Blues:** The Bounty created a cover-up for something awful. Now their regret is too great to contain: **people need to know**.
- **Tango:** The Bounty's **former lover** owns the company they're targeting. All the Bounty wants is to get them back.
- **Jazz:** Everything was planned, set up and automated a long time ago, but now the Bounty is **senile** and does not remember what they've set in motion.

- **Rock:** The Bounty is a **misprogrammed self-destruction mechanism** trying to find a way to activate itself.
- **Dance:** The Bounty is a **coma patient**, the son of a mob boss, who is trying to seize control of the clan through his neural connections to the net.
- **Blues:** The Bounty is **trapped in hyperspace** and just wants to say goodbye.
- **Tango:** The Bounty is a **mind-pattern backup** of another character from the story, trapped in the outernet.
- **Jazz:** The Bounty is an **artificial intelligence** made using technology from before the Astral Gate Accident.

TIPS

Remember that the *Dance Secret* and the *Jazz Secret* are intense topics, so use safety tools and check in regularly as a group.

Describe the Bounty in cutscenes to show their intent and actions, since the characters should not meet the Bounty until the end.

Let the Bounty interact with some of the characters in an interesting way: a game of chess, mahjong, a chatline, visions. Adapt the idea to the *Secret* and the characters.

Remember that the *Dance Secret* is an intense topic, so use safety tools and check in regularly as a group.

Consider not using the *Groove's* mechanics during *G.E.S.T.* as they make the game very challenging.

Give the Bounty a catchphrase or an image linked to their *Secret*: something cryptic that makes sense to the Bounty but not yet to the BH's characters.

REMOTE CONTROL

Someone is using remote control to divert and cause havoc with a particular kind of technology: trains, Gates, communications, or TV channels, for instance.

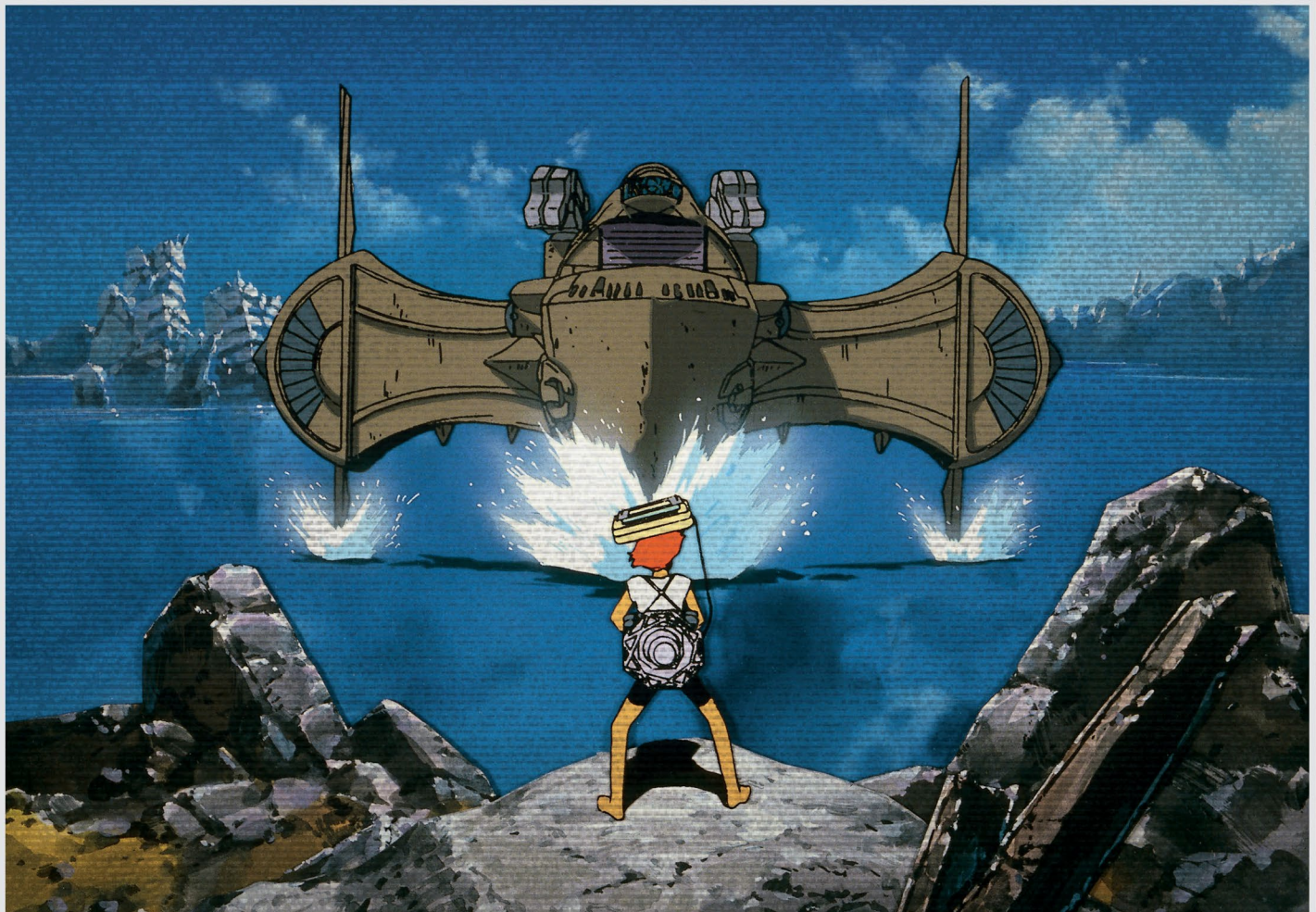
Fiction: The Bounty has control over more things than the characters realize.

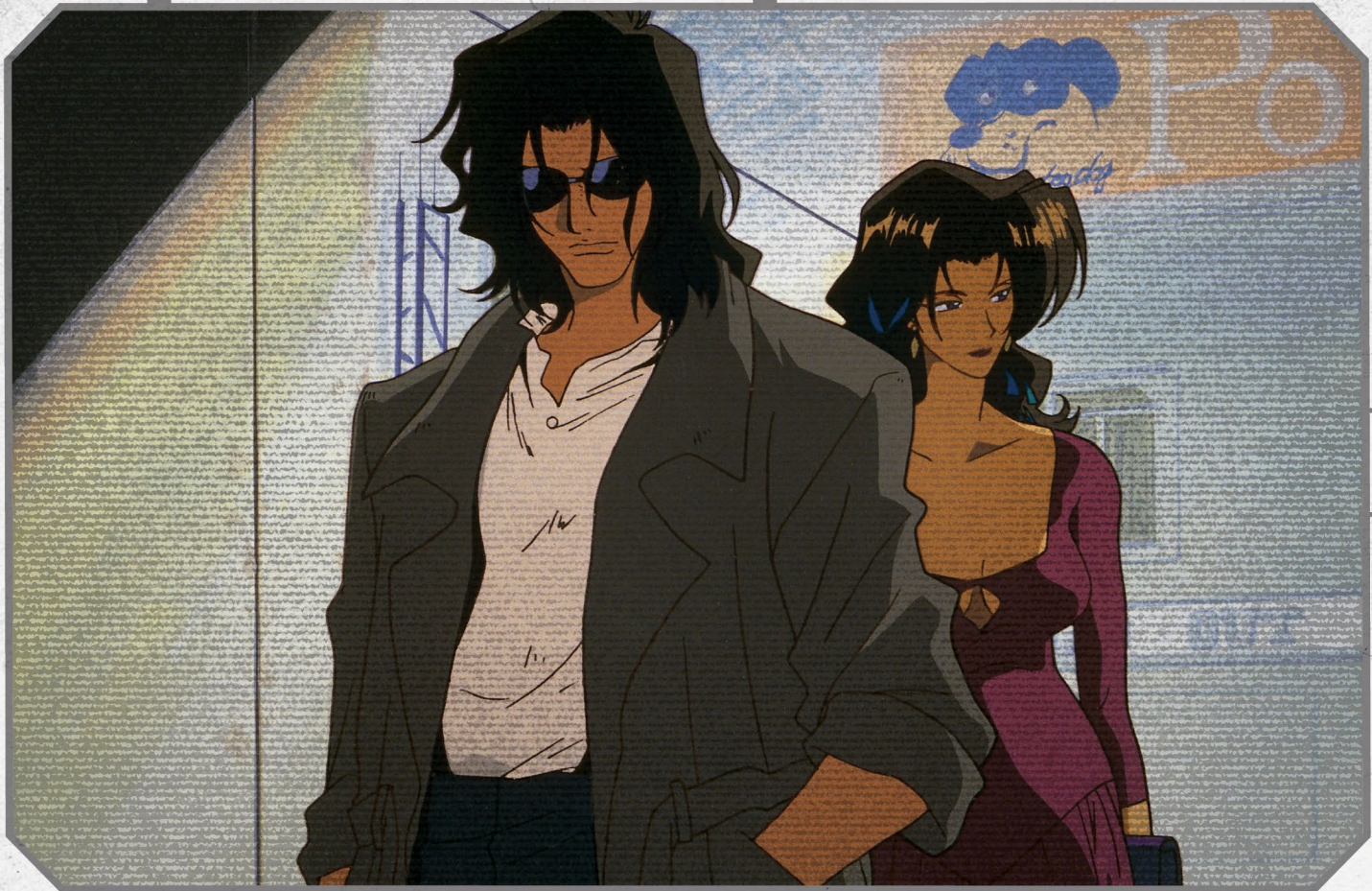
Mechanic: Spend 1 *Risk* to activate. *Tests* using the Session Genre have *Disadvantage* until the end of the *tab*.

- **Rock:** The Bounty is a **technopath**, someone who can speak to machines.
- **Dance:** The Bounty is a **lonely orphan** and only wants to meet some friends.
- **Blues:** The Bounty was a **corrupted judge**, and the accidents are “accidentally” killing all the guilty people they absolved.
- **Tango:** The Bounty is a pair of **ill-treated women**, undervalued by their husbands, trying to show to the world what they are capable of doing.
- **Jazz:** The Bounty is a **network of hackers** playing a game and scoring points based on the mayhem they cause.

Remember that the Tango Secret is an intense topic, so use safety tools and check in regularly as a group.

This Bounty is a good way to introduce a new member of the Bounty Hunter crew.





TRAFFICKER

In these strange days, people survive thanks to inter-system trade, thanks to the Astral Gates that interconnect every satellite and meteorite, and thanks to the work of all those people who devote their lives to moving goods from one end of the Solar System to the other.

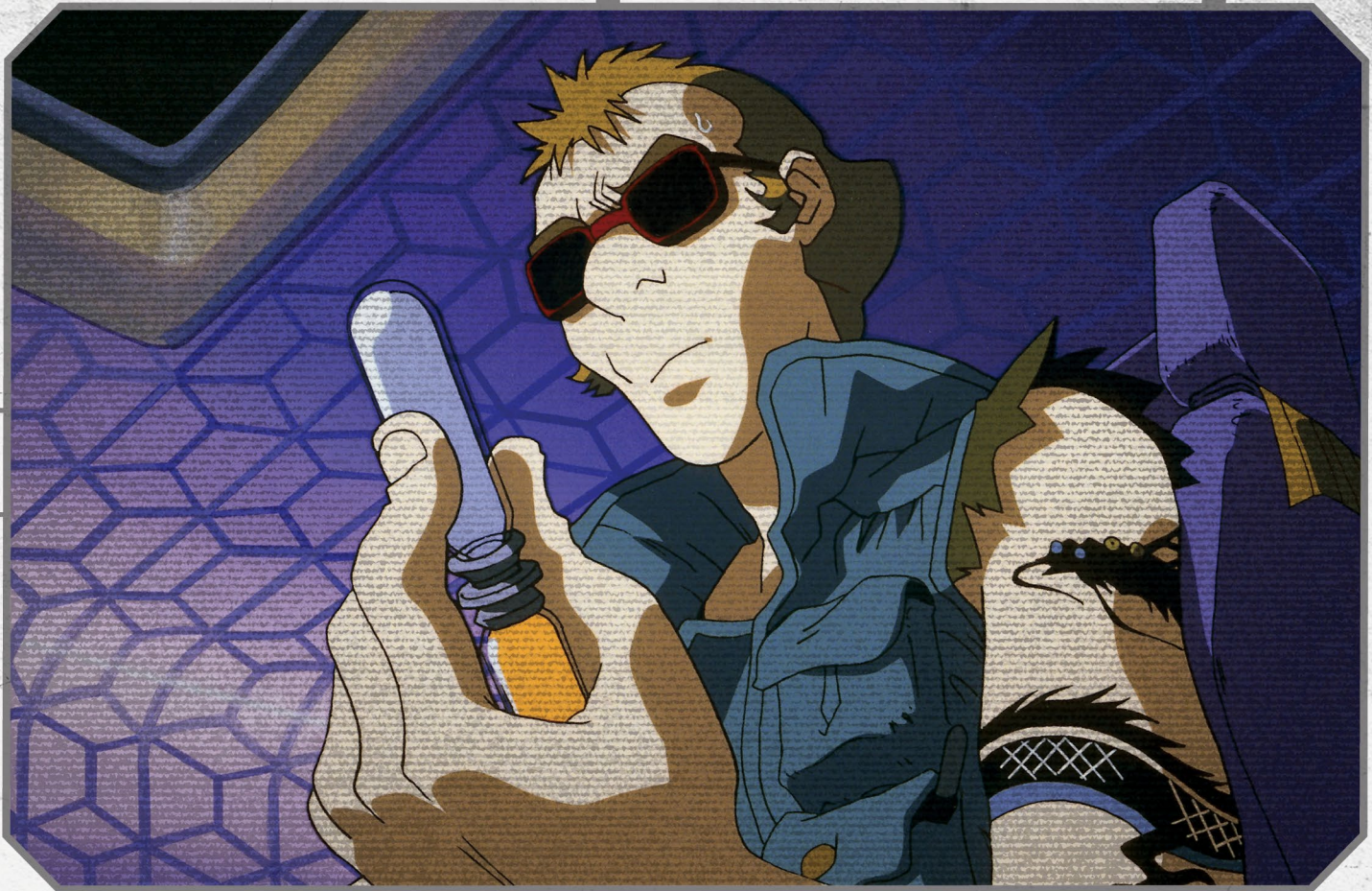
And without the traffickers of all kinds of illegal goods resold on the black market, in the gray operations of banks and corporations, by mafia cartels—what would the Solar System be? A better place, probably. That is why traffickers often have large bounties on their heads.

Simple truck drivers or corporate researchers come into contact with all kinds of illegal materials and substances. Large loads of explosives, experimental subjects, unique specimens, anything that can yield value on the black

market ends up in the cargoes of traitors who succumb to the hunger for money.

The black market relies on skilled fixers who move from planet to planet and shelter to shelter, carrying all kinds of illegal goods. They can be found on any planet, city, or satellite large enough for the fixer to hide in the crowd or lurk in the sands of the desert (whether arid or frozen). A fixer cares about money, and nothing else. This is their job, and they will be more than willing to seek a deal with whoever is after them.

Sometimes, members of large criminal organizations, such as the Red Dragon, betray their clan in pursuit of personal dreams, of glory or simple freedom. These traitors are hunted down not only by the authorities and Bounty Hunters, but



also by the organization they betrayed. They find themselves in a bad situation, and there must be an explanation: is it love? The desire to escape far away? Or simply the dream of a life free from all constraints?

When you work for years on some distant, dismal research base in the orbit of Uranus, at some point, you wonder why you are doing it. It's not so uncommon for a researcher or corporate employee to make arrangements with other potentates to hand over their life's work, in exchange for a new life free from constraints.

WHY ARE THEY DANGEROUS? A trafficker may be highly motivated, because of personal situations, often

even desperate ones, or because of sheer greed. A trafficker has many levers in the criminal world, and Bounty Hunters are often blackmailable outsiders: if possible, he will use these levers against them. Finally, a trafficker is the typical Bounty who will run from the Hunters, triggering heart-pounding chases, even aboard spaceships and MONOs.

WHAT MAKES THEM AS HUMAN AS THE BOUNTY HUNTERS? Their desperation, the fact that they are now cornered, with nothing to lose, makes these Bounties much more like Bounty Hunters than expected. Otherwise, their greed de-humanizes them, making them perhaps just a way to explore something else.

GROOVE

HAZARDOUS GOODS

The Bounty is not dangerous: the stuff they carry is!

Fiction: The Bounty always has an escape route or a trick to get out of the way.

Mechanic: MONO *traits* can absorb one extra *shock*. If a MONO is broken the *tab* is failed.

AN OFFER YOU CAN'T REFUSE

The Bounty pushes the characters into a weird and dangerous situation that forces them to act against their own interests.

Fiction: The Bounty has a way to control the bounty hunters: blackmail, bribery or something more sinister.

Mechanic: Spend 1 *Risk* to activate. The BHs must use one *hit* at the of every *Test* to tick a clock of your choice.

UNTIL THE VERY END

The Bounty is just someone on the run. It should be easy. Should.

Fiction: The Bounty has a resource that makes them physically impossible to stop.

Mechanic: Spend 1 *Risk* to activate. Every *Test* resulting in zero *hits* creates two extra *shocks*. Every *Test* resulting in one *hit* creates one extra *shock*. This effect lasts until the end of the *tab*.

SECRETS

- **Rock:** The Bounty is hauling an **explosive cargo** and the way is dangerously narrow.
- **Dance:** The Bounty has an **EMP device** that could take out an Astral Gate.
- **Blues:** The Bounty has a new kind of **Red Eye**, a very effective combat drug.
- **Tango:** The Bounty is smuggling their parent, an **escaped crime boss**.
- **Jazz:** The Bounty has an extremely unstable **Portable Astral Gate**.

- **Rock:** The Bounty has put their own **bounty on the crew's head**.
- **Dance:** The Bounty has erased all the characters' money and is trying to **crash the value of the Woolong**.
- **Blues:** The Bounty has administered the characters a **mind-altering drug** that meddles with their memories.
- **Tango:** The Bounty has **kidnapped a child** who is important to the characters.
- **Jazz:** The characters have an **outernet-controlled** explosive necklace that must be disabled.

- **Rock:** The Bounty has a stash of the Red Eye combat drug to sell—and use!
- **Dance:** The Bounty wants to protect their child.
- **Blues:** The Bounty isn't guilty: their traitorous friend is.
- **Tango:** The Bounty's lover has been found dead, and now the Bounty is looking for revenge
- **Jazz:** The Bounty stole a huge stack of Woolong from a crime lord.

TIPS

This episode should use the character's MONO in pivotal moments.

It's a chance for the BHs to explore how their MONOs are linked to their character's *Memories*.

Remember that the Blues *Secret* and the Tango *Secret* are intense topics, so use safety tools and check in regularly as a group.

The characters are forced to work for the Bounty, so they have two enemies: the Bounty and the Bounty's enemies. Use three clocks to track this: the Bounty's goal; the characters' escape; and the Bounty's enemies getting closer.

Keep the scene framing very clear: explain in advance what will trigger a *tab* change and what the result will be.

Remember that the characters can only defeat the Bounty in *Let's Jam!*, so they'll have to choose if they prefer to jeopardize the Bounty's goal or to keep themselves safe.

Remember that the Rock *Secret* is an intense topic, so use safety tools and check in regularly as a group.

In RPGs, enemies are usually ready to fight to the end regardless. Giving them a reason to do so can unexpectedly touch scars or open wounds at the table. Be careful with yourself and the people you are playing with.



SCOUNDREL

From simple theft to scams on an interplanetary scale, those who steal from others without any connection to the victim, and who do so for no ideal other than to enrich themselves, are widespread in every corner of the Solar System. The different definitions of the word “theft,” however, determine the kind of Bounty we are talking about. Stealing valuable goods or cheating at gambling are often seen as minor crimes, until you’re ripping off the biggest casino in Martian orbit, or stealing an experimental animal from a secret laboratory. The Solar System’s many banks harbor plenty of tempting Woolong, and small branch offices in modest, isolated places like the asteroid Tijuana attract robbers like flies on a pie. Big financial crimes carried out through interplanetary-scale scams are also not to be underestimated.

WHY ARE THEY DANGEROUS? A scoundrel is a Bounty who is very skilled at what he does, someone who will give

the Hunters a hard time for some specific reason that outlines his own identity. Whether he is exceptionally able to escape, has prepared everything in advance, or his many disguises continue to fool the Hunters, the Bounty will often be one step ahead. Usually, these types of Bounties do not pose a physical danger to the characters, less than others anyway, but they are proven criminals, often thieves or con artists.

WHAT MAKES THEM AS HUMAN AS THE BOUNTY HUNTERS? Their motives can often be petty, something with which it is not easy to find empathy. But these Bounties are people in their own right, and beneath their identity as scoundrels they may be hiding many facets. They will show no weakness, nor any guilt, probably, but it will be up to the Hunters to figure out their intrinsic motivations, or simply to find some pressure points to leverage in case there is no chance of redemption.

GROOVE

ESCAPE ARTIST

This job is easy: someone stole something and the owner wants that back. The owner and a lot of other people. Maybe it's not so easy.

Fiction: The Bounty is extremely adept in running away, disappearing when the chase gets too close.

Mechanic: Spend 1 *Risk* when a clock is filled to open another smaller special clock: this too must be filled to get the objective. This can't be used on a 4-clock.

IT'S DO OR DIE

Someone's planning the biggest score of the year. It doesn't matter that they've got a Bounty on their head: that isn't going to stop them!

Fiction: The Bounty's plan is deeply articulated and carefully planned: getting in the way is almost impossible.

Mechanic: Start a special 8-clock called "Precautions." For every *Test* BHs must spend one *bit* to tick that clock.

Spend 1 *Risk* when "Precautions" is filled: start a special 6-clock called "Safety Measures." For every *Test* that doesn't use the Session Genre, BHs must spend one *bit* to tick that clock.

Spend 1 *Risk* when "Safety Measures" is filled: start a special 4-clock called "Paranoiac Foresight." For every *Test* that **does** use the Session Genre, BHs must spend one *bit* to tick that clock.

SECRETS

- **Rock:** The Bounty is a champion in **illegal MONO racing**, and they have stolen a new engine.
- **Dance:** The Bounty stole a **very rare specimen** from a laboratory.
- **Blues:** The Bounty is in debt with an old shaman and wants to give back an **old amulet** that belonged to their people.
- **Tango:** The Bounty was a **partner in crime** of one of the other people who's now after them. They might team up.
- **Jazz:** The Bounty is a well-known **folk hero** in the slums of the city and can disappear thanks to the help of those who know them.

- **Rock:** An **AI-seer** helps the Bounty calculate the future.
- **Dance:** The Bounty is **addicted to Red Eye**, and the addiction is really expensive.
- **Blues:** The Bounty has a past life similar to a BH's character but has **no regrets**.
- **Tango:** The Bounty is a couple of **sibling thieves trying to reconnect** to each other.
- **Jazz:** The Bounty is **disguised as staff** of the place they intend to rob.

TIPS

Chases should be part of this Session, and you can jump from one to the next: a run in the street can jump to a car chase to a hide-and-seek inside a factory to a boat chase on a crowded river to an orbital chase with MONOs.

This is, of course, a great episode to introduce a new enhanced pet character as the stolen thing.

Don't abuse the *Groove*: using it for a simple chase in *G.E.S.T.* (6 + 4-clock) and for a very complex chase in *Let's Jam!* (8 + 6-clock) should work nicely.

An 8 + 6 + 4-clock chase can be exhausting for everyone: it's on you to decide if it fits in the story.

Remember that the Dance *Secret* is an intense topic, so use safety tools and check in regularly as a group.

The BHs' characters will need to get the Bounty before the Bounty steals the loot and runs away.

The *Groove* can be played seriously (Vicious attack on the Red Dragon) or with an ironic verve (Teddy Bomber): tune it to the Session and your players.

FICTIONAL IDENTITY

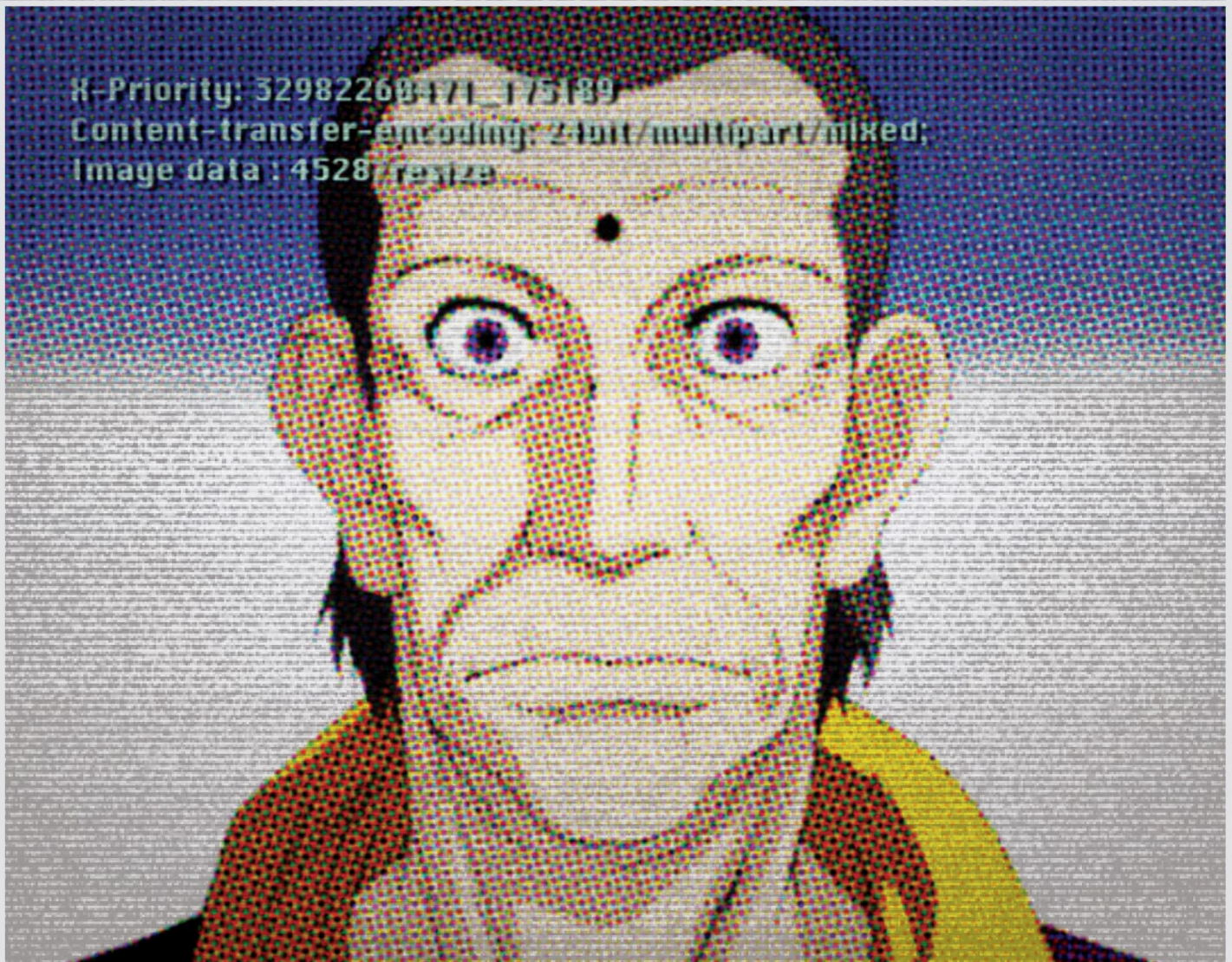
A crime is going to be committed... but who is the criminal?

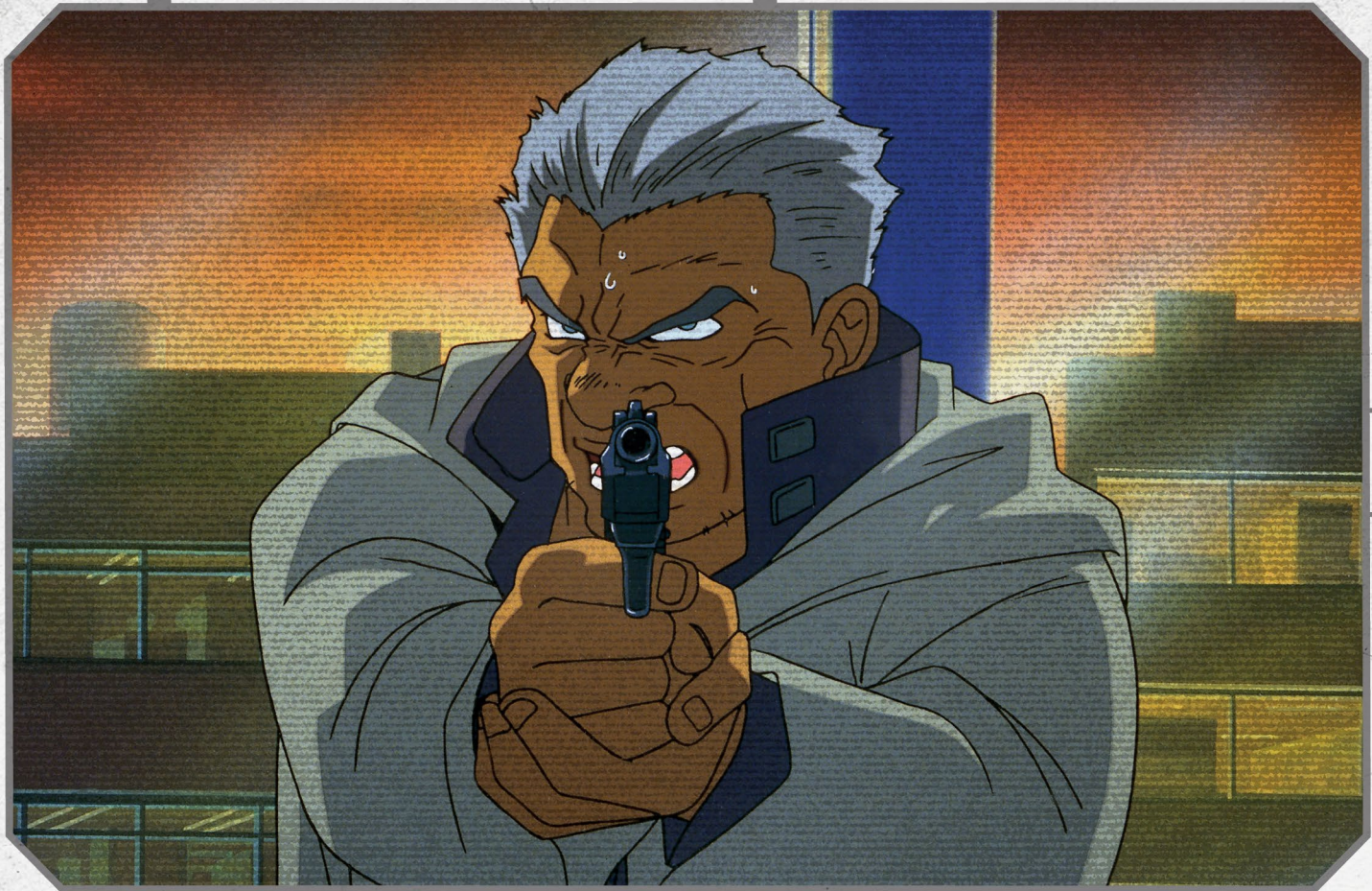
Fiction: The Bounty is disguised as someone else and every attempt to reveal the lie fails.

Mechanic: Players, Big Shot included, can't assign *Disadvantage* on *Tests*. *Wounds* can't be removed by ASSISTING each other or with a JAM.

- **Rock:** The Bounty is a **doppelganger**, able to take the shape of the last corpse they touched.
- **Dance:** The Bounty is a **former spy**, who's resolving old grudges.
- **Blues:** The Bounty was **framed** for another crime, and now they're taking revenge.
- **Tango:** The Bounty is a master thief, trying to pay a **lover** out of a crippling debt.
- **Jazz:** The one offering the reward is the Bounty themselves, to show the value of their **stolen disguise technology**.

This *Groove* can seem weird, but locking out *Disadvantage* puts some BH in trouble in a very odd but interesting way. It should give the feeling of a desperate manhunt...





SOLDIER

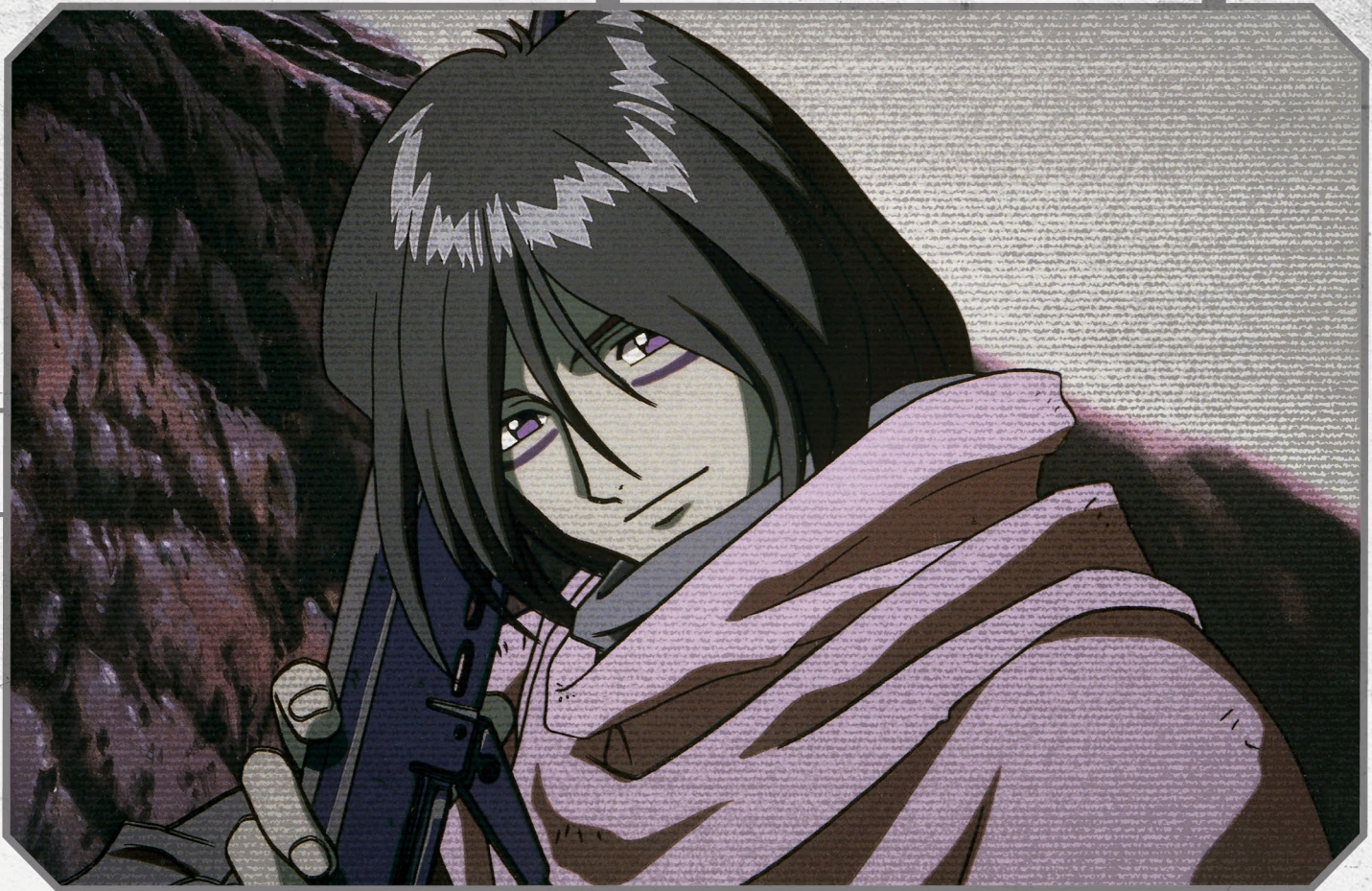
Soldiers are used to taking orders. They're trained in combat, with iron discipline. Whether they are deserters, former soldiers, or members of a paramilitary organization, these Bounties will pose a serious threat to the Bounty Hunters.

Paramilitary organizations arise on an interplanetary basis for the purpose of defending specific interests. Sometimes in the pay of corporations, other times completely independent and more like members of mafia cartels, paramilitaries are trained in wartime conflict and skirmishing, and are often in possession of military-grade equipment. Their actions have a specific purpose: from sabotage to guerrilla warfare, money often drives their interests. A paramilitary Bounty is someone who has been guilty of some usually serious crime, who

has stepped on the toes of some bigger fish than themselves, and often their entire team is involved. Bounty Hunters should expect to have to deal with more than one enemy, or sometimes the Bounty may be placed on all the team's heads.

The ashes of the many conflicts in the Solar System, corporate wars such as the Titan War, have not yet fully settled. Former soldiers and deserters are scattered on every planet and satellite, although some places are better suited to host this shady fauna, such as the moon Callisto.

Often, ex-soldiers and deserters become outlaws: lacking health insurance, left to their own devices by the corporations that had hired them, wounded in body and soul, they have no choice but to follow the path of crime.



Just as often, however, the bounties on their heads conceal deep personal motivations, wounds that have not yet closed, and a burning desire for vengeance against those who betrayed and abandoned them.

WHY ARE THEY DANGEROUS? Soldiers' training and equipment make them physically dangerous: Bounties you don't want to end up in a gunfight with.

They are prepared for what they are doing, they are not involved casually, often the situation involving them has

taken years of preparation, and their advantage will always be evident.

WHAT MAKES THEM AS HUMAN AS THE BOUNTY HUNTERS? The trauma of the war, their past, and often also the fact that they are deserters, thus on the run, puts them in a position to be blackmailed. In addition, they may be involved in the stories of the Bounty Hunters themselves: someone may have had a past as in the military, or have friends or enemies who have had this kind of past.

***YOU SAID THAT YOU DON'T NEED COMRADES,
BUT I AM ATTRACTED TO THAT WORD.
TO THE POINT OF TEARS.***

GROOVE

SECRET MISSION

The Bounty failed a mission... and it's later discovered that all was not as it seemed. Now they're hunting down the person who betrayed them.

Fiction: The Bounty is a master planner, and they're always one step ahead of the characters through masterful foresight and great understanding.

Mechanic: *Tests* made using the Session Genre are made with *Disadvantage* until the *Secret* is revealed. Objective clocks can only be closed using the Session Genre instead of the clock Approach.

SECRETS

- **Rock:** The Bounty's target drives people mad with **powerful drugs** to control them like puppets. The Bounty was one of their puppets.
- **Dance:** The Bounty's target is preparing an **act of enormous violence** that will let them grab power.
- **Blues:** The Bounty's target is the Bounty's **former apprentice** who has forsaken their moral code.
- **Tango:** The Bounty's target is **innocent**. They've been accused by the Bounty's former lover.
- **Jazz:** The Bounty's target is a mutant, vulnerable only to a **Shard from the Astral Gate Accident**.

TIPS

The *Secret* plays an important part of the Session: find out the price the characters are willing to pay to get it. Spend *shocks* and *Risk* to put hard choices in front of them.

REVENGE IS A DISH BEST SERVED COLD

The Bounty is a carrier of crucial information or valuable items—but they are personally involved with their cargo...

Fiction: The Bounty is always able to predict what the characters will do next, through empathy, preparation or something stranger.

Mechanic: The BH's character who has marked the least number of *Bullets* is linked to the Bounty. Their *Memory* is linked to the *Secret* in some way. That BH can spend *Rhythm* in the same way as *Bullets* and *Bullets* in the same way as *Rhythm*.

- **Rock:** The Bounty was **hired to kill a specific target** years ago but failed the mission.
- **Dance:** The Bounty is a **clone** of someone and desperately needs to be the only one.
- **Blues:** The Bounty **saved a dangerous person** and wants to correct their mistake.
- **Tango:** the Bounty is seeking revenge for being **betrayed by a brother-in-arms**.
- **Jazz:** the Bounty's **identity was stolen** and now they're hunting down the person responsible.

Used early in the campaign, this Bounty can help shy players to play up their character's *Memory*.

This Bounty can be linked to a very wide array of contexts so be ready to adjust the *Secret* to something pertinent to the *Memory*.

SPECIALIZED RAID

The Bounty is trying to get to something valuable, either to destroy it or to acquire it for themselves. The crew must defend it!

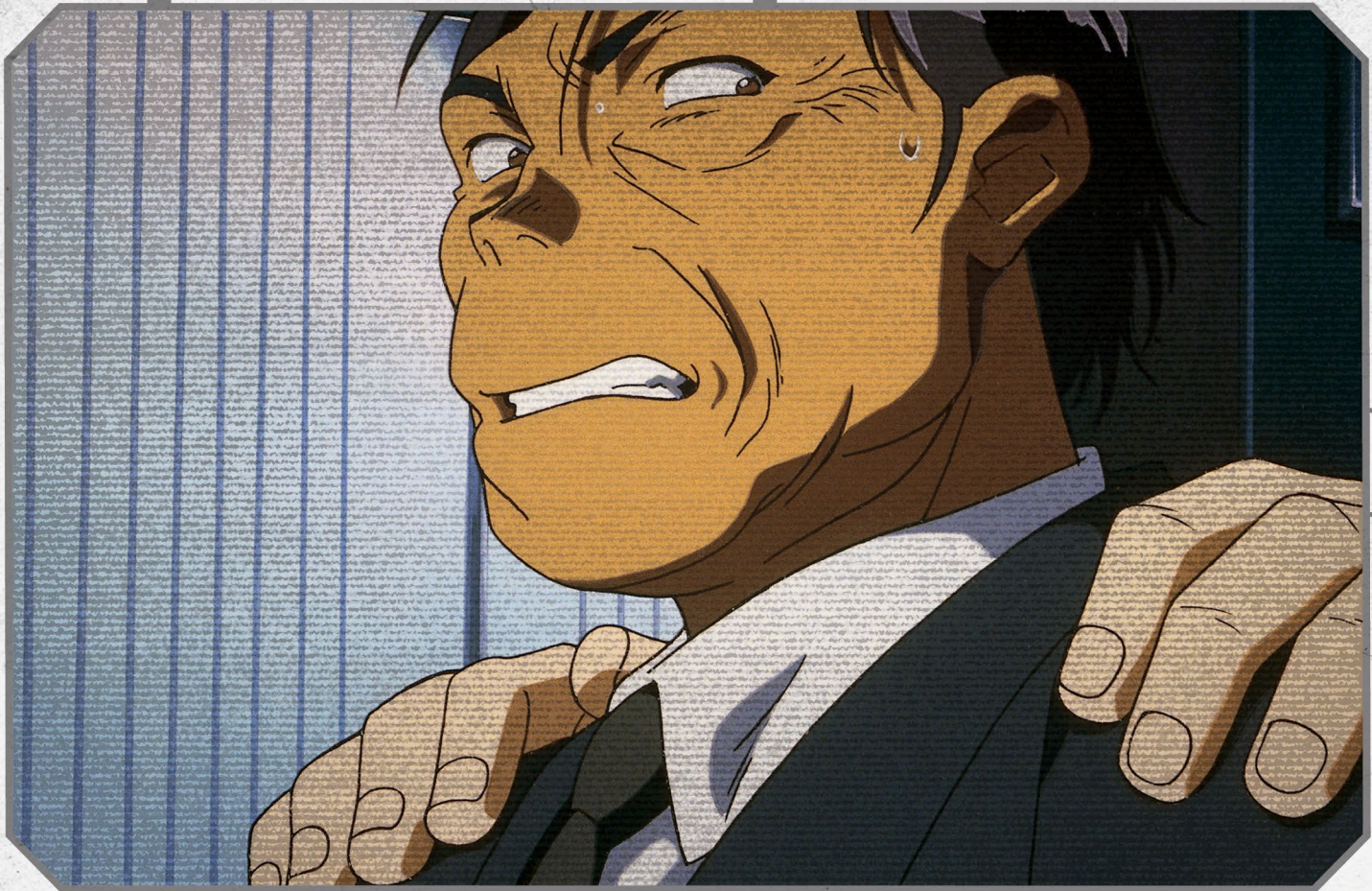
Fiction: The Bounty has access to expensive resources, which they will use without restraint to prevent the characters succeeding.

Mechanic: Spend 1 *Risk* to activate. *Tests* that don't use the Session Genre have *Disadvantage* until the end of the *tab*.

- **Rock:** The Bounty is a **corporate double agent** and wants to destroy anyone who can prove their guilt.
- **Dance:** The Bounty was **the person who made** the object they're now trying to destroy. Its destruction will complete their work of performance art.
- **Blues:** The Bounty was a pauper who became rich as a result of their creative skill. Their work **caused the death of a loved one**, and now they are driven to destroy everything they made.
- **Tango:** The Bounty is the **child** of the owner of the security corp which guards the thing they want to steal.
- **Jazz:** The Bounty is a **pair of twins** who are looking for each other.

Use this Bounty in an early Session of the campaign to get an understanding of the game mechanics, by taking advantage of the simplicity of this *Groove*.





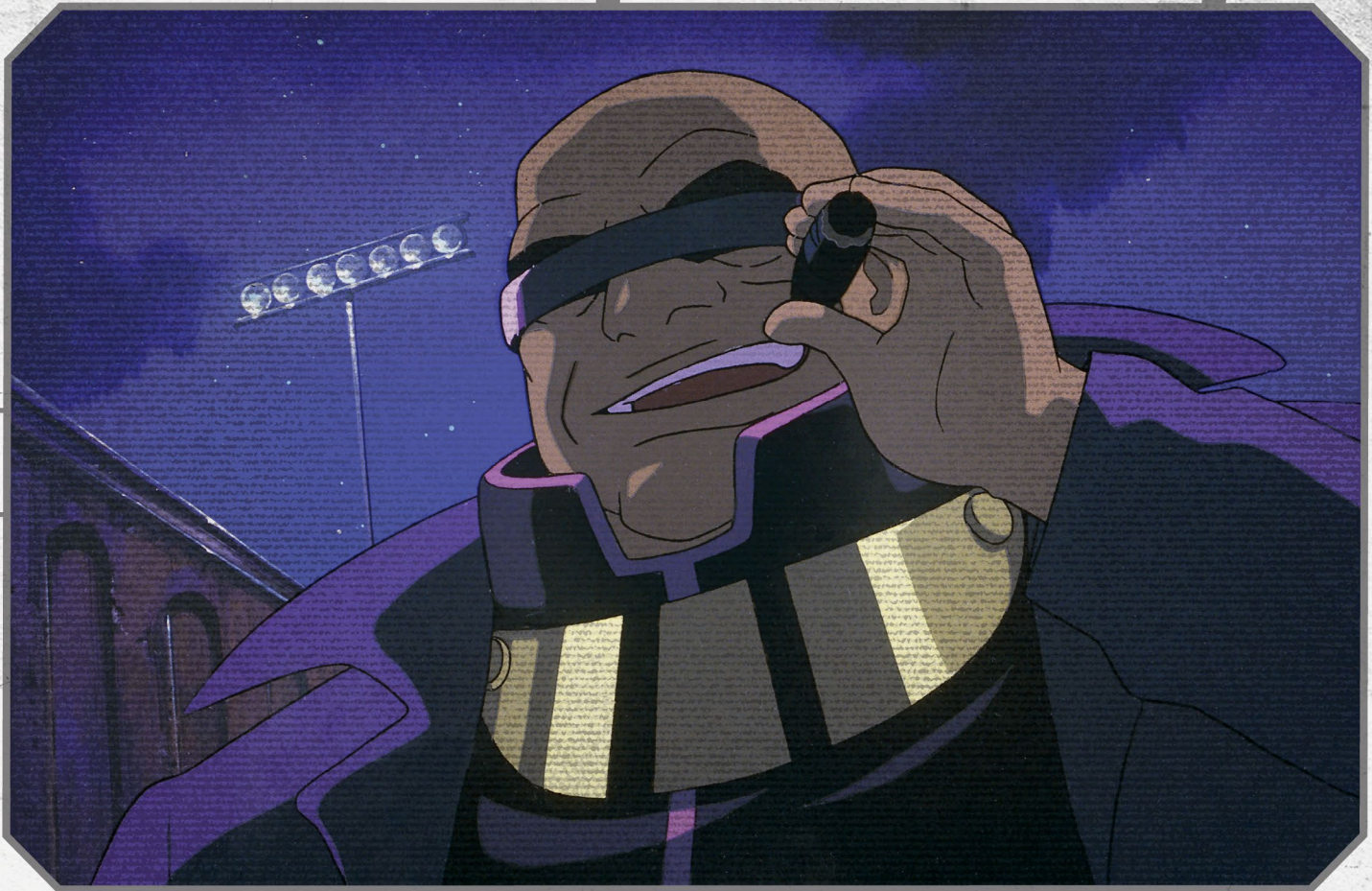
MOBSTER

The criminal organizations of the Solar System are as powerful and dangerous as the many corporations that hold institutional power.

Mafias are new institutions in their own right, with strict rules, always ready to punish any traitors or defectors. Small fish, minor bosses and gang bosses, are involved in all kinds of low-level crime, collaborating with all kinds of other criminals to get what they want. They usually keep a low profile, aware of the bounties on their heads. They surround themselves with a handful of henchmen who are always ready to step in if the minor boss is attacked. They have no qualms about using people close to their targets to get what they want: kidnapping and blackmail are powerful weapons.

Big mafia executives live a life away from the street, watching the world from the crystal windows of their skyscrapers in large metropolises. Only a fool would think of making good on the bounties on their heads, which are often far smaller than those of a known serial killer or terrorist. Executives are not so dumb as to get caught, they have many thugs under their command who do the dirty work for them, and they make sure their hands are almost always clean. Who would risk his or her life to sneak into a Red Dragon high-rise, facing hordes of ruthless criminals in suits, only to collect a Bounty worth significantly less than the effort will cost?

WHY ARE THEY DANGEROUS? Whether they are a big mafia boss or small fry, such a Bounty is not an easy job.



From the high skyscrapers of criminal organizations, the bosses can do anything, undisturbed, certain that they are untouchable, and to some extent this is all true! Reaching them will not be easy at all. Small fry can turn out to be ruthless, cold, mean, and above all, violent. Hunters are unlikely to come through unscathed. Moreover, all of these Bounties can field their own thugs, from petty gangsters to professional killers, to protect themselves.

WHAT MAKES THEM AS HUMAN AS THE BOUNTY HUNTERS? It is easier to look among the thugs of these Bounties to find some form of possible empathy or assistance. A small fry is too preoccupied with keeping their subordinates in line while simultaneously getting ahead in the criminal organization to show any real weakness. Big bosses are quite different, and their Mafia “honor” may be just the point of connection the Hunters seek.

he work, which becomes a new genre itself, will be called,
**WHEN ANGELS ARE FORCED OUT OF HEAVEN,
THEY BECOME DEVILS.**

GROOVE

HIGH-RISE VIEW

Sometimes the characters can't stop at the smaller players, and need to reach the top of the tower.

Fiction: The Bounty is a crime lord. Gangsters, traps, security systems, and blackmail are all tools of the trade, available to use against the characters.

Mechanic: BHs can't spend *bits* to reduce *tab* Difficulty unless they SHOW OFF.

SECRETS

- **Rock:** The Bounty is planning to run away, **destroying the whole building** in the process.
- **Dance:** The Bounty is holding **politicians' children hostage**.
- **Blues:** The Bounty is terminally ill and wants to **confess everything**, taking many criminals down before they die.
- **Tango:** The Bounty is bleeding the crime organization dry with healthcare spending, trying to cure their **terminally ill spouse**.
- **Jazz:** The Bounty has invited many **other crime lords** to a major meeting, and is planning to detonate the whole building and disappear themselves.

TIPS

Remember that the Blues *Secret* and the Tango *Secret* are intense topics, so use safety tools and check in regularly as a group.

This Bounty has some *Nakatomi Plaza* vibes: the characters will need to reach the highest floor of a skyscraper to get to their Bounty.

It should be an action-packed Session, whatever the Genre. Let the characters interact with the Bounty via phone, chat, intercom, security cameras, or whatever you deem appropriate.

A SMALLER FISH BITES HARDER

Someone stole the wrong thing from the worst possible person. There is a Bounty on their head, but who is really gonna pay?

Fiction: The Bounty is not a threat: the ones who put a price on their head are. They are using the characters to track the Bounty down and proceed with an execution.

Mechanic: BHs must *wound* an additional *trait* to absorb a *shock*. One *Bullet* still soaks one *shock*.

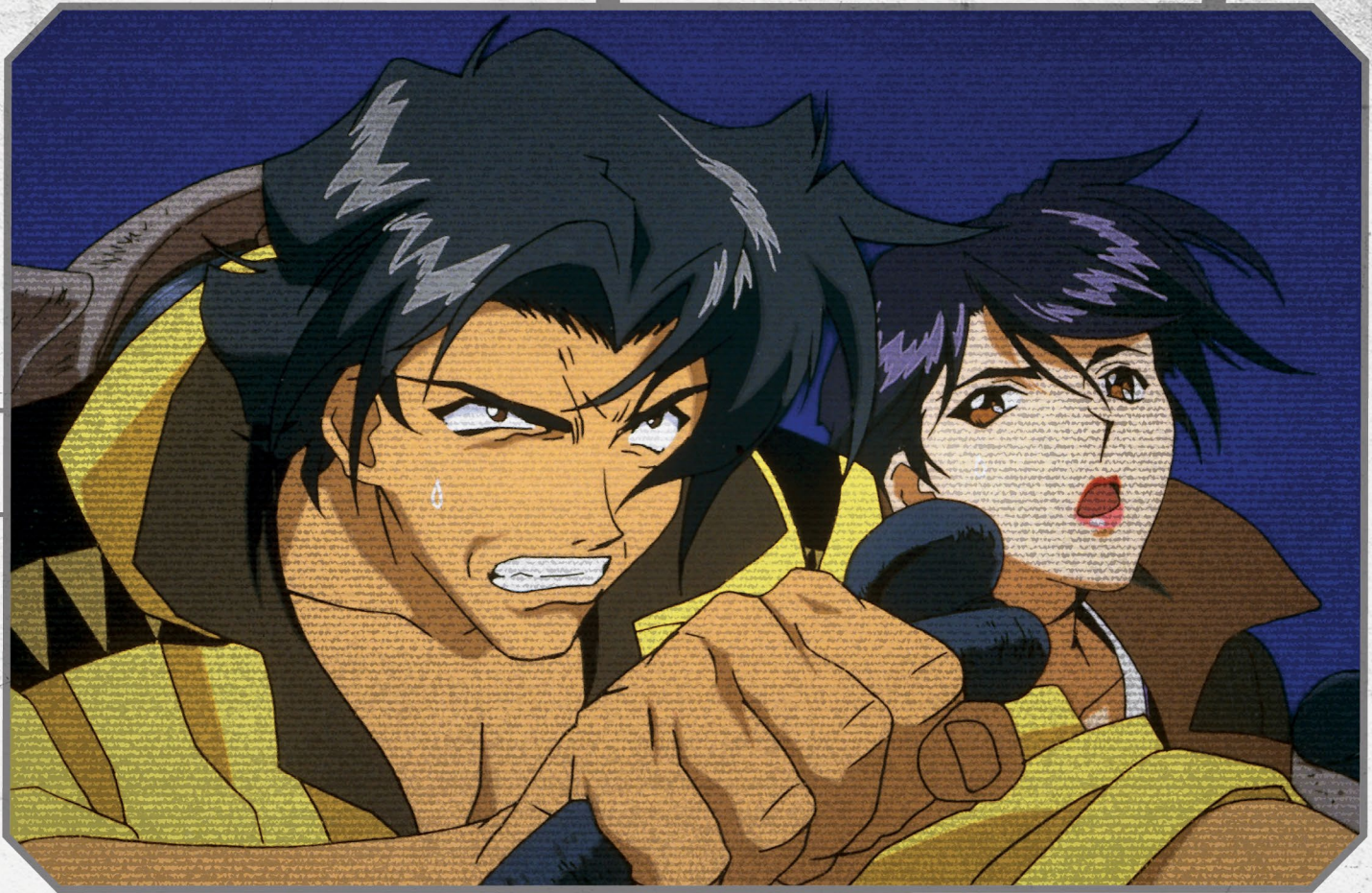
- **Rock:** The Bounty stole the **illegal accounting data** of a big tech corp.
- **Dance:** The Bounty stole a **rare medical herb** to prevent the healing of a sick warboss of the outer planets.
- **Blues:** The Bounty is a cop who stole a stash of drugs from their **corrupted superior**.
- **Tango:** The Bounty stole something valuable to pay for healthcare for an **ill loved one**.
- **Jazz:** The Bounty stole the sole antidote for the poison of a terrible snake from an isolated but violent and hi-tech village.

The general vibe here is that the Bounty has committed a crime against someone who has done something much worse.

Characters in the crew should have different views on the situation, being against the crime or against the big baddie—or both.

If you want to focus more on the characters confronting each other, the right time for this is the **3, 2, 1...** *tab*; save the action for **Let's Jam!**

If you want the finale to be more noir, with a confrontation between a character and the Bounty, keep the action in **3, 2, 1...** and the verbal confrontation in **Let's Jam!** If one character talks while the others fight and everybody is waiting to see what happens next, that's a great setup for a wonderful episode.



MURDERER

Killing other people is common among the most violent criminals, but it is less common when a murder occurs for strictly personal reasons, or even accidental ones.

This category of Bounty is designed to bring into play those who are not professional killers, who take no pleasure in killing others, and those for whom taking someone else's life is cause for terrible nightmares.

The Bounty in question does not sleep at night. Their life is ruined. Their morals were compromised. There is a person, repentant, behind this Bounty; probably also very frightened.

WHY ARE THEY DANGEROUS? These are Bounties who have nothing to lose, probably, and that is what makes them dangerous. They become entrenched in the fiction by exploiting the help of some contact, or even friend, of one or more of the Hunters, and could go so far as to generate extremely tense situations between the Hunters and their contact.

WHAT MAKES THEM AS HUMAN AS THE BOUNTY HUNTERS? This may be one of the most difficult Bounties to capture, precisely because of its connection to a Bounty Hunter's loved one, but also because of their desperate situation. Finding a diplomatic way through is an obvious solution, but to do so, the Hunters will first have to find some leverage or generate empathy with their prey, exploiting their desperate situation.

GROOVE

A SHATTERED LIFE

Someone has been killed and someone else is on the run.

Fiction: A friend of one or more of the characters is helping the Bounty.

Mechanic: It's hard to understand what the real objective is or what is going to happen: clock events are identified just by a vague description.

SECRETS

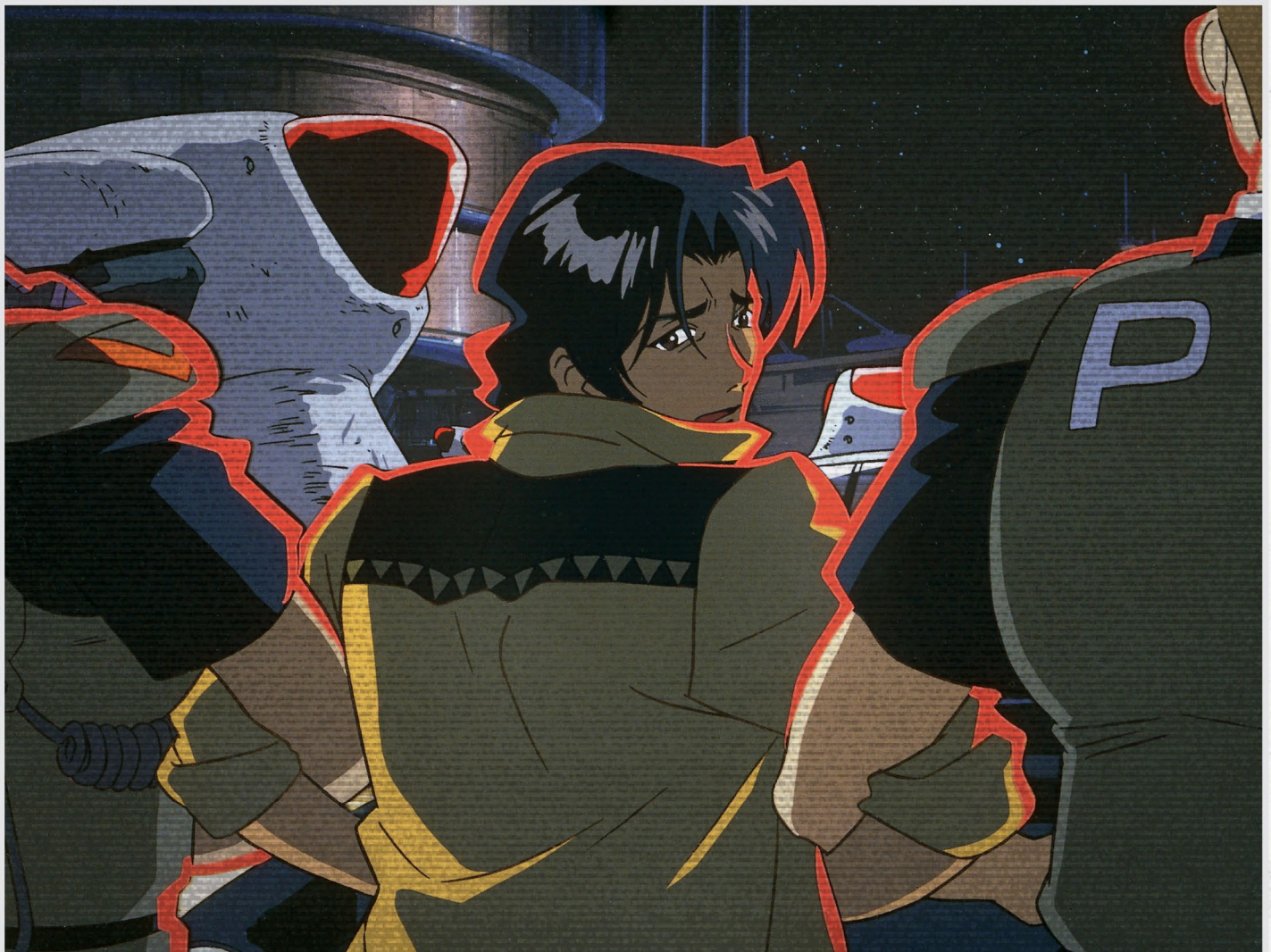
- **Rock:** The Bounty killed someone in a ship accident while helping their friend and now **the friend feels in great debt.**
- **Dance:** The Bounty was just threatening someone who was **blackmailing their friend**, and it got out of hand.
- **Blues:** The Bounty killed a friend while under the **effects of Red Eye.**
- **Tango:** The Bounty tried to **defend their friend from an aggressor.**
- **Jazz:** The Bounty was **framed for a murder** by the real culprit.

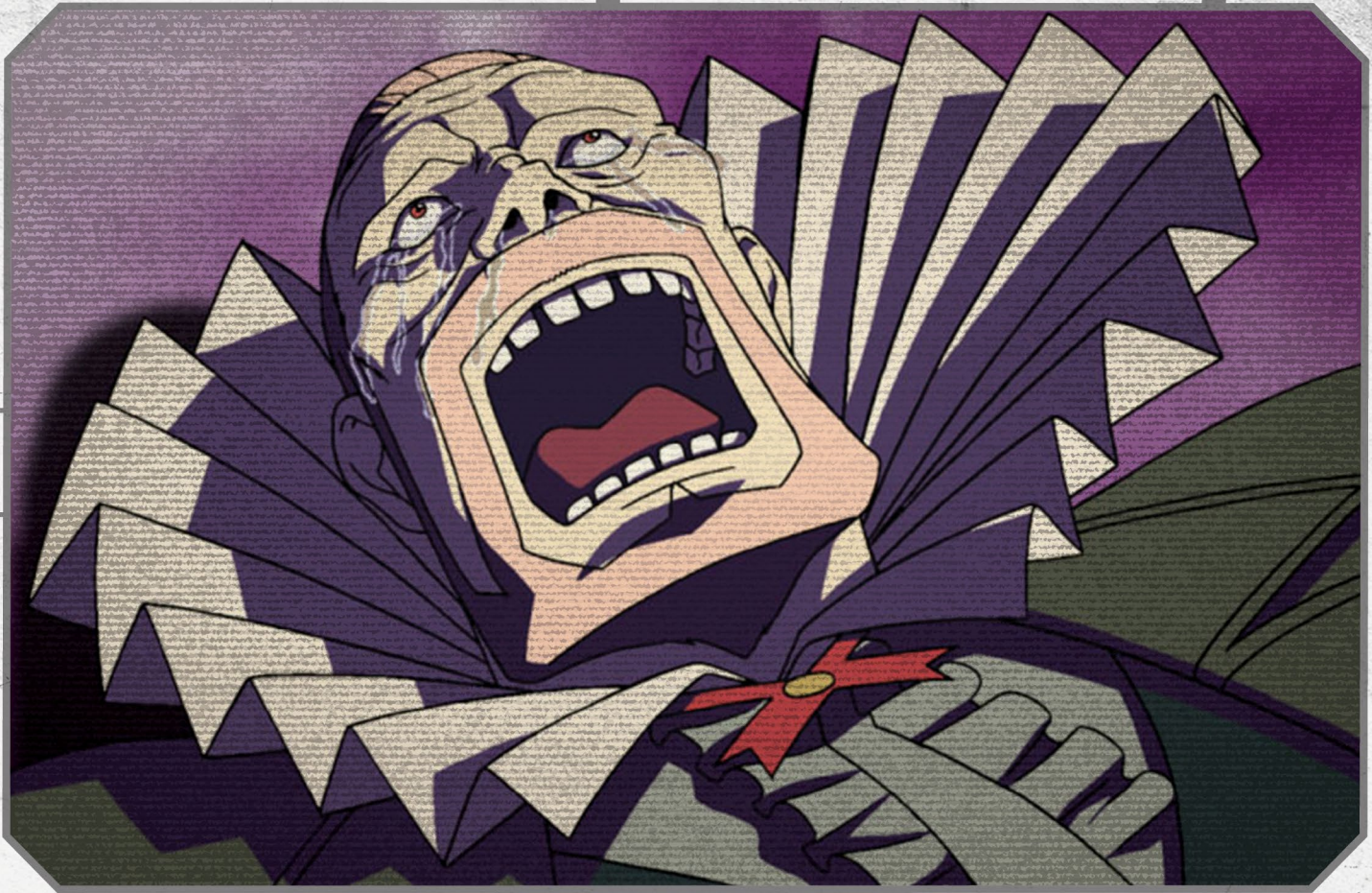
TIPS

Remember that the Blues *Secret* is an intense topic, so use safety tools and check in regularly as a group.

This Session should be about justice. In this world the justice system is harsh, sentences are extreme and dependent on the whim of rich potentates, crime lords and greedy politicians. Desperate people can be prosecuted and sentenced for accidents or minimal crimes.

The relation between “crime and time” is a tricky topic in this world as well as in our real one. Be aware.





SERIAL KILLER

When you look into the abyss, the abyss looks into you. And sometimes it defiles you. This Solar System is not for everyone. Some people's minds are shattered by the collision with such deep injustices. Not everyone manages to pass through life lightly or with the proper dose of nihilism necessary for survival, as the Bounty Hunters manage to do. Others become guinea pigs for inhumane experiments organized by corporations, twisting them into something terrible. Finally, some killers are only seeking revenge, but find the situation soon gets out of hand. All these people are what are called "serial killers" in the popular jargon of the System, and they almost always have a Bounty on their heads. If they don't have one, it only means that they are even more dangerous, since they have never been discovered. This does not stop a Bounty Hunter from hunting down his nemesis, even if there's no payout at the end. It becomes almost a clash of ideals, a clash of different mindsets. On one side, a mind

that has not withstood the pressures of this terrible Solar System; on the other a mind that reacts with unparalleled nihilism and stubbornness. The confrontation is clear.

WHY ARE THEY DANGEROUS? The deadliest enemy. Whether they are completely unscrupulous, given its often incomprehensible motives, or because of their form (non-human or even transhuman), this Bounty will threaten the lives of the Hunters from the first moment they enter the scene.

WHAT MAKES THEM AS HUMAN AS THE BOUNTY HUNTERS? There is something human underneath all that chrome, that murderous madness or otherness. Probably something buried in the Bounty's past, or something incomprehensible at first glance, but it is there. The *Secret* at stake is the key to humanizing the Bounty, and it is the only chance to end this terrible story.



GROOVES: PLAY THEM IN ORDER

WHEN YOU GAZE INTO THE ABYSS...

A serial killer is on the run but the Hunters are on their tracks. Can they find the next victim before it's too late?

Fiction: Every attempt at capture fails; the Bounty seems to be aware of all the characters' weaknesses, or supernaturally powerful at overcoming them.

Mechanic: Spend one *Risk* to activate. Wounds can't be removed until either the end of the *tab* or when the *Secret* is revealed, whichever comes first.

...THE ABYSS GAZES INTO YOU

The same serial killer is on the run and one of the Hunters is their next target. Which character will be their prey?

Fiction: Every attempt at capture fails; the Bounty seems to be aware of all the Hunters' weaknesses, or supernaturally powerful at overcoming them.

Mechanic: Spend one *Risk* to activate. Wounds can't be removed until either the end of the *tab* or when the *Secret* is revealed, whichever comes first.

SECRETS

- **Rock:** The Bounty is a **laboratory specimen** with transhuman power.
- **Dance:** The Bounty is a vigilante cop who thinks they are a **better judge than the judicial system.**
- **Blues:** The Bounty is a rich **person who kills poor** people to "ease their suffering."
- **Tango:** The Bounty is scared of aging, and kills young beautiful victims before they turn old and become ugly.
- **Jazz:** the Bounty has a **mechanized facility** doing the killing and never leaves traces on the bodies.

TIPS

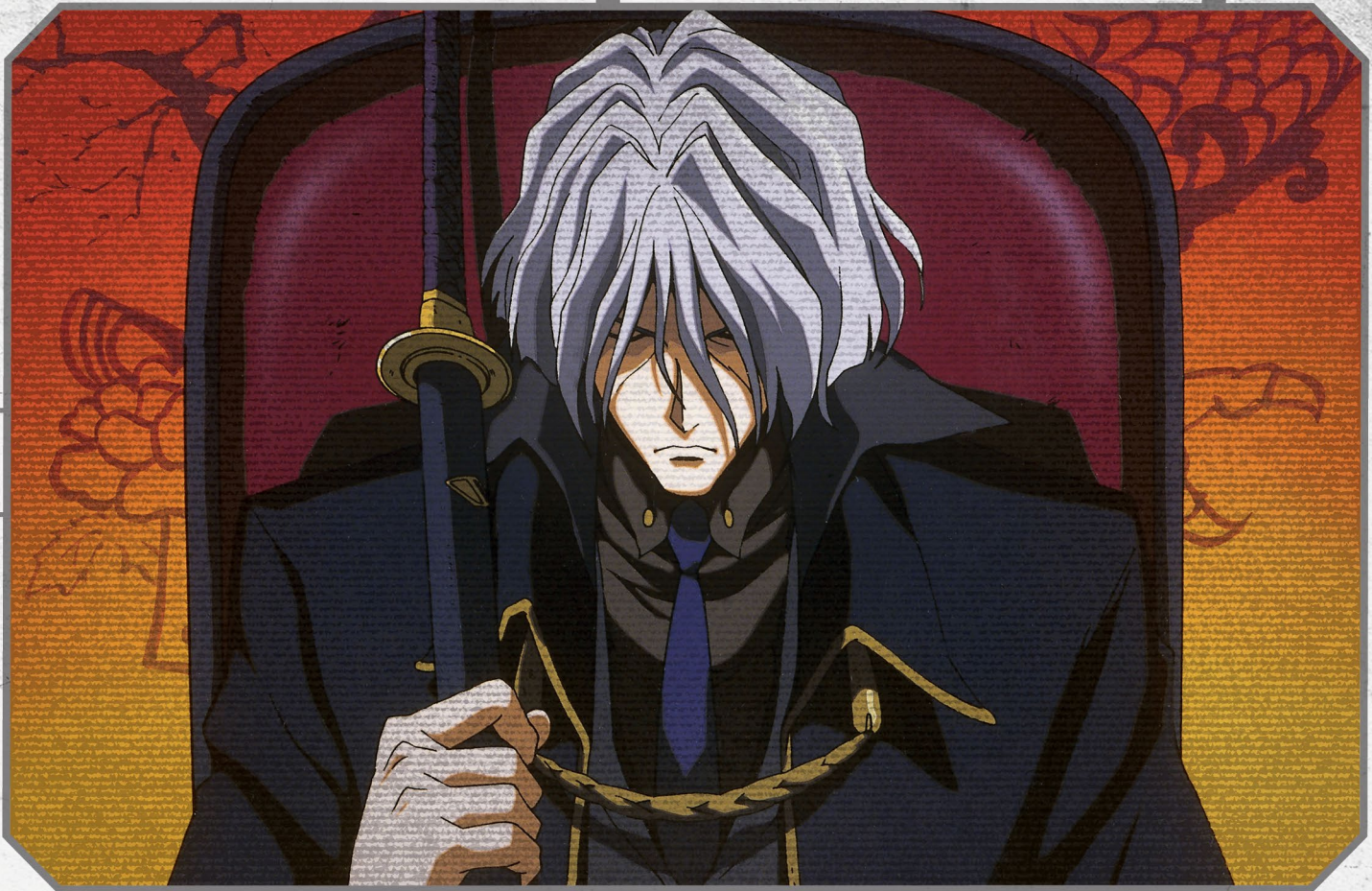
Play these two Grooves in two Sessions. These two Grooves are almost identical but there is a huge difference: the first is about the characters saving someone from the terrible threat of a serial killer, the second is about saving one or more characters from the same terrible threat and, possibly, ending the threat.

Discovering the *Secret* in the first one reveals how to save the victim of the killer, while the second one reveals the killer's weakness. Use different Genres for the two episodes.

The best combination is to play the first Session before in the first half of the campaign while the second one should be in the second half, as a Personal Session.

An interesting fictional serial killer is usually a person with a strong driving logic, a weakness and a privilege. Their logic justifies the weakness by using the privilege. This offers an interesting chance to show a twisted vision of the characters back to them, scrutinized by the serial killer's inquiring gaze.





AN OLD ACQUAINTANCE

The life of a Bounty Hunter hides many secrets, and the past often comes back to haunt them.

When a Bounty brings the Hunters face to face with their pasts, many things can happen, but when the Bounty itself is an emanation of the Bounty Hunter's own past, disaster may be imminent.

This type of Bounty aims to suddenly bring into play a narrative element coming directly from the Bounty Hunter's *Memories*, generating an acceleration of their personal story.

WHY ARE THEY DANGEROUS? The troubled past of the Hunters is a deadly weapon in the hands of a Bounty.

When a Bounty is an old acquaintance of one or more Hunters, the game gets even tougher. The past comes back to haunt the Hunters, wielded by the Bounty who will exploit every lever and every possible secret of the Hunters, who will find themselves exposed and at their complete mercy.

WHAT MAKES THEM AS HUMAN AS THE BOUNTY HUNTERS? Getting to know an old acquaintance is the best way to get out of a situation like this. Knowing their personal details, wielding their secrets as a weapon, will result in a duel to the death. The nemesis is a person, just like the Hunter, and for this reason it will be their shared past that will be the battleground.

GROOVE

SHADOWS FROM THE PAST

The *Big Shot* show has named a new Bounty, but the name is not new. It's old—and familiar.

Fiction: The Bounty is someone from a character's past who knows some secrets they can use to avoid being caught.

Mechanic: The BH's character with the least *Bullets* marked and the BH with the most *Weights* are both acquaintances of the Bounty. Their players can't spend *Rhythm* unless they mark two *Bullets*.

When the *Secret* is revealed these BHs must decide if they want accept it as truth: if so, the *Groove* is reversed and the *Big Shot* needs to spend twice the amount of *Risk* for every action.

SECRETS

- **Rock:** The Bounty is a character's former rival and needs to win a **final duel**.
- **Dance:** The Bounty is a character's **parent**.
- **Blues:** The Bounty and a character were **partners in crime** but one of them panicked and ran away just before the other **did something terrible**.
- **Tango:** The Bounty is a character's **spouse**.
- **Jazz:** The Bounty is a Hunter's former boss and can **blackmail them**.

TIPS

This is a peculiar Bounty that should push some plots forward. The characters involved should be the ones who have been less involved in the story up to this point, so it's a good tool to give them more space.

Use their *Memories* to build the Bounty.

The *Secrets* are written as truth the Bounty thinks they know. When the *Secret* is revealed, if the player accepts this new truth, then the information is right and the final part of the *Groove* activates. If the player is not ok with this, the Bounty is mistaken: **Let's Jam!** will focus on the Bounty's reaction to the new truth.

When played during a Personal Session, select the BH's character who got the most *Rhythm* to be involved.



B.Y.O.G. (*BRING YOUR OWN GROOVE*)

Making a *Groove* is a four-step process:

BROAD CONCEPT

A Bounty is usually doing, or has done, something illegal or threatening. If the ISSP issues a bounty, it will be because they've done something illegal, but it might also be something which threatens a group or a specific person, who has put out a bounty either to stop them or to get revenge. Threats can vary across a very wide range.

FICTION GROOVE

Think of an interesting situation or person. Write down what makes them special, and how they manage to evade capture or affect the bounty hunters. Examples might include:

- Having a very powerful MONO racer;
- Being adept at parkour or another movement or martial arts discipline;
- Having many friends (or enemies) who get in the way;
- Having access to cutting-edge or unusual technology;
- Having lots of money;
- Being something not exactly human, like an AI, a droid or an enhanced animal.

MECHANIC GROOVE

Take a rule of the game and break it! You can:

- Add extra costs to BHs actions, for instance by requiring them to tick a clock, take a **GAMBLE** or place a hard *wound* to do something.
- Add incentives that make danger more appealing, such as adding an additional die when they **GET INVOLVED** or using a MONO *trait*.
- Give *Bullets* or *Rhythm* additional effects—positive or negative—or swap them completely.
- Lock Difficulty, or increase it by a different amount, or in response to a different trigger.
- Some combination of all of the above.

SECRETS

Build the *Secret* by answering these questions:

- **Rock:** What's the source of the Bounty's power?
- **Dance:** Why can't the Bounty stop?
- **Blues:** What's the Bounty's big regret?
- **Tango:** What's the relationship between the Bounty and someone else?
- **Jazz:** What's the Bounty's ace in the hole?

...and voilà!

CUSTOM SECRET

You can also select one of the Bounty's *Grooves* in this subsection and edit just the fiction to create your own scenario. Or you could keep every aspect of the *Groove*, and only change the *Secret* to fit in your Session.

EXAMPLE

Let's make up a gentleman burglar: a thief who announces his next target, and challenges the ISSP to stop the heist. Every *Secret* can result in very different stories, so let's define these first:

- Rock is the source of the Bounty's power. That could be an AI locked in the Bounty's service that would like to escape.
- Dance is the reason why the Bounty can't stop. Let's say that the loot is important here: the gemstones the Bounty is taking were stolen from a temple and they need to be returned.
- Blues is a big regret. The Bounty needs public and media attention because their little brother has been kidnapped from his care: he is sending out messages through his heists. This would be a delicate subject, to be handled with care.
- Tango involves the relationship between the Bounty and someone else. Let's say that there is a police detective who appears to be a rival of the Bounty, but in reality is his accomplice.
- Jazz is the ace in the hole. So: the Bounty was a makeup artist robbing all the bad-mannered actors they worked for and exposing their secrets with the heists. If they're threatened, they'll tell all.

Fiction: So, the *Secrets* are quite broad. In each case, we can imagine that whenever the Bounty Hunters get close to the Bounty they will be able to escape and the hunters will find a hand-written note saying something like, "Better luck next time!"

Mechanics: This feels like every *tab* should feel more and more difficult and then reset after the escape. This could mean working on the Difficulty with something within the *tab*, like the clocks. So the Difficulty of any *Test* is increased by the ticks on the objective clock: the last tick can be really hard!



FACTIONS

This subsection focuses on exploring factions in the Solar System, looking at how they connect to the mechanics of the **Cowboy Bebop: The Roleplaying Game**, and their impact from a narrative perspective.

A faction can be represented by a large organization, a few people who belong to it, or even a single extra who brings that faction's themes into play. Ultimately, the faction brings secondary characters into the narrative, and is there to answer the question "Who else is involved in this situation?" in a coherent and linked-up way.

This subsection explores the factions present in the anime. Each group of players can invent their own factions, or modify those you find here.

To determine which a faction is involved in a Session, you can randomly roll on the table below, or choose freely.

1D6

WHO ELSE IS INVOLVED?

- | | |
|---|-----------------------|
| 1 | Criminality |
| 2 | Tech |
| 3 | Police & Security |
| 4 | Corporations |
| 5 | Freelancers |
| 6 | Religion and Ideology |



**FACTION
AND
MEMORY**

Each faction provides possible *Memories* for the characters. These *Memories* run the gamut from friendly to furious, from a previous close affiliation with a particular faction to an open and ongoing conflict.

These *Memories* can be very helpful for players who are not deeply familiar with the world of *Cowboy Bebop*, and they will act as practical narrative drives to move the story threads unfolding at the table.



COWBOY
BEBOP



CRIMINALS

Organized crime is everywhere: widespread, controlling entire areas of planets, satellites and asteroids. Some say it's what makes the economy run.

RED DRAGON

The criminal organization known as the Red Dragon is a mafia inspired by the East Asian Triad and the Japanese Yakuza. It is led by a trio of Elders, also known as "the Vans." The Elders, wrapped in imperial robes from the Qing Dynasty, are reminiscent of the high bureaucracy that ruled the terrestrial Chinese Empire for millennia. They have the final say on every initiative, and the bosses and smaller fry who are loyal to them are known as the Old Guard.

The Red Dragon focuses on the narcotics trade, including the high-performance drug "Red Eye," and murder for hire, and: many of its affiliates are professional killers.

The organization is able to deploy hundreds of armed guards and trained soldiers, both for intra-mafia wars, such as the ever-open conflict with the White Tiger, and for internal conflicts. Hidden in the shadows of the organization is the New Guard, an agreement still in its preliminary stages between bosses and affiliates who want to free themselves from the control of the three Elders.

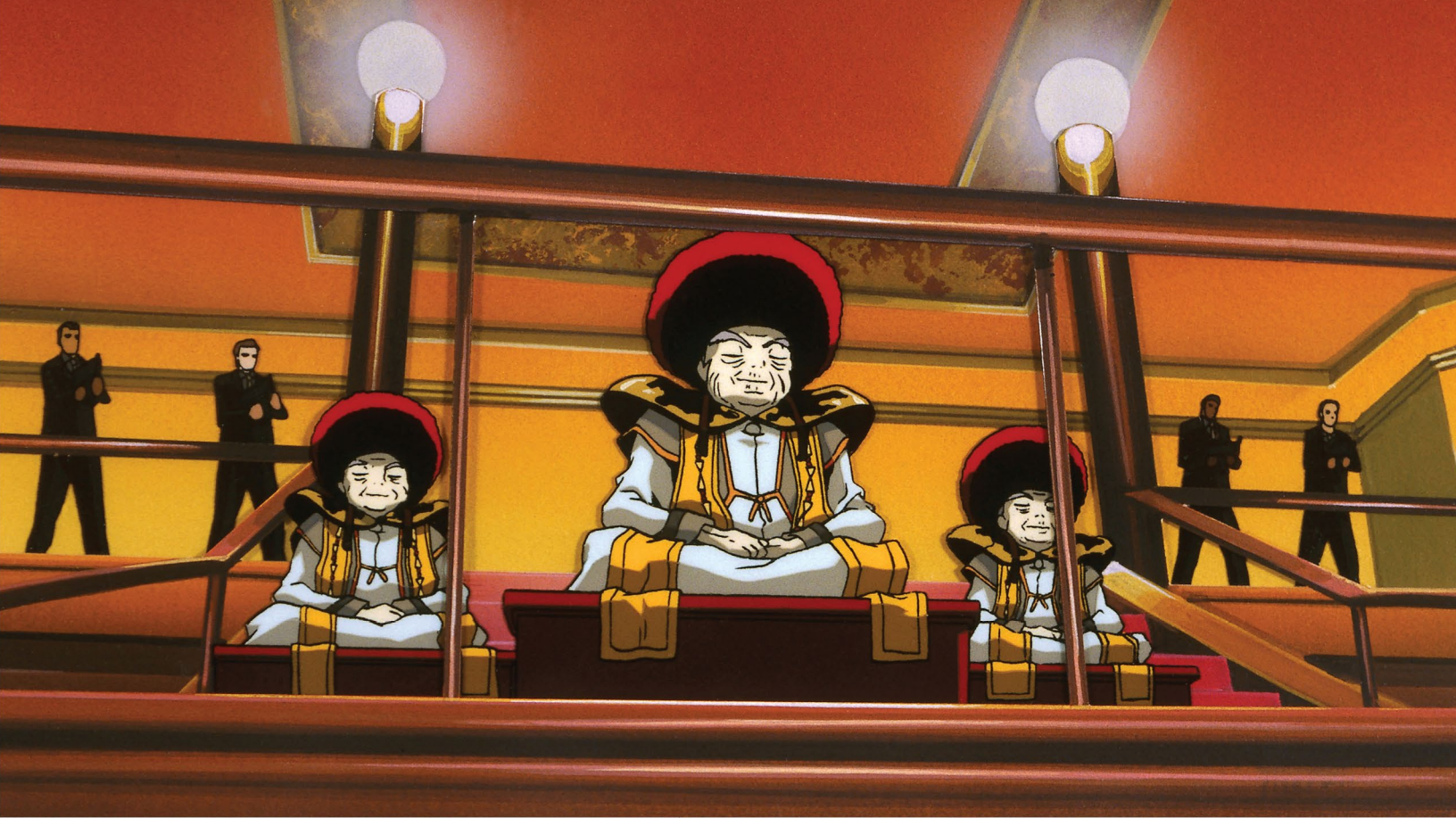
As with most mafia organizations, none of the Red Dragon affiliates can leave the organization except by dying. Anyone who tries to escape or defect becomes a target for the organization's many affiliated professional killers.

The Red Dragon's base is in a tall crystal skyscraper on Mars, a planet on which the mafia organization has widespread control. Only a madman would mount a frontal attack on the skyscraper.

MEMORY

The Red Dragon hunts me.

THE WORK, WHICH BECOMES
A NEW GENRE IN ITSELF,
WILL BE CALLED...
COWBOY
BEBOP



WHITE TIGER

The mafia organization known as White Tiger is a highly influential criminal group on Mars, where it has quickly come into conflict with the Red Dragon. Equipped with cutting-edge technology, it collaborates with the gray operations of hi-tech corporations, serving as their armed wing and paramilitary organization when necessary. It can't deploy a large army like the Red Dragon, but makes up for this lack with military-grade armaments provided by its trading partners.

MEMORY

I was a White Tiger affiliate.

BLUE SNAKE

Far smaller than the two more famous criminal organizations described above, the Blue Snake is a network of low-level affiliates. It cannot rely on trained soldiers or dangerous affiliates like those of the Red Dragon, nor on White Tiger technology, so it relies on what it has left: pseudoscience. It extensively uses expert consultants in feng shui, astrologers, and as many other kinds of guru as can be persuaded to come on board as affiliates. Like any mafia, however, it severely punishes those who try to defect, sending henchmen to eliminate the traitor.

MEMORY

A close relative of mine was killed by the Blue Snake.



CRIMINAL PYRAMIDS

In the Solar System there are specific organizations that control certain places or particular business activities with great economic significance.

Casinos, for example, are controlled by these kinds of organizations. When they are not affiliated with a mafia, they are for all intents and purposes criminal organizations in their own right, with a boss at the top, at the head of many thugs who also serve as security for the place from which the organization derives its profits.

MEMORY

I owe a lot of Woolong to really shady people.

GANGS

The many gangs in the Solar System are also small criminal organizations, with their own rules and hierarchy. Some derive their structure from the mafia, copying customs and traditions that are specifically reminiscent of 20th-century Earth's Italian-American mafia. Even for these low-caliber organizations, honor and respect for agreements are what matters most: defectors are eliminated. Not to be underestimated are the punk and biker gangs that often infest the Junctions and Orbital Stations. Their hierarchy is more confusing, if it even exists, and they often work primarily in drug dealing while living a punk life.

MEMORY

In my youth I was in a gang, but now I have lost contact.



TECH

The Solar System relies on technology. From the Astral Gates to the terraforming of moons, planets and asteroids, technology is no longer surprising. It is now almost completely integrated into everyday life, yet someone governs it. And this someone has a lot of power. Perhaps too much.

For more information on the technological level of the Cowboy Bebop setting, see the section starting on p.104.

RESEARCH FACILITIES

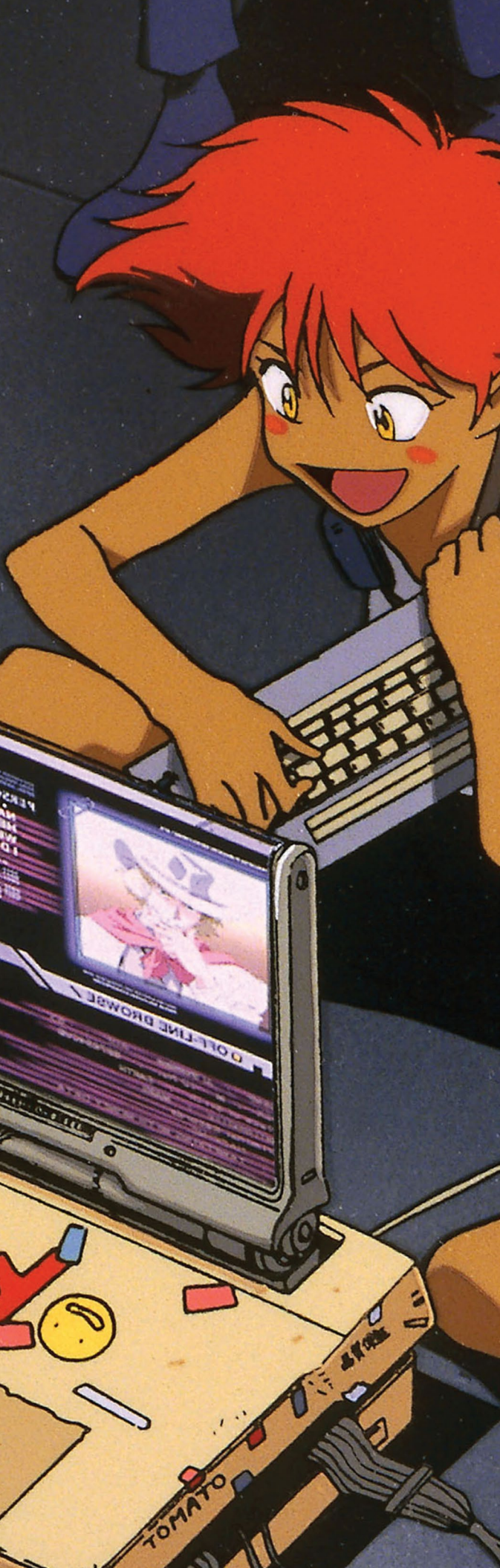
Research laboratories are concerned with inventing things which are impossible to produce with the current level of technology.

The most secret laboratories are often located at the edge of the Solar System, in some remote research station orbiting around Neptune, for example.

Researchers in these laboratories experiment with all sorts of technological oddities.

Animal experimentation has gone far beyond what the morality of the early 2000s allowed, resulting in “uplifted” animals, capable of reasoning and analysis not so far from creative and logical human thought. The rich and powerful of the Solar System pay a pretty penny for an octopus capable of playing mahjong or for a dog with creative and divergent thinking.





Entering the murky field of human experimentation, one treads through a terrain where morality gives way to profit. Specimens of all kinds are used for experiments of a completely illicit nature, from ex-soldiers who have undergone some kind of trauma, and are therefore considered expendable by the military corporations to which they belonged, to babies abducted in cradles and bred as human material that can be used for any kind of experimentation. Human experimentation is often connected to the field of cybernetics, from military grade implants to the uploading of human consciousness into chips, or psi research, the expansion of the potential of the human brain, such as telekinesis and pyrokinesis.

Viruses and weapons of mass destruction are also large fields of scientific research, although they are hardly ever used by superpowers. Instead, they are kept in secret bases more as anti-terrorist and anti-insurrectionist deterrents; of course, this type of weaponry in turn becomes an excellent target for terrorists and insurrectionists in the Solar System to acquire.

MEMORY

- *I fled from a laboratory.*
- *I made a scientific discovery I should not have made.*
- *I created a weapon capable of annihilating a planet.*

OUTERNET

The outernet, also known as the net, connects planetary systems with extra-planetary systems. Through the outernet, a user can access immense amounts of data, communicate in real time with anyone in the Solar System, or even play chess with a user on some scattered asteroid belt, if they so wish.

Through the outernet, one can access—legally or illegally—larger control systems, including the Astral Gate, bank servers, and much more.

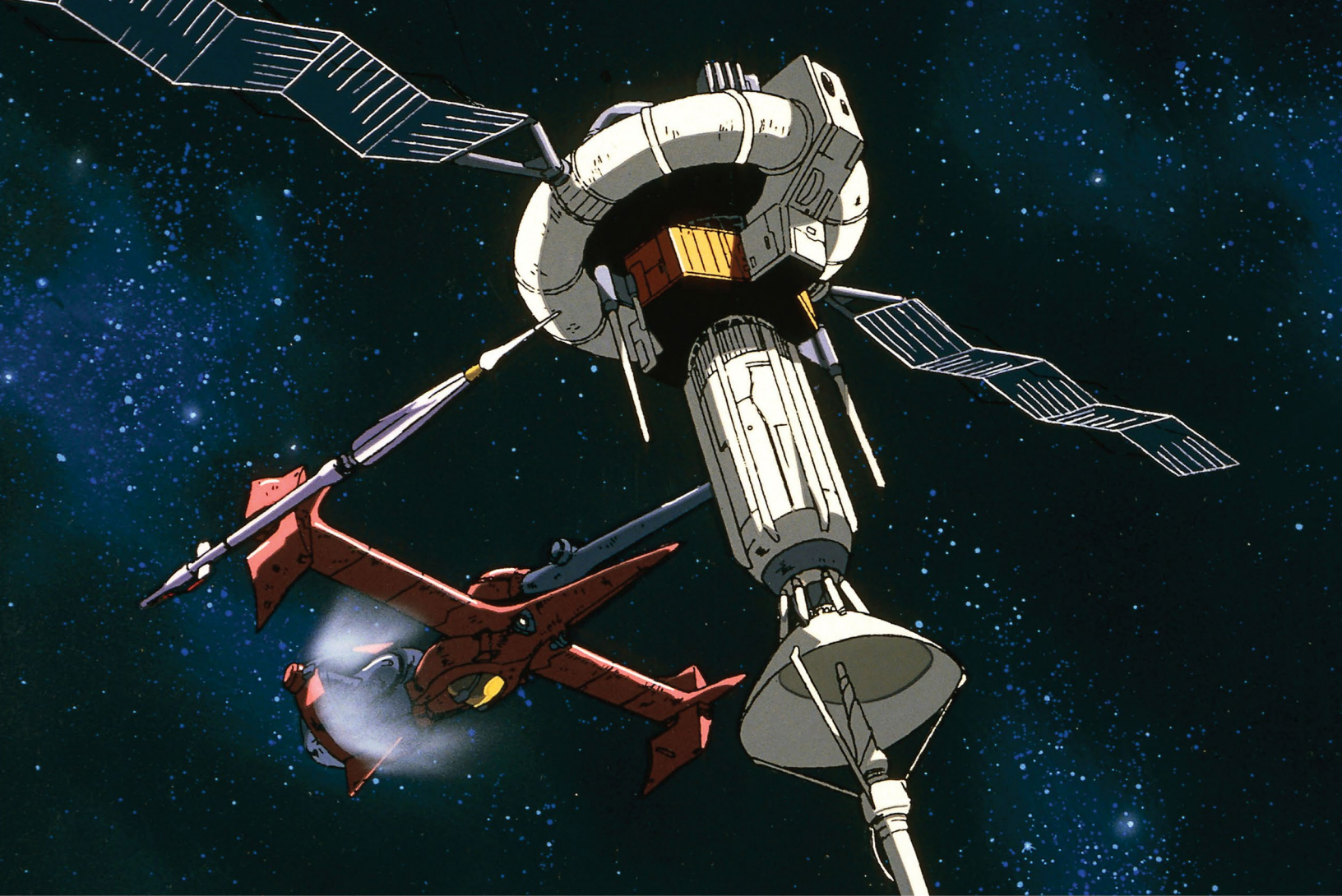
Of course, there are plenty of legal users of the outernet, who simply consult publicly available databases. But those who really make a difference, those who exploit the outernet to its full potential, tread less legal paths. They break into protected network nodes, breaching security systems to allow them to siphon immense amounts of encrypted data from the network. Hackers, often originating from planet Earth, are those who navigate freely through these data streams.

The interface of the outernet is a psychedelic forest of icons, a land of phosphorescent grids, a mirror of the real world.

MEMORY

I surfed where I shouldn't have.

FAYE VALENT
COWBOY
SPIKE



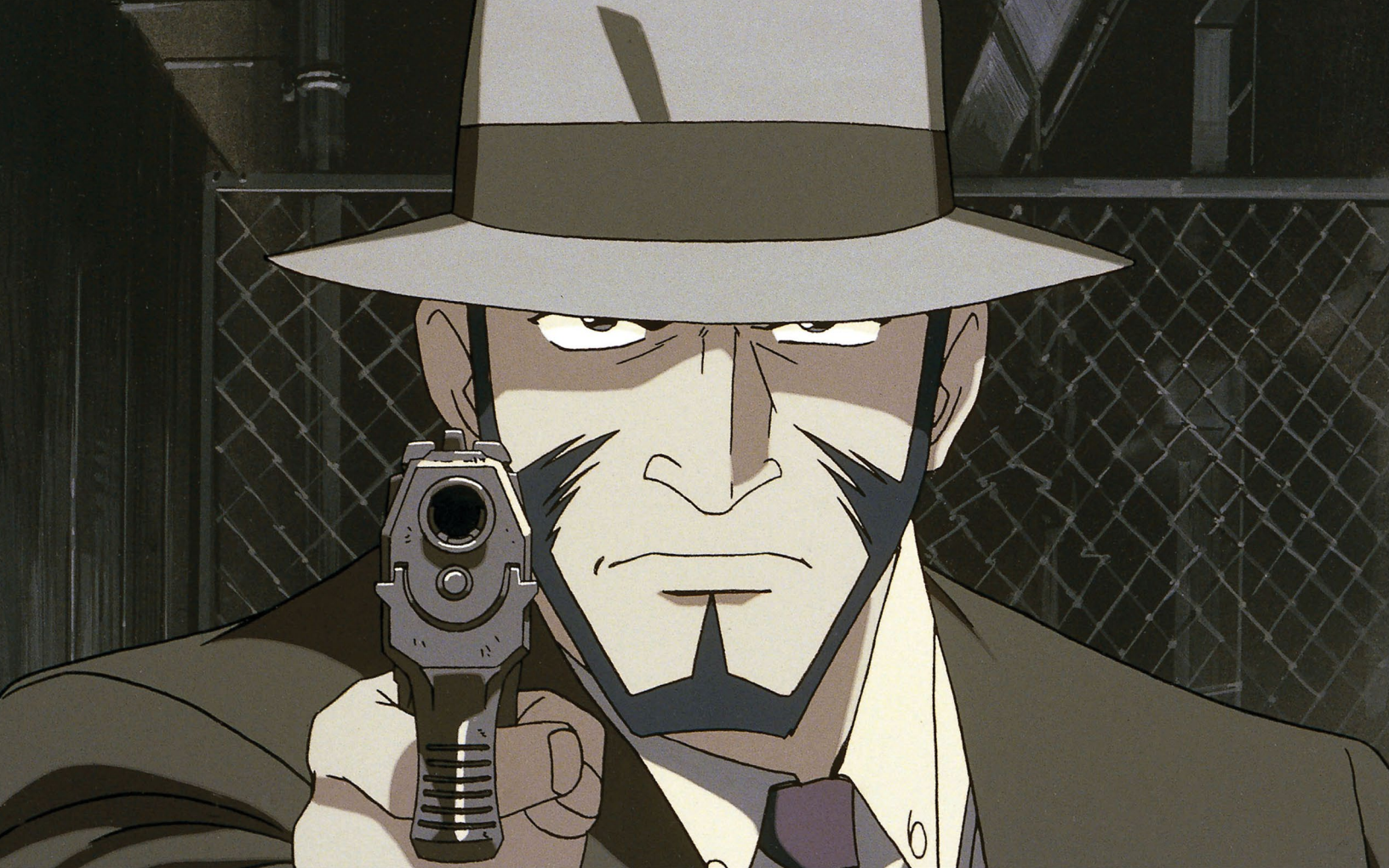
AI (ARTIFICIAL INTELLIGENCE)

Artificial intelligences were created to automate all those systems that cannot be directly controlled by human presence, such as telecommunication satellites, certain Astral Gate apparatuses, and even some security systems of banks and corporations.

On occasion, AIs can develop autonomous reasoning and thinking capabilities, usually from some obsession generated in the recursiveness of data.

MEMORY

I was originally an AI; then I developed autonomous thinking.



POLICE AND SECURITY

The Inter-Solar System Police, known by its acronym ISSP throughout the Solar System, is a pervasive security force, spread everywhere. It has a central, guild-like leadership and a series of departments distributed among the largest planets and moons of the Solar System.

LEADERSHIP

The ISSP's top leadership resembles a corporation more than it does a Solar System institution. High-ranking administrators and white-collar workers have their hands in shady and predatory business dealings as much as their counterparts in criminal organizations.

SECRET SERVICES

Secret service specialists are not people to be trifled with, or reasoned with. Beneath their black trenchcoat they may hide combat skills and state-of-the-art equipment. Behind their shades lie the eyes of assassins, cold and ruthless.

They are often the bodyguards of ISSP leaders, and answer directly to the top brass of the police.

DEPARTMENTS

In the local departments on individual planets and moons, the situation is very different.

These departments are autonomous and self-regulating on a day-to-day basis, but in the case of larger threats they must answer directly to the ISSP leadership.

The ISSP has autonomous departments on every major planet: Earth, Mars and Venus. On some moons: Ganymede and Io. And even on the asteroid Tijuana.

ISSP detectives direct the investigation of serious crimes, and often move autonomously between and through different departments. The front-line officers, often ill-equipped and lacking in advanced technology, take care of all sorts of tasks, from roadblocks to traffic management. Of course they are also often involved in situations where they have to draw their outdated duty weapons.

CORRUPTION

Corruption is almost part of the institution itself. The ISSP has appalling levels of corruption, from the investigators in the departments to the top management, and even officers occasionally take bribes and kickbacks.

BOUNTIES

It is the ISSP that manages the bounties in the Solar System. A Bounty can only be collected if the wanted person is delivered alive. The most dangerous wanted people are locked up in maximum security prisons, such as Pluto Prison.

MEMORY

- *I was a cop, and then...*
- *The corrupt police killed my closest friend.*



COWBOY
BEBOP
COWBOY
BEBOP



CORPORATIONS

Parastatals, better known as corporations, are in charge of managing large economic capital, investing in various economically relevant sectors. The term “parastatal” emphasizes the nature of these corporations: they act as a parallel branch to the state and its institutions (democratically elected or not). In reality they often replace the state, providing services that no “democratic” institution now provides. In any case, corporations are real superpowers.

NON-SPECIALISED CORPORATIONS

Corporations might traffick in all kinds of business, from housing to terraforming to transport. They often own small private armies that they use both for corporate security functions and for actions aimed at the illicit acquisition of assets.

Hordes of white-collar workers operate the immense machinery of these entities. Corporate white-collar life is repetitive and monotonous, but it ensures survival in an arcology in the major urban centers of the Solar System. High-level managers, on the other hand, travel from planet to planet, moon to asteroid, on a daily basis to pull the strings of the giant corporate puppet.

MEMORY

My family lived in a corporate arcology, a monotonous life, until...

MILITARY CORPORATIONS

Military corporations, specializing not only in private security but also in supplying entire semi-mechanised armies to the best-paying factions in the Solar System, have been involved in countless wars for dominance over the Solar System, including the infamous Titan War.

They constantly recruit new recruits, and the veterans they can field are the military elite par excellence. They do not shy away from field tests of all kinds, from cybernetics to weapons of mass destruction, often to the detriment of their own soldiers.

MEMORY

I fought in the Titan War, I cannot forget...

HEALTHCARE

Healthcare, it is said, was once public on more than one planet. Today, unfortunately, healthcare is completely privatized, and the last remnants of the welfare state have completely dissolved.

Healthcare corporations offer basic services, such as simple hospitals, at prices affordable by the middle and upper classes of the Solar System. Many people, however, have had to learn basic first aid, especially those without a penny to their name like the Bounty Hunters. The grafting of cybernetic implants, as well as various plastic surgeries, is part of the basic services.

Healthcare corporations also offer very high quality services, available only to a tiny fraction of the population. Cryostasis, stem cell cures, or even experimental treatments on the human genome, are only accessible to those who can afford to shell out massive amounts of money.

These corporations often conduct secret experiments, sometimes collaborating with other organizations from ISSP intelligence services to mafias, to create technological marvels almost impossible to believe.

MEMORY

I owe a lot of money to a health corp because of that operation...

ASTRAL GATES

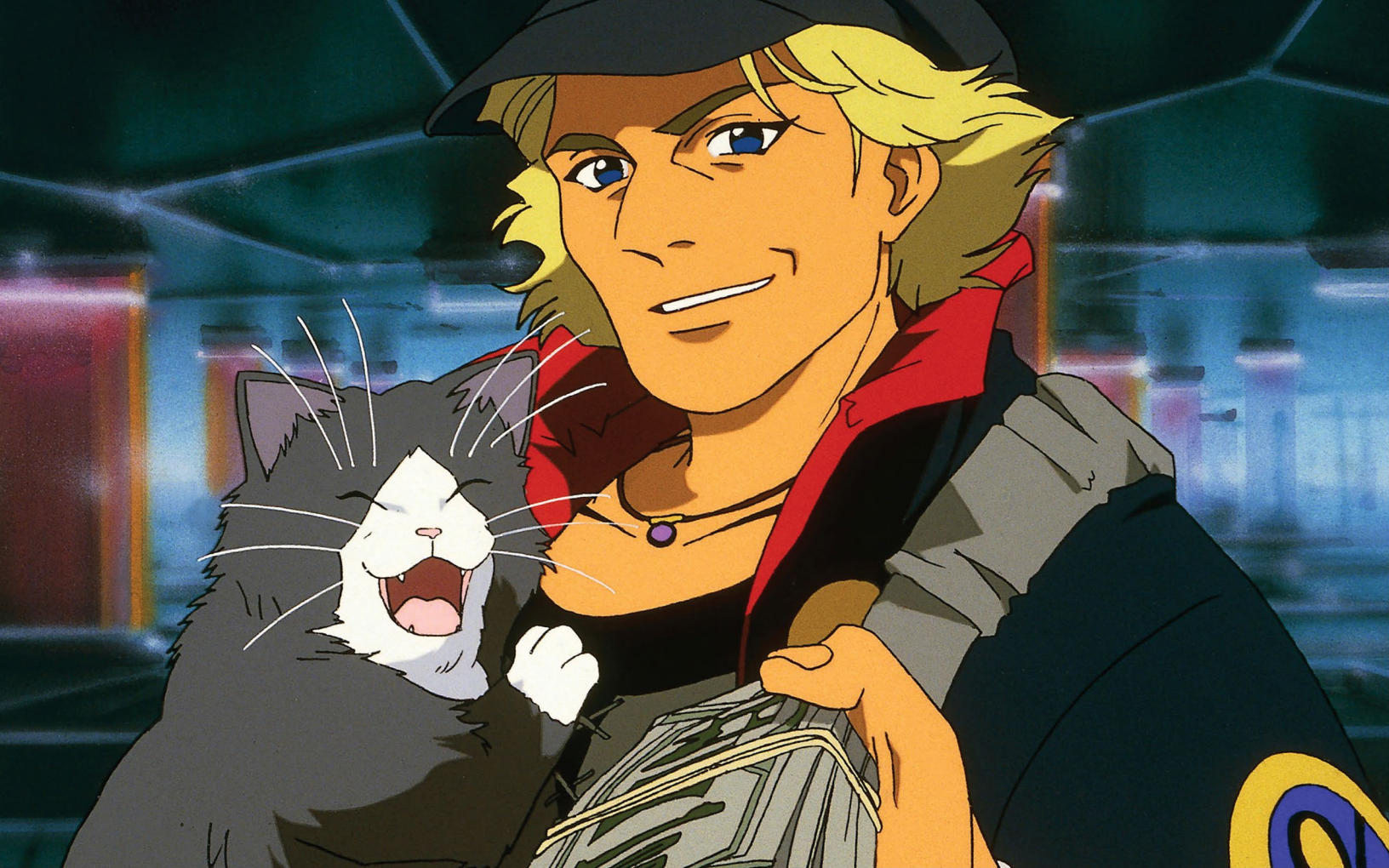
The Gate Corp manages all the Astral Gates in the Solar System, keeps them running, opens new ones and, most importantly, collects the toll every time a ship passes through one. Moving around the Solar System is not cheap at all, but terribly necessary. Thanks to the invention of the Astral Gates, the shortage of resources in the Solar System has finally been resolved. A corporation on Mars is free to enrich itself with the catch produced on Ganymede: superb!

The Gates are also infamous for the Gate Accident of 2022. Due to a malfunction, Earth's Astral Gate exploded, destroying Earth's Moon and raining debris on the planet that was the cradle of all mankind, meteor showers that continue to this day. Fortunately, the many people displaced from planet Earth were able to relocate to other planets, moons and asteroids in the Solar System immediately after the Accident, thanks to the Astral Gate technology. Some crackpot plotters would say that this was no accident...

MEMORY

I remember the Gate Accident; I was a child when it happened.





FREELANCERS

The Solar System seems dominated by great superpowers if one looks at the state of things from a macro perspective. But as soon as one zooms in, so many details of daily life are made up of freelancers performing all kinds of tasks: often for their own personal gain, other times with larger ideals in mind that bring several of these kinds of people together.

SOLAR TRUCKERS

Truckers are the lords of delivery in the system. It is only thanks to them that planets, moons and asteroids can receive daily loads of resources and goods produced in every corner of the Solar System.

Aboard immense space-trucks they exploit the Astral Gates to shorten long distances, and then make deliveries quickly and efficiently, without batting an eyelid even in the most tense situations, such as meteor storms or incoming pirates.

They are organized in a sort of brotherhood/sisterhood where everyone knows everyone. They keep in constant contact, both to overcome the loneliness created by their work and

to communicate vital information or distress calls. The truck drivers seem to make their work a true obsession—almost an ideal.

MEMORY

The last delivery was a disaster, that's why I gave up.

BOUNTY HUNTERS

Also called cowboys or cowgirls, Bounty Hunters are in charge of hunting down people with a Bounty on their heads. Usually the Bounty is issued by the ISSP, which is why Bounty Hunters often find themselves dealing with the departmental police services of the Solar System.

They are often shady people with equally murky pasts, and many call them violent, though they are obliged to deliver wanted men alive to collect the Bounty.

The well-known TV show *Big Shot* provides useful news to all the Bounty Hunters in the system, listing, in somewhat over-the-top tones, the most promising new Bounties and who has been awarded the best Bounties.

Bounty Hunters constantly step on each other's toes, often actively obstructing each other when a particularly juicy Bounty is in contention. They do the same with the police and any other organization that tries to snatch the wanted from under their noses.

MEMORY

My husband was also a Bounty Hunter... it didn't go well.

FIXERS

Traffickers of all kinds roam the system, often peddling illegal materials, but just as often providing essential resources to those looking for a good deal.

Fixers also willingly sell a lot of information, and often do side jobs as cover, such as bartending. If one knows where to look, a fixer is an invaluable aid for all kinds of traffic in the Solar System.

MEMORY

Someone had to sell that stuff... too bad it wasn't mine.





REPAIRERS

Independent repair shops are by no means a rarity, not least because of the many extensively modified ship models that cannot simply be taken back to the corporation that originally produced the basic model.

Repairers are the salvation of every space pilot, and they get paid handsomely for the work they do. They will gladly install a few illegal upgrades on customers' ships, as long as they keep their mouths shut and their wallets open.

MEMORY

I'm terribly afraid of flying after that one time...

ANTIQUARIANS

Nostalgia reigns supreme in a system that has simultaneously made great strides in terms of some technologies but has been stuck in the 1990s in many other respects.

From specialists in non-digital readers to collectors of vases from an ancient earthly dynasty, there really is something for everyone.

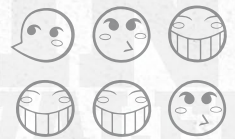
Antique dealers are obsessive people who should not be denied a good piece or cheated in any way.

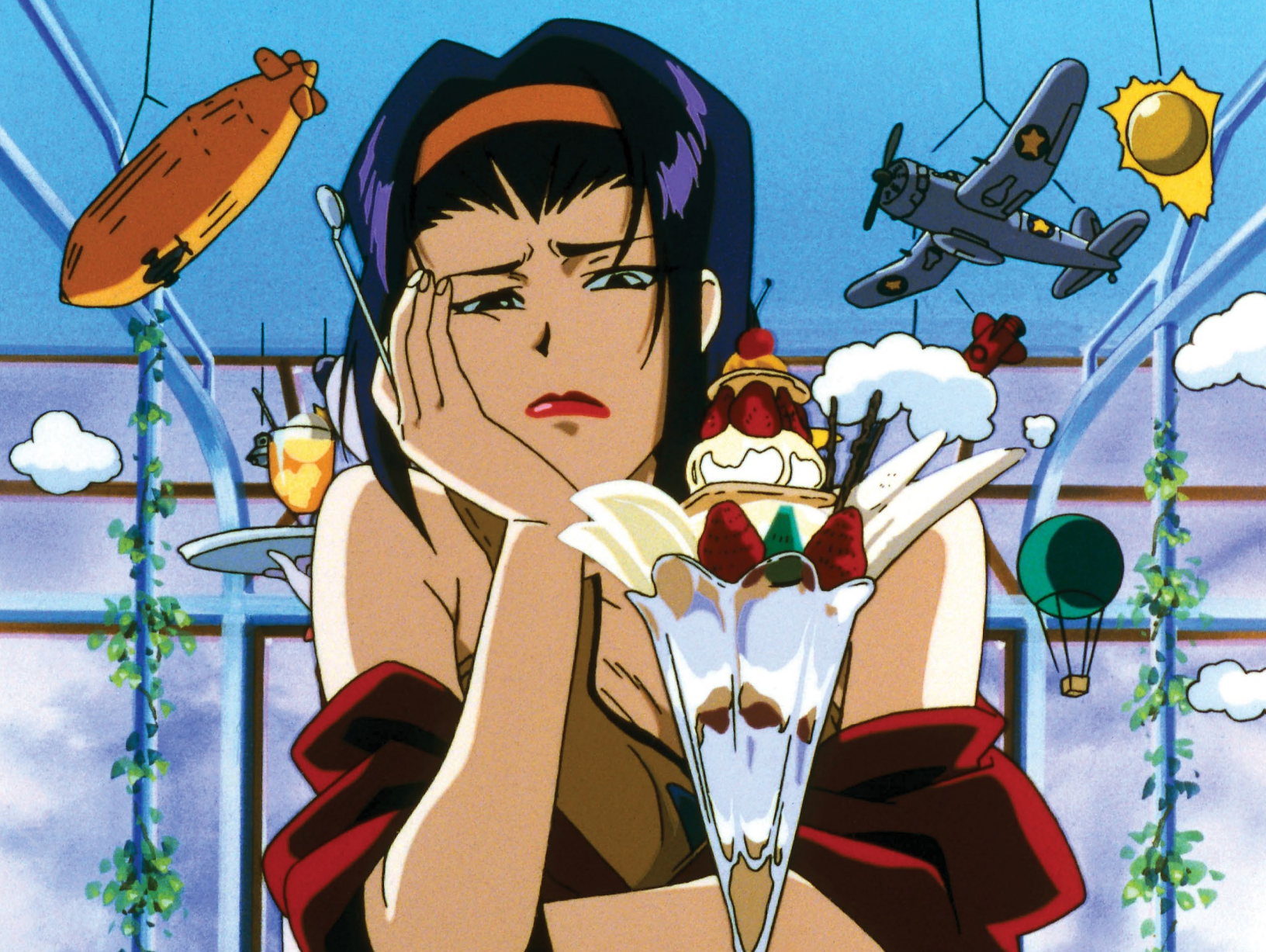
MEMORY

My brother got into trouble for passing off that old stuff, and now the burden of his actions is on me.



**OLDIE-PERSON LIKES OLDIE-OLDIE.
CAN ED GET A PRESENT?!**





BARS AND CLUBS

People in the Solar System drink a lot. And they also often listen to good music.

Bar and club owners will always find a way to stay afloat, selling alcohol of varying quality to thirsty people, sometimes shady, sometimes just old men playing cards or mahjong.

Bartenders know that they can be a customer's best friend. Sometimes they're real psychological counselors in disguise. They know equally well how important it is to remain neutral in case of problems and friction between patrons.

Musicians and singers of all kinds often find gigs in clubs. People always like to hear some good music.

MEMORY

I will never forget how she sang...



RELIGION AND IDEOLOGY

The Solar System is first and foremost an economic system, and its inhabitants value material things above all. For this reason, those who still other hold religious, ideological or philosophical views are often seen as extremist fools, even when their views are moderate.

RELIGIONS

Religions, in these times of frontier and expansion, tend to be seen as the opium of the people. Not that the Money God is any less omnipresent than any other deity.

Millenarian cults and sects of all kinds are in vogue. After the Gate Accident, many have turned to gurus and holy men of all kinds in search of salvation for their souls and sometimes even their mortal bodies. The fragility of the human being became even more clear than before in comparison with deep space and the empty, dark distances that divide the planets of the system. Sects and cults take root in this fertile soil, and deceive their adherents with a constant false hope of salvation of some kind. Often the leaders of cults are dangerous fugitives in disguise who set up all sorts of crypto-religious organizations to make money on the backs of the gullible.

Ancient religions are hybridized, syncretic and diverse based on the cultural melting pots on each planet. It is not at all uncommon for certain religions to borrow traditions and analyses from philosophies and systems of thought that are completely different from their religious origins of reference: for example, Peyotism hybridized with the Vedas, or Catholic eschatology hybridized with transhumanism.

Consultation of oracles is much more widespread than in the real-world oracular religions that sometimes inspire it. Many people believe in astragals, the I Ching and various aruspices, or at least lend themselves to such consultations, almost more out of habit than out of true faith.

MEMORY

I have always believed in oracles, and this has influenced me more than once.

PHILOSOPHIES

In the end life is all a matter of points of view, and most people apply their point of view to the events that happen to them. Philosophy turns a point of view into a system of thought, or even a way of life.

Life in the Solar System pushes its inhabitants to adopt a highly subjective street philosophy, in which many different philosophical doctrines are borrowed and an explosive cocktail of karma and individualism is created. This system of thought is widespread among Bounty Hunters and freelancers of all kinds. Philosophical systematization is far less widespread. Practices such as feng shui, also widely used by criminal organizations of Asian-terrestrial origin, often determine the moves of entire power groups.

MEMORY

"If you meet a Buddha, kill him," I was told, and so I always did.

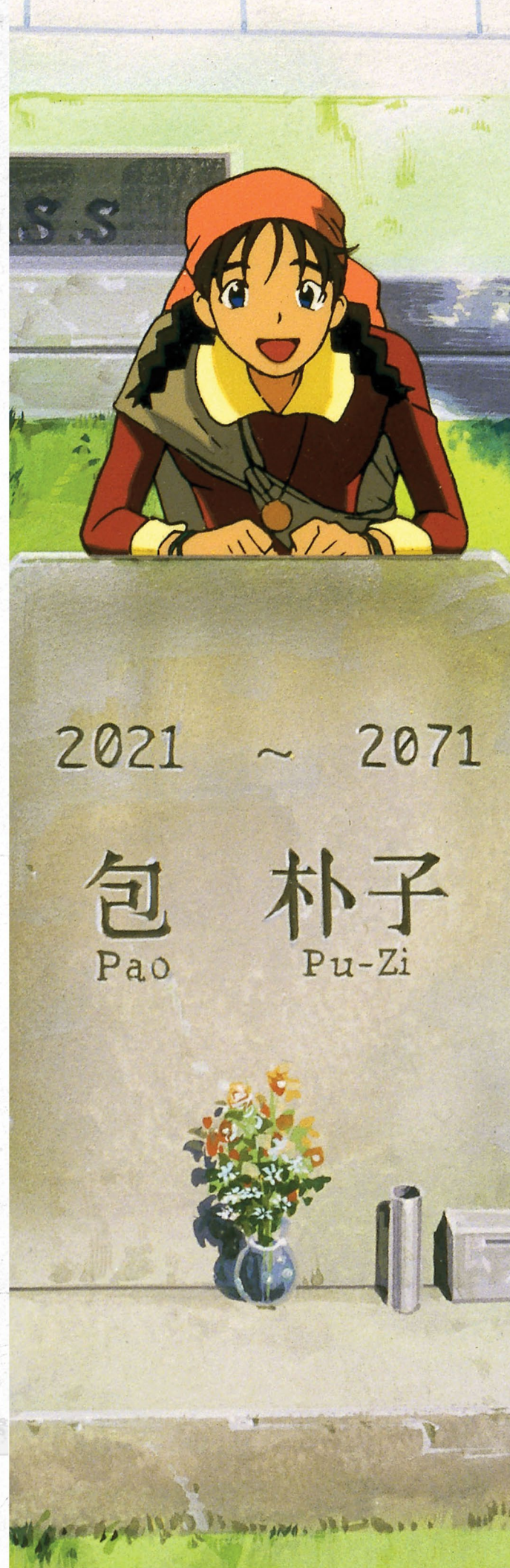
IDEOLOGIES

Parliamentarian politics and related ideologies have all but died out in the Solar System. The few surviving ideologies have become extreme, often violent, connected with great tragedies caused by the capitalist and rapacious expansion of society.

Terrorist organizations that fight for autonomy, such as those that sprung up on the surface of Titan after the War, stop at nothing to achieve their goals. What were once simple environmental organizations have turned into cells of climate revenge fighters; they no longer fight for justice, but believe in the necessary elimination of anthropocentric domination of the Solar System and the consequent, and necessary, extinction of the human species.

MEMORY

I was part of a terrorist cell.



the work, which became a new genre itself, will be called
COWBOY BEBOP

INNER SYSTEM GATE MAP

//UNIVERSAL TIME CODE: 71.01.28

SOLAR
HORIZON

MERCURY

VENUS

EARTH

MERCURY/VENUS
TRANSIT GATE

VENUS/EARTH
TRANSIT GATE

ALERT!

REMEMBER TO CLEAR YOUR
JUMP SCHEDULE WITH PROPER
AUTHORITIES PRIOR TO USING
A TRANSIT GATE

FAILURE TO DO SO MAY RESULT IN THE
REVOCATION OF YOUR SHIP'S LICENSURE.

LUNA-1

GATE PUBLIC CORPORATION

01

02

URANUS

TITAN

CALLISTO

MARS

GANYMEDE

PLUTO

EARTH/MARS
TRANSIT GATE

MARS/GANYMEDE
TRANSIT GATE

GANYMEDE/PLUTO
TRANSIT GATE

BOHEMIAN JUNKHEAP

10

EUROPA

NEPTUNE

ASTEROID BELT



SETTINGS

This subsection is useful for deciding where to set a *Cowboy Bebop* Session among the planets, satellites, asteroids, and space stations featured in the anime.

Obviously, each gaming group can decide independently where to set their own Session, inventing settings completely from scratch. These pages are designed to give you some starting points on which you can base your own ideas.

Some Sessions may call for two or more different settings, so don't be afraid to generate new ones or use more than one from this chapter. You can choose or randomly roll on the table below to decide the Session setting.

2D6 WHERE IS THIS SESSION SET?

2	Lesser Planet: Mercury, Uranus, Neptune or Pluto
3	Venus
4	Earth
5	Mars
6	Asteroid Belt / Bohemian Junkheap
7	Ganymede
8	Europa
9	Callisto
10	Io
11	Titan
12	Orbital Station

For each option we have provided a table of specific **Locations**, typical of that environment. Each table consists of two elements:

- **Core:** What kind of place is this? What's it for, and what does it look like?
- **Mood:** The tone of the place, which might influence the Session Genre.

Each environment also has a **Passers-by** table, listing people who might be in the area or who live nearby; these people might also serve as obstacles or allies for bounty hunters.

MERCURY

Mercury is the first planet in the Solar System. Full terraforming is impossible due to the extremely high temperatures caused by its close proximity to the Sun. The small planet is home to research stations and small corporate colonies specialized in the extraction of rare materials in shaded zones that are never irradiated by solar flares.

Extracted materials are sent to the other planets and satellites of the Solar System via specialized cargo ships equipped with highly resistant sun shields. Access to Mercury's Astral Gate is highly restricted, and in any case a ship not equipped to withstand the intense radiation would be torn apart in a matter of moments.

The colonies have a particularly low crime rate, as security and admissions are strictly managed by the corporations which control the planet.

Some colonies do not possess sufficient resources to maintain Earth gravity, which is why gravity is almost completely absent in some locations.

MERCURY'S LOCATIONS

1D6	CORE	1D6	MOOD
1-2	Research Facility	1-2	Low G
3-4	Mining Facility	3-4	Corp Regime
5-6	Cargo Spaceport	5-6	Abandoned

1D6 PASSERS-BY

1-2 **Researchers**, probably analyzing the surroundings, or perhaps traveling from one research center to another. They may also simply be sitting in a food court, chatting.

3-4 **Corporate Security**, definitely on alert, wearing visible insignia of the corporations they serve. These are tough people, people you don't mess with.

5-6 **Solar Truckers**, although only the toughest go as far as Mercury. If they are here they are working: showing someone how to secure cargo, repairing giant trucks, or maybe having a drink in a diner off-duty before they head back to another planet.



VENUS

Venus is the second planet in the Solar System, and was terraformed in the early 21st century. Its surface is very dry and characterized by plains, plateaus and depressions. There are very few impact craters, unlike Mars, the Moon and Mercury.

Venus' orbit is full of artificial satellites, including a station that is home to the news agency Venus Action News Network. The Venus police force is the Venus Police Department.

FLOATING ISLANDS AND DESERT SURFACE

Venus has no natural seas, so most of its surface is a vast desert. Thanks to floating islands covered in plants, which convert carbon dioxide into oxygen through photosynthesis, Venus has achieved a breathable atmosphere.

Some of these plants have a negative side effect on humans, which is known as Venus Sickness. This airborne disease causes blindness in some people who come into contact with the snowflake-like spores. The Grey Ash plant cures Venus disease, but it is extremely rare and expensive to buy, and is worth a lot on the Venus black market.

Venus' terraformed atmosphere has a high helium content—fortunately harmless to the human body—which cannot be completely counteracted by the floating plant islands. Because of the helium, many of Venus' inhabitants speak with a higher-than-normal voice and take pills to remodel their vocalization.

The constant showers of spores from the floating plant islands on the Venusian surface resemble snowfalls in the desert, a spectacle as unusual as it is fascinating to behold, although it is decidedly dangerous for people who are vulnerable to Venus Sickness.

VENUSIAN QASBA

The civilization on Venus is reminiscent of 19th century Istanbul in Turkey, with Arab-Farsian and Turkish-Islamic urban architecture. Mosque minarets soar among low palaces and *qasba* as far as the eye can see. Most signs using Arabic script are in Farsi (Persian) and some shops have Turkish names (Gül market, Aile pazarı, Erdal, etc.).



There is a large consumption of *cay*, which is tea served according to Persian-Turkish custom in a special glass, the *estekhan*, with sugar cubes to accompany the strong bitter taste.

It is not uncommon to see people dressed in 19th century Turkish fashion, with wide robes and headscarves covering their heads.

The dive bars of the metropolises are home to a vast criminal undergrowth, mostly gangers who engage in the black market.

VENUS' LOCATIONS

1D6	CORE	1D6	MOOD
1	Insular Spaceport	1	Abandoned
2	Wreckage in the Desert	2	Spore Snowfall
3	Desert	3	Disreputable
4	Mosque	4	Ruined
5	Qaşba	5	Post-Turkish
6	Floating Fito-Island	6	Controlled by Gangs

1D6 PASSERS-BY

1 **Nomadic Merchants**, probably looking for some good business. Those who go into this profession on Venus are well aware that petty and large crime is a danger to business, and they are careful to look out for trouble of all kinds and sorts.

2 **Three Old Men**, drinking tea, muttering under their breath and complaining about how everything on Venus is now controlled by the gangsters.

3 **Thugs**: small fry from some organization with local interests, definitely not affiliated with the mafia. They might be watchful, looking for something or someone, or bold, because they control this area.



4 **Scavengers:** there are quite a few raw materials on Venus, and many people make a living simply by raiding the vast empty zones beyond the settlements. Unfortunately, what look like desert areas are often nominally owned by a potentate, and sometimes a corp sends its thugs to check that no one has touched their mining claim or taken anything from their land. From gas extractors to debris hunters to adventurers on a quest for the precious Grey Ash, scavengers come in many forms.

5 **Hermit:** Venus is the ideal place for those who want to be on their own. If encountered in a desert area, a hermit probably just wants to keep to himself, but will likely offer hospitality to those in need. If encountered in a crowded urban area, they probably have some problems, and perhaps need help.

6 **Isolated Family Unit:** in cities, you can immediately recognize those who come from outside, from the lonely desert. Sometimes they are part of some strange religion or cult, but they are always large family groups, usually farmers who work the floating islands. If encountered in desert areas, they are often ill-disposed toward outsiders and do not welcome those who wish to enter their gardens.





EARTH

In the year 2021, the Lunar Astral Gate built in Earth orbit exploded, causing what is now known as the Astral Gate Accident. The explosion destroyed most of the Earth's Moon, damaging part of the Earth's surface, causing radical atmospheric changes on the planet and near-constant rock showers, as fragments of the Moon fall from orbit.

The Earth's temperature increased tremendously, desertifying entire regions. The melting of the poles has completely submerged other areas. The Earth is a planet in ruins: the tips of ancient skyscrapers sprout from the seas; in the deserts heaps of wreckage are called home by some; huge craters are constantly forming on the surface due to the rain of orbital debris.

After the crash, most of the planet's population emigrated to other worlds or moved to large underground warrens on Earth. The few remaining people on the surface live in ruined settlements where a semblance of civilization still persists, patchily defended by the Earth Police Department.

However, Earth is generally ignored by the rest of humanity. Among the rest of the Solar System, the saying "nothing good ever comes from Earth" holds true.

RAIN OF DEBRIS

The Earth's surface, now geographically changed, is constantly being remapped. This is an arduous task given the constant rock showers that pock the surface with new craters. The earth's topography is now divided into sectors corresponding broadly to the continental land masses.

The inhabitants, in order to keep abreast of the constant rainfall of rocks, keep a radio on at all times on the signal known as the "Rockfall Forecast," a kind of weather forecast which provides updates about the danger of orbiting debris crashing on the surface on a daily basis, with the probability of showers varying from minute to minute.



COMMUNICATIONS AND TRAVELS

There is still electricity available in a few terrestrial areas, and new satellites put into orbit after the Astral Gate Accident still operate, as do some pre-accident satellites which orbit around the ancient planet among the fragments of the half-destroyed Moon. This lets the inhabitants of Earth communicate with other planets via the space network, which is essential for keeping in touch with the rest of the Solar System.

This hyper-connectedness to the network leads some inhabitants to develop great computer skills, becoming true outernet divers, super-skilled nerds, hackers and technology geeks. In 2071, a new Gate was built and placed in Earth orbit, allowing travel to the ancient ruined planet. For obvious reasons, it hasn't yet become a favored tourist destination for the many inhabitants of the rest of the Solar System.

ANCIENT TECHNOLOGIES

Although it has been abandoned by the vast majority of people who once inhabited it, Earth is still home to ancient technologies that are now forgotten.

The Underground City Electrical Museum, in Old Asia (where Japan once was), is little more than a heap of technology reduced to a mass of junk, half-submerged and left to the mercy of time and rust. It still holds artifacts that would delight Martian collectors and tech geeks.

EARTH'S LOCATIONS

1D6	CORE	1D6	MOOD
1	New Tech	1	Ruined
2	Pre-Accident Tech	2	Swamped
3	Skyscraper	3	On an Island
4	Space Wreck	4	Orbital
5	Garden City	5	Underground
6	Neo-Settlement	6	Abandoned



1D6

PASSERS-BY

- 1 **Orphans and Missionaries:** since the Astral Gate Accident, many families on Earth have been shattered, and even now some parents pursue dreams of fortune and riches by abandoning Earth and leaving their children in the care of orphanages. Often, orphanages are run by religious orders, philosophical groups, or ideological organizations of some other kind.

- 2 **Artificial Intelligence:** AIs on planet Earth were widespread before the Astral Gate Accident, and there are quite a few still scattered all over the surface, not to mention in low orbit. They can be found in a variety of forms, but there were times when even simple AI-powered blenders were produced.

- 3 **Geomorphic Mappers,** dedicated to the unique task of reviewing and remapping the planet. Ever since meteor showers devastated the Earth's surface, the need to redraw the geographical maps of the cradle of mankind has become increasingly pressing.

- 4 **Three Old Men,** smoking one cigarette after another, complaining loudly about the meteor showers falling on the planet. They say it's all the fault of the corp.

- 5 **Souvenir Vendors:** Planet Earth is a giant museum, and partly mausoleum, of human history. Therefore, stalls with the strangest and most unusual souvenirs, often nostalgic junk from before humanity moved across the Solar System, spring up on every street corner.

- 6 **Hackers:** on Earth, the outernet is particularly well connected, thanks in part to the many artificial satellites in low orbit. For this reason, hackers and other digitally fixated people gravitate here. Many Earthlings live lives constantly connected to the net, in part to escape the desolation of the planet.





MARS

Terraformed in the 21st century, Mars is now the most populous planet of the Solar System. The Martian government was caught up in the tremendous Titan War, which took place on the Martian moon of Titan in 2060.

Martian colonies have been built inside large craters on the surface of the “Red Planet,” where life flows in much the same way as it once did on the now almost abandoned Earth. Each colony is enveloped in a layer of artificial atmosphere, powered by atmospheric generators built on the edges of the craters, that allows life on the otherwise inhospitable planet.

The colonies are interconnected by tubular bridges that allow travel while keeping the Martian neo-atmosphere stable from crater to crater, city to city. The light haze around the craters and the clouds within the terraformed cities are the result of a complex water vapor management system.

Lakes, gardens, and even small seas were built into terraformed craters, making each city on Mars unique. The highly urbanized Tharsis, for instance, built on the Martian plate of the same name, has an extensive water channeling system and a lake stretching as far as the eye can see, which also serves as a spaceport for the many ships arriving on the Red Planet from orbital space or from the rest of the Solar System. The craters end in high walls, built around their edges in order to raise the range of atmospheric influence, where all kinds of constructions have been erected.

A POST-CULTURAL CRUCIBLE

Part of the planet’s population is of post-Asian origin, and the urban structure of most cities in the craters seems to reflect this broad cultural background. Streets crowded with Mandarin, Chinese and Cantonese signs alternate with square, trapezoidal arcological giga-buildings, while double-decker trams ply the grand boulevards and rickety tuk-tuks whiz down the alleys.

A HUB FOR BUSINESS

“Here on Mars you can buy everything from weapons to human lives,” as the inhabitants of the Red Planet like to repeat.

The streets of Mars, filled with small shops, are reminiscent of those of the lost Hong Kong. On the planet you can find everything from Peking duck



in one of the many street restaurants to half-forgotten technological artifacts in some collectors' shops.

There is no shortage of theme parks, including the well-known Space Land, which was recently damaged by an urban guerrilla war between members of criminal syndicates (the Martian Police Department has not provided any details or further explanation as to what happened).

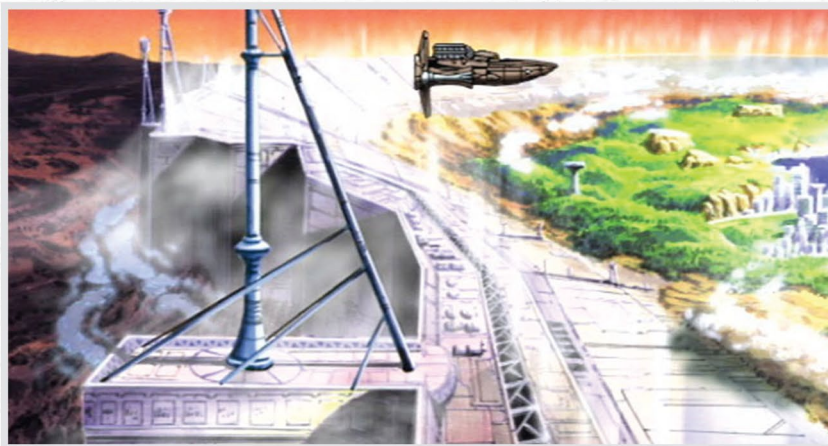
The Opera House, beloved by the high society of the entire Solar System, is often packed with businessmen, showbiz stars and, of course, Red Dragon executives.

SYNDICATE INTERESTS

Thanks to the economic importance of the Red Planet, the Red Dragon, the powerful criminal syndicate that has spread its tentacles to every corner of the Solar System, has its headquarters here, in a crystal skyscraper in Tharsis, one of the largest cities on Mars.

On Mars, it is not uncommon to meet members of the Red Dragon intent on their shady business: killing someone, kidnapping someone else or peddling Red Eye. The Red Dragon is everywhere, but its presence on Mars is massive and noticeable.

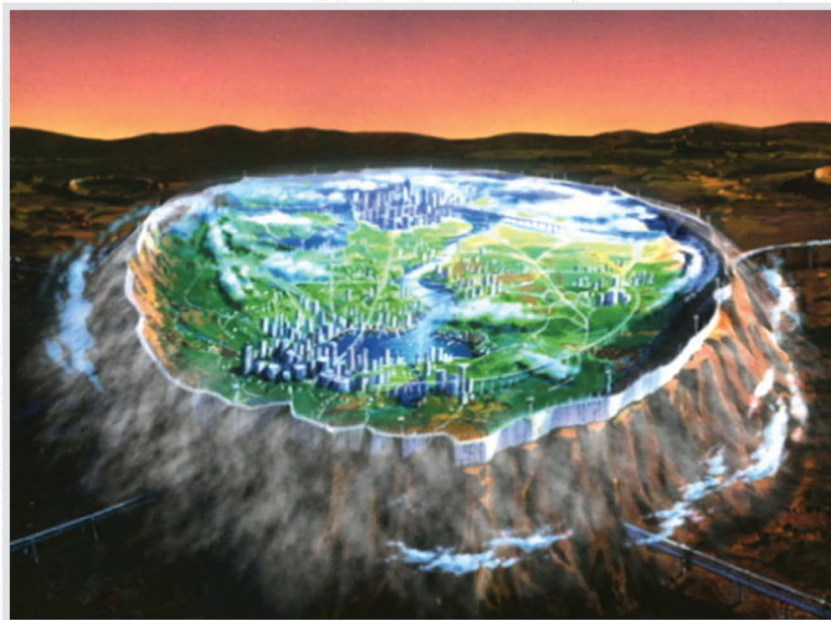
The Blue Snake, another mafia organization that relies heavily on pseudoscience, is also active and has its base on Mars.





MARS' LOCATIONS

2D6	CORE	1D6	MOOD
2	Commercial Street	1	Abandoned
3	Lake-like Spaceport		
4	Green Area	2	Crowded
5	Cathedral		
6	Opera House	3	Chaotic
7	Skyscraper		
8	Curiosity Shop	4	Post-Asian
9	Theme Park		
10	University Department	5	Upper Class
11	Graveyard		
12	Racecourse and Betting Exchange	6	Controlled by the Red Dragon





1D6

PASSERS-BY

1 **Street Urchins:** The urban sprawl of Mars is anything but a safe place. Despite the presence of ISSP, street urchins, intent on petty theft and scams, are everywhere. The term generally refers to anyone not affiliated with some major criminal organization, not so much to the age of the urchin themselves.

2 **Tuk-Tuk Driver:** Getting around the roads of Mars requires good knowledge of the area, so sometimes it is easier to rely on a driver to drop you off at the place you want to go. There is a lot of competition, so some drivers are quite pushy and ready to fight with each other over a customer.

3 **Wise-Person:** Mars is a melting pot of diverse cultures, and the traditions of different peoples of terrestrial origin have found a way to express themselves here on almost the same level. Whether a shaman formerly from America's First Nations, a feng shui master or a Catholic priest, it matters little: there is plenty of room for different kinds of wisdom to coexist on Mars.

4 **Millenarian Adepts:** The many cults that predict the end of the world and seek a way to transcendence are swarming on Mars. Often these adepts distribute leaflets, deliver annoying roadside sermons or simply disrupt the lives of their neighbors in some way.

5 **Three Old Men:** Noisily eating bowls of noodles, commenting with their mouths full on the latest news, or complaining about the weather in terraformed environments, spitting out food scraps.

6 **Mobsters:** It's no secret to anyone: the criminal organization known as the Red Dragon controls a frightening amount of trafficking on Mars. Its affiliates can be seen in numerous businesses, from pachinko parlors to upscale restaurants, intent on collecting protection money or dealing with customers.

COWBOY BEBOP
SPIKE SPIEGEL

ASTEROID BELT AND BOHEMIAN JUNKHEAP

ASTEROID BELT

The asteroid belt is a ring of asteroids between Mars and Jupiter. It hosts a number of colonies, the best known of which is Tijuana.

Tijuana's artificial environment, protected by a dome that divides it from deep space, is arid and desert-like, but it is home to some terraformed green areas. The city has large metropolitan zones and highways that connect its every corner, along with interchanges, bridges and tunnels that interconnect the crater areas where civilization was built on the large asteroid. Tijuana is an infamous place, especially the Zone Norte, where a kind of frontier law prevails. Numerous criminal organizations operate on the asteroid, including the Red Dragon.

The asteroid colony of Tijuana is named after the ancient border town in Mexican Baja California, and the general vibe of the place seems to be based on old Earth culture. Yet, since the construction of the Astral Gate by the first settlers, the asteroid has become a cultural melting pot, where people of Japanese, Chinese, Korean, Russian, Arab and Latin origin meet.

The area is also home to other smaller colonies, along with research stations and mining facilities.

The colonies on the Asteroid Belt manage to thrive thanks to cargo transports from the planets, delivered by the Asteroid Belt Truckers, a kind of guild of freelance transporters.

ASTEROID BELT'S LOCATIONS

1D6	CORE	1D6	MOOD
1-2	Tijuana's Zone Norte	1-2	No Law
3-4	Mining Facility	3-4	Frontier Law
5-6	Freeport	5-6	Controlled by the Red Dragon



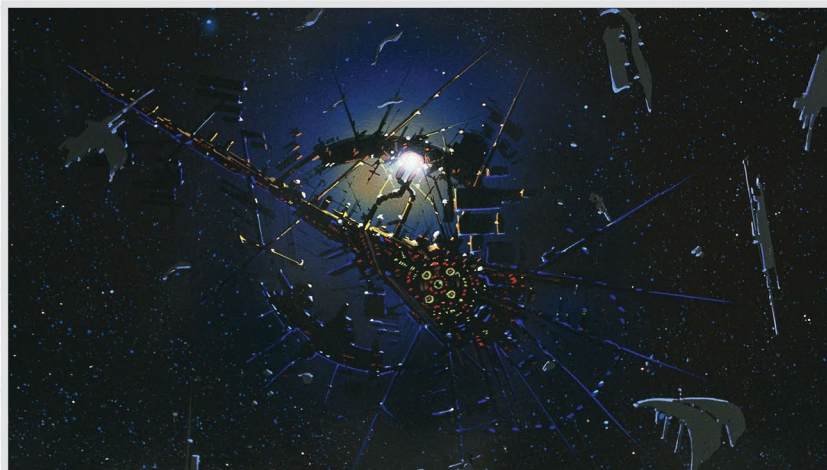
THE BOHEMIAN JUNKHEAP

The Bohemian Junkheap is a cluster of discarded technology, including destroyed Astral Gates and ship parts, fused together into a planet-like mass. It orbits the Sun between the Asteroid Belt and Mars. It is inhabited by an assorted group of elderly people, homeless people and hippies who adopt a carefree lifestyle, living as a kind of autonomous space commune. Concepts such as laws, police and nationality have no power or meaning here. Some people take refuge here because they are hunted by one or more institutions in the Solar System, while others think it is the ideal place to avoid paying taxes.

The Junkheap has an oxygenated atmosphere that allows all kinds of subsistence farming, as well as a good deal of illegal cannabis farming. In several areas, gravity is absent due to lack of maintenance.

BOHEMIAN JUNKHEAP'S LOCATIONS

1D6	CORE	1D6	MOOD
1-2	Hippy Commune	1-2	Zero G
3-4	Illegal Farm	3-4	Carefree
5-6	Tax Evasion Refuge	5-6	Isolated



ASTEROID GENERATOR TABLE

There are a lot of asteroids out there, maybe too many to even count... so a table for randomly generating some asteroids could come in handy! Roll 1D6 on each column and combine the results, or choose the ones that interest you.

1D6	ASTEROID TYPE	FACILITY
1	Drifting: This asteroid is in constant motion from one point in space to another, out of the normal orbit of the Belt. Determine where it is going and at what speed.	Thrusters: The asteroid is equipped with maneuvering thrusters, installed to convert it into a kind of slow spacecraft.
2	Terraformed: A terraforming process was initiated on this small planetoid, allowing for the construction of a small settlement. Names like New Puerto Rico, Neo-Zurich, or Springfield are definitely appropriate. This is the frontier, a violent and probably lawless place.	Civilian Settlement: The asteroid is home to several people. If it is a Terraformed Asteroid, then this is a real town with a breathable habitat.
3	Nobody's Asteroid: One of the many asteroids with only an identification code that have not yet been claimed by anyone, perhaps because they are too far from the Astral Gates, or perhaps because they lack interesting raw materials. Do not roll on the Facilities column. Roll instead on the Hazards table.	Abandoned: The asteroid has never been explored, or for some reason has been abandoned.
4	Free Port: The asteroid is a place off the radar of major superpowers, and especially off the radar of banks, tax agencies, and police.	Commune: The asteroid is home to hippies of all kinds and types, perhaps some anarchists and definitely some hackers.



5 **Mining:** The raw materials that space can bestow are many and abundant, and the Solar System is rich in them. This asteroid may hide deposits of iridium, platinum and silicon, and a corporation (or an independent mining company) has bought it at auction to mine out its riches.

Mining Tunnels: The asteroid is, or has been, a mining facility. It is riddled with holes and tunnels that honeycomb the rock, transforming it into a labyrinth.

6 **Research Station:** This asteroid serves as a research station. It automatically has the Facility “Lab.” If you wish, roll on the Facilities column again to generate some interesting conflicts between researchers and another group.

Lab: The asteroid hosts a research station of some kind. Roll 1D6 to decide who controls it: on 1–3 the Lab is Corporate, on 4–5 the Lab is Independent; on a 6 the Lab is Illegal.

HAZARDS

If you want to add some spice to your asteroid, why not roll on this dangerous chart? Roll 1d6 or choose a hazard.

1D6

HAZARD

1-2 **Methane Gas Deposit:** The asteroid is filled with highly flammable and explosive gas. One misstep, and it blows up!

3-4 **Pirate's Lair:** Some pirates use this asteroid, or part of it, as their base. They are eager to get their hands on some ships to add to their fleet.

5-6 **Arctic:** Due to immense nitrogen deposits, this place reaches extreme temperatures. It can only be entered by those wearing suitable protection, and is only habitable in terraformed areas (which will still be very cold).

JUPITER'S MOONS

Jupiter is the fifth planet in the solar system and the largest in the entire solar system. As a gas giant, its surface cannot be terraformed, but some of its planetoid-sized moons have long since been colonized.

DON'T BE DENSE



GANYMEDE

Ganymede is the seventh moon of Jupiter and the largest moon in the entire Solar System.

The moon is home to 8 million inhabitants who live in large water cities, on archipelagos and on the many artificial islands. Ganymede was terraformed in the 21st century by heating the original thick layer of ice to reveal the large marine ocean below.

Given the scarcity of land outcrops, Ganymede's industry completely ignored the option of terraforming for agriculture and focused instead on fishing. Animals such as the Ganymede rock lobster and the endangered Ganymede sea rat are now among the many aquatic products the moon has to offer. The Sea Rat of Ganymede is now very expensive but also particularly disgusting.

Only recently, thanks to the construction of Ganymede's Gate, the moon finally gained access to the latest technology. The second most spoken language on Ganymede is Japanese-French.

FLOATING CONURBATIONS

A typical Ganymede conurbation consists of buildings arranged in concentric floating circles interconnected by bridges.

The outer circle is dedicated to ports and boat storages. In some places, such as Marvis, business has been poor and the port areas have fallen into disuse. Bars in the area are left empty, forced to make deals with the underworld or go bankrupt. The typical architecture of the port areas, with docks interspersed with buildings and drystone constructions, calls to mind older, more prosperous times. The inner circles are dedicated to institutions: skyscrapers that belong to parastatal and corporate organizations.

The large bridges that interconnect all areas are just one of many ways to travel between different areas of the same conurbation.

The canals, large navigable waterways, are constantly populated by a bustle of boats, exactly like the asphalt roads between the buildings.



GANYMEDE'S LOCATIONS

1D6	CORE	1D6	MOOD
1	Spaceport	1	Institutional
2	Garden	2	Parastatal/Corporate
3	Suburb	3	Crumbling
4	Aquatic Port	4	Desolate
5	Downtown	5	Thuggish
6	Central Offices	6	Disreputable

1D6 PASSERS-BY

1 **Dockworkers:** Whether they are inner dockworkers, dedicated to catching fish on the moon, or outer dockworkers, dedicated to transporting minnows to and from Ganymede, the ports are literally teeming with dockworkers. They usually mind their own business, but the inner dockworkers know a lot about the moon's seas, and they also tell quirky stories.

2 **Ganymede Police Department:** The local ISSP policemen are notorious for being particularly corrupt. They frequently hassle outsiders, whether for a bribe at the docks or because of the nature of the cargo being carried by their ship.

3 **Three Old Men:** Fishing placidly on the piers or in the canals, telling each other decidedly far-fetched fishermen stories.

4 **Loan Sharks:** At one time, Ganymede was a very prosperous moon, but after the financial default, things turned bad for ordinary people, who often resorted to loans of an illicit nature in order not to rely on financial institutions. Loan sharks on Ganymede are everywhere, often accompanied by large and violent thugs.

5 **Drunkards:** Ganymede's many bars still offer the most common amusement of all: alcohol. It is easy to encounter a few drunkards at any time of day, harmless or perhaps more aggressive.

6 **Ecoactivists:** Not all environmental activists are terrorists. Some organize small demonstrations in every corner of the moon in defense of some aquatic species or against the fishing that is destroying the ecosystem.

EUROPA

Europa is one of Jupiter's moons, terraformed in the 21st century. It is a natural desert satellite with an arid climate, scorching air and high temperatures. Ruins dot the landscape and many homes and plots of land have been abandoned: signs reading "Land for Sale" can be seen everywhere.

Within the walled cities, temperate climates are artificially produced by terraforming mechanisms and artificial atmosphere generators. It is the city walls themselves that contain these devices, functioning like a giant refrigerator: they chill the air by lowering the temperature to levels similar to those in ancient Northern Europe on planet Earth.

Europa's terraforming is still stuck in its early stages; this is why there are so many cargo vessels coming and going from the satellite.

Europa is one of the stops on many transport routes in the Solar System. The satellite hosts a wide range of organizations, from non-profit orphanages, to mafias such as the European Syndicate, to the powerful bank known as Europa General Bank Service.

EUROPA'S LOCATIONS

1D6	CORE	1D6	MOOD
1	Spaceport	1	Barren
2	Docks	2	Hot
3	Suburb	3	Ruined
4	Wasteland	4	Deserted
5	Ruins	5	Controlled by Syndicate
6	Land for Sale	6	Urban





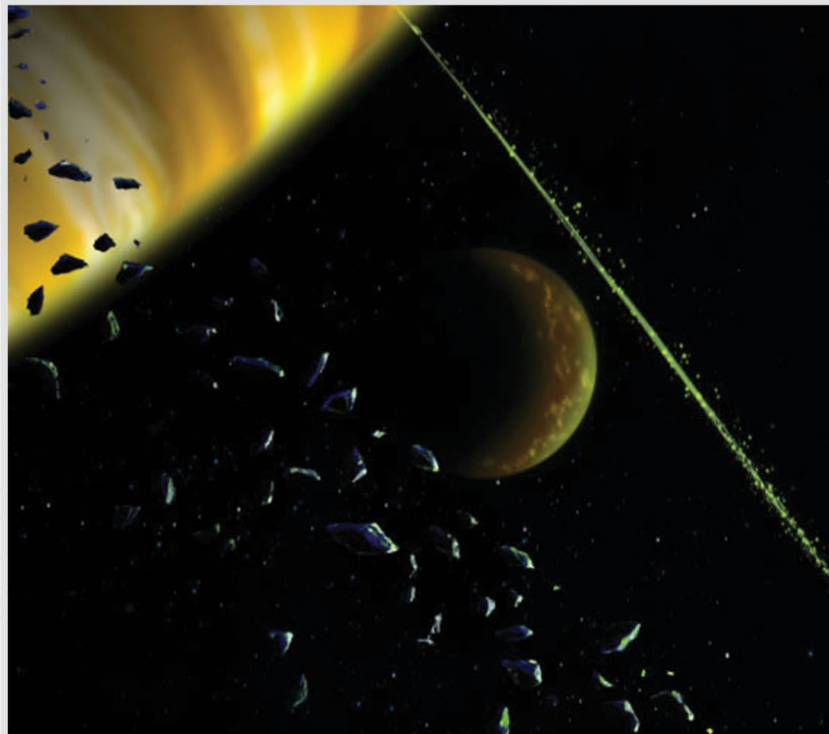
1D6

PASSERS-BY

- 1-2 **Liquidator:** The Europa General Bank controls much of the buying and selling on the moon, and many of the land parcels still being terraformed were owned by small players that have since been absorbed or gone bankrupt. This is where liquidators come in. They are responsible for recovering and securing land parcels on behalf of the financial institution in a manner not too unlike the job of Bounty Hunters.

- 3-4 **Terraforming Workers:** The huge terraforming facilities are always in operation, carrying out the almost endless job of making Europa a habitable place. Facility workers, mostly hired as independent contractors, occupy much of the moon and are often subjected to grueling work rhythms.

- 5-6 **Three Old Men:** Playing mahjong, shouting rudely at each other and complaining about how they were promised that Europa was a fertile moon...



CALLISTO

Callisto is one of Jupiter's moons, is completely covered in ice, and is the third largest satellite in the Solar System after Ganymede and Titan.

Callisto was terraformed in the 21st century, although only partially: it remains a desolate, cold and gloomy natural satellite. Highways are lost in the icy haze that covers the moon, visible only through the abandoned skeletons of unfinished skyscrapers, while concrete pylons that were supposed to accommodate large interchanges stand alone, like tombstones, amid the mist.

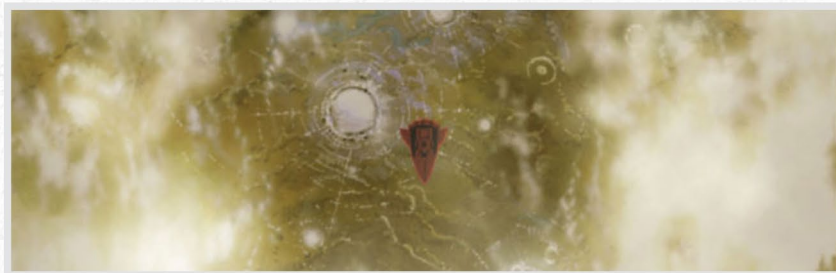
In 2071, the moon fell victim to a frightening financial depression, which turned it into what it is today.

Located on the edge of inhabited space, Callisto has become a haven for illegal groups and businesses. Many ex-soldiers and miners from all corners of the Solar System have taken refuge here, which is why the population is almost entirely male. It is home to few children or families, both because of the extreme temperatures and because there is nothing but the smell of desperation on Callisto.

FROM RUSSIA WITH LOVE

The towns on Callisto are mainly Russian, or at least influenced by Russian culture. Most street signs are written in Cyrillic and the inhabitants of Callisto often wear parkas and ushanka to protect themselves from the cold and snowy climate. It feels like stepping into old Siberia.

Towns like Blue Crow are desolate, a den for all illicit traffic, and downright dangerous as well as infamous. In the coldest hours, the inhabitants, almost all men, hang out in cheap dive bars like the Rester House, which is also known for its jazz concerts.





CALLISTO'S LOCATIONS

1D6	CORE	1D6	MOOD
1	Suburb	1	Abandoned
2	Apartment Block	2	Cold and Snowy
3	Dive	3	Crumbling
4	Motorway	4	Hazy
5	Ruins	5	Infamous
6	Skyscraper	6	Unfinished

1D6 PASSERS-BY

1-2 **Unemployed Person:** On every street corner are former terraforming workers who are simply trying to survive. Some have turned to illegal trade, and others have banded together to form small gangs linked to criminal organizations. Mostly, though, it's just people minding their own business, trying to solve their own problems in this little corner of the System.

3-4 **Deserters:** People fleeing wars fought throughout the system land easily on Callisto, a place forgotten by all, off the radar of the corporations who consider them traitors. They don't usually pick fights, but they are still trained soldiers, and if they wanted to get in the way for any reason they could cause quite a bit of trouble.

5-6 **Three Old Men:** Who sit in silence, wrapped in heavy coats, staring into the void. One of them sneezes.



IO

Io is the innermost major moon of Jupiter. It has an arid, desert-like environment, although some highways cross the dry expanses. Large plateaus and cacti dot the environment. Signs popping up in the middle of nowhere announce that the terraforming process is still ongoing.

The few single-road settlements echo a lost Central America, forgotten forever in the mist of time, as are its inhabitants. The shops and bodegas are reminiscent of ancient Mexico.

Bounty Hunters and other shady individuals often pass through Io, in search of equally infamous scoundrels who take refuge on this deserted satellite.

The Io Police Department is known to be particularly zealous in the execution of its duties, despite its meager resources.

IO'S LOCATIONS

1D6	CORE	1D6	MOOD
1-2	Mono-Road Settlement	1-2	Dry
3-4	Expanse	3-4	Sunny
5-6	Bodega	5-6	Desert

1D6 PASSERS-BY

1-2 Zealous Agents: The ISSP Department of Io is known to be quite zealous, and does not hesitate to stop even the least suspicious passer-by for checks of all kinds.

3-4 Drug Dealer: A place so desolate and far from "civilization" in the Solar System is home to all kinds of shady traffic, and drug production seems to be all the rage nowadays. Despite the zealous police, local drug dealers step out to offer something "unmissable" to every passer-by.

5-6 Three Old Men: Complaining about police brutality. One, who is eating a mushroom sandwich, begins to have hiccups. A strange hiccup. Could it be the mushrooms? Maybe they have gone bad...

SATURN AND ITS MOON, TITAN

Saturn is the sixth planet in the Solar System, and the second largest. It has never been terraformed, as it a gas giant. Only one moon, Titan, has been colonized.

Titan is Saturn's largest moon, and it was terraformed in the 21st century. Its climate is predominantly desert, and windstorms ravage its surface. Settlements on Titan were made possible by planetary terraforming that involved the entire planet, changing its atmosphere until it became Earth-like, albeit disrupted by constant electrical storms and sandstorms. Titan's grayish sand envelops everything, and its colonization was certainly not intended to make it a satellite dedicated to agriculture: instead, its enormous seas and lakes of ethane and methane made it a popular destination for the interests of the great economic powers. It was these conflicting interests that triggered the now-concluded Titan War, which brought vast mercenary military contingents to the moon in the pay of the corporations vying for ownership of the planet. Now that the ashes of the conflict have settled, Titan remains a barren satellite; the few remaining settlements are under the control of the corporations. They are devoted to the extraction of materials, and are home to scum of all kinds, including ex-soldiers and deserters left behind after the conflict. The architecture of the settlements, as well as the clothes of its inhabitants, are reminiscent of Earth-based North African and Middle Eastern culture.

TITAN'S LOCATIONS

1D6	CORE	1D6	MOOD
1-2	Corporate Settlement	1-2	Arid
3-4	Post-War Ruins	3-4	Abandoned
5-6	Post-War Crater	5-6	Radioactive

1D6 PASSERS-BY

1-2 Refugees: They are on every street corner. Their settlements have been destroyed, and they have come here looking for a new place to stay, but they're too poor to leave the moon. They may be looking for passage on a ship that can take them somewhere else.

3-4 Wreckers: The ruins left behind by the Titan War lead many moon dwellers to take up this thankless trade to survive. Some abandoned war technologies may be worth quite a lot, but the risks are high, given the use of chemical and nuclear weapons during the war.

5-6 Three Old Men: Cleaning some old automatic weapons and complaining about corporations.

URANUS, NEPTUNE AND PLUTO

The seventh and eighth planets of the Solar System, Uranus and Neptune respectively, fall into the category of ice giants, and the small space stations orbiting around them are mainly dedicated to extracting water, methane and ammonia from their semi-gaseous surfaces.

There are no colonies on either surfaces, nor on their moons.

Most stations in orbit around the two planets resemble stations at Earth's poles today: they maintain low temperatures to preserve water in a solid state.

Other stations are dedicated to space research, such as The Fourth Observatory of Uranus.

Pluto, a dwarf planet orbiting outside the Solar System, is close enough to host the farthest of the Astral Gates in its orbit.

It houses a maximum security prison on its terraformed surface in areas protected by domes that contain habitats suitable for human life. In spite of the terraforming, the temperature under the domes easily reaches -22°F . The Pluto Prison was built to guarantee prisoners a truly horrifying time.

The policemen assigned to the Prison are themselves pariahs of the planetary police force: they must have really screwed up to be sent down here.

URANUS, NEPTUNE AND PLUTO LOCATIONS

1D6	CORE	1D6	MOOD
1-2	Orbital Research Facility (Uranus)	1-2	Life Support Failure
3-4	Orbital Research Facility (Neptune)	3-4	Extreme Cold
5-6	Pluto Prison	5-6	Constant Darkness

These Locations have no random passers-by. There should be a reason why the hunters have come all this way out here, and that will dictate who they encounter.

ORBITAL STATIONS

ASTRAL GATES

Astral Gates, created by the Gate Public Corporation through the Hyperspace Gate Project, are also orbital stations in their own right. They enable travel through hyperspace within the Solar System. The Gates have made interplanetary travel possible in a matter of hours, a feat impossible to achieve before their creation. Each transit through the Gates requires payment of a fee at the toll booth; particularly clever people always try to evade payment. Unfortunately, the Gates can also be shut down by a toll booth that registers non-payment, stranding the pirate ship in hyperspace until a hefty police fleet is ready to “receive” it at the destination Gate.

JUNCTIONS

Often allocated in or around the Astral Gates, Junctions mainly house facilities that accommodate solar truckers for their short breaks: hostels, diners, large parking lots and recreation areas.

The Junctions are inhabited primarily by operators of these facilities for truckers, Gate workers (from clerks to maintenance workers), and a few punks dispersed in orbit wasting their time.

CASINOS, HOTELS, AND OTHER STATIONS

Orbital Stations can accommodate all kinds of facilities.

For example, the well-known Spiders From Mars Casino in Martian orbit, in the shape of a giant roulette wheel, is a hangout for gamblers, scum of all kinds, and corporate executives. It hosts several restaurants and gaming rooms devoted to slot machines, poker, mahjong, and, of course, roulette.



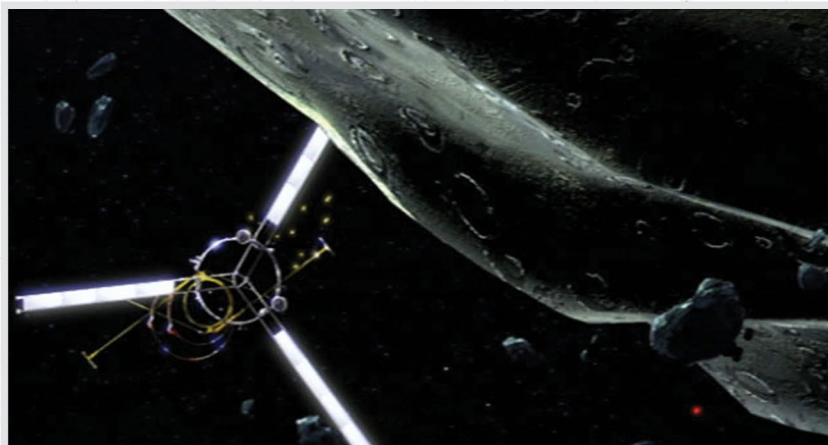
ORBITAL STATION LOCATIONS

1D6 STATION TYPE

1D6 CLOSE TO...

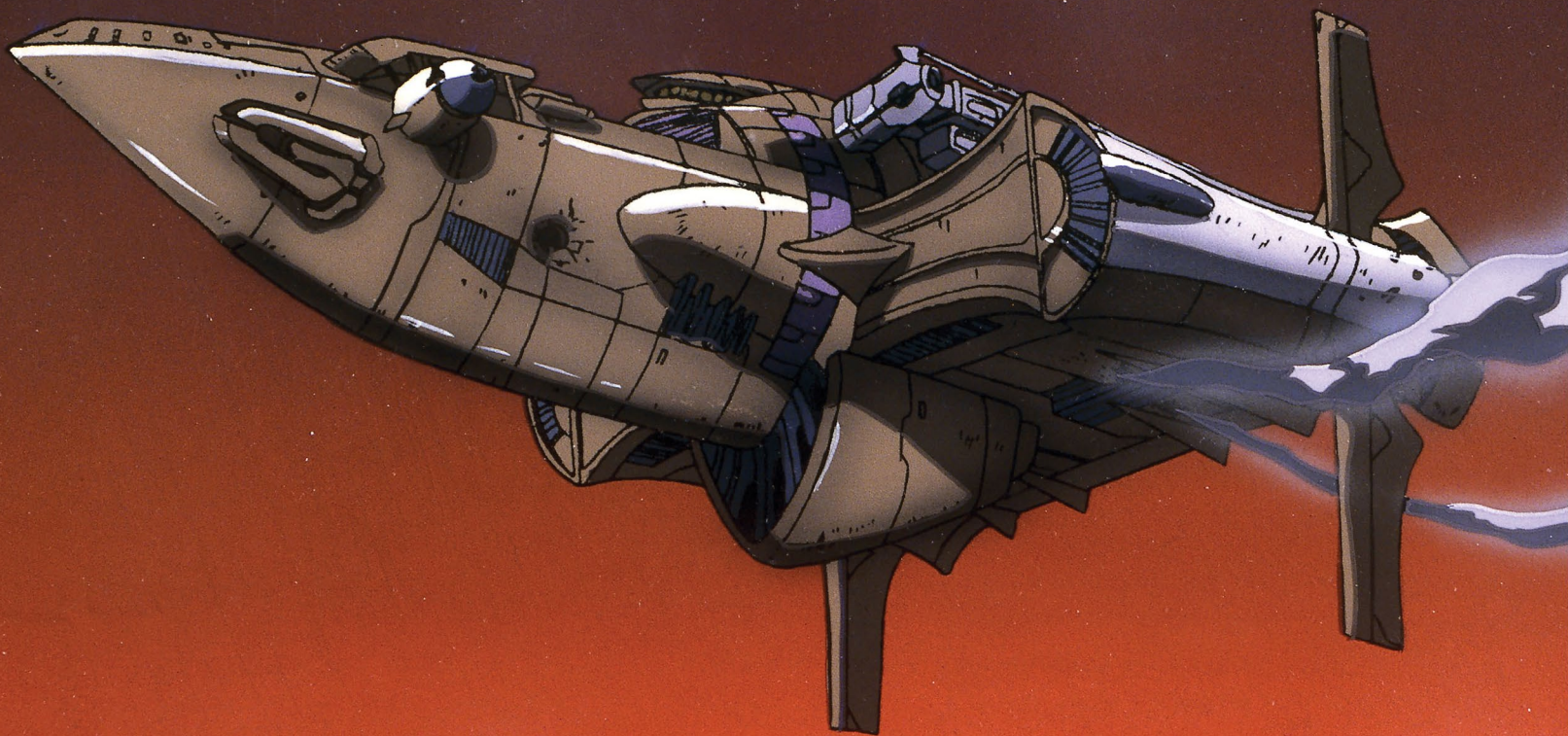
1	Astral Gate	1	Venus
2	Junction	2	Mars
3	Casino	3	Earth
4	Hotel	4	Ganymede
5	Research Facility	5	Europa
6	Scum Hideout / Freeport	6	Io

Orbital Stations have a random table different from the others. Only the Station Typology and its proximity to a major planet or satellite in the Solar System is defined. Mood and Passers-by can be chosen based on the results—roll on the tables for the nearby planet or satellite.



COWBOYS REBOP





CHAPTER 6

PLAYING THE BEBOP

Originally, the *Bebop* was a fishing trawler operating on Ganymede, and its sharp hull is a reminder of its commercial use in the seas of Jupiter's moon. The *Bebop* is capable of both navigating through waters thanks to its trimaran shape, and flying in deep space thanks to upgraded engines installed by Jet Black after he bought it second-hand.

The *Bebop's* current crew consists entirely of bounty hunters (and an enhanced corgi, of course). It is somewhat ironic that a trawler designed for fishing has been refitted as the mothership of a group of bounty hunters who often don't even catch small fry.

The name *Bebop* clearly refers to jazz and a precise musical feeling, which in the course of the *Cowboy Bebop* anime is used in different ways across multiple episodes.

Bebop as a musical style is largely developed through improvised jam sessions, played by groups of musicians who have not rehearsed before performing, and who often challenge each other during the jam.

The ship's name is a connection to all this; the strange ensemble of bounty hunters gathered on this vessel, just like the musicians during a jam Session, improvise together with an unrehearsed asymmetry, throwing challenges to each other and the world around them.

You might want to **play the *Bebop***, of course, to narrate parallel stories to the one told in the anime or to rewrite the story we know (or if you have not seen the anime, to tell a story from scratch), but the next few pages are not designed for that.

On the following pages, the characters that make up the *Bebop* crew are introduced and the episodes, called Sessions, of the anime are narrated and described from a game mechanics perspective. You can use this chapter to **fully understand the complete potential** of the role-playing game you have in your hands, following the original story Session after Session, as a gargantuan game example.

HEY, SPIKE! IT'S READY!



**COWBOY
BEBOP**

**COWBOY
BEBOP**





SPIKE SPIEGEL

Before becoming a bounty hunter, Spike was a member of the criminal organization known as the Red Dragon. When he was affiliated with the organization, Spike was paired with Vicious, a ruthless swordsman who is still part of the Red Dragon. Everything changed after Spike began a romantic relationship with Julia, Vicious's girlfriend, and the two became bitter enemies. Spike had to fake his own death to

disappear from the criminal organization's radar, escaping Vicious's revenge. Spike has many talents, including a flair for martial arts, excellent marksmanship, and reckless zipcraft piloting skills.

Spike's personality reflects his troubled past, and he is influenced by a certain existential nihilism that makes many (too many) people dislike him.

SPIKE AS A CHARACTER

GROOVE

FASTER THAN THE EYE

During the Season Breakpoint, Spike's *Groove* changes to **AGAINST THE ODDS**

TRAITS

Rock: Custom IMI Jericho

A semi-automatic pistol that Spike is very fond of. As a Rock *trait*, the gun will be used mainly for what it was designed for: shooting anyone who gets in Spike's way.

Dance: Jeet Kune Do

Spike is trained in this ancient martial art, probably because of his past in the Red Dragon. It allows him to be as fluid as water when he moves and acts with power; a perfect *trait* for Dance.

Blues: Cybernetic Eye

Spike's grafted cybernetic eye "looks at the past:" it looks at that world of memories long gone, but still ready to knock on his door. As a Blues *trait*, it can be used whenever Spike needs to face the past.

Tango: Cigarettes

Cowboy Bebop was produced in 1998, and in those years it was not uncommon to smoke all the time in a TV show. Tango is an Approach that can be both harsh and fascinating, like the smoke from a **CIGARETTE**; this visual style shouldn't be underestimated.

Jazz: Blue Suit

Style is everything, and that style also represents a precise way of working. Spike is very analytical, and when he pops his collar he is even more so. A perfect *trait* for Jazz.

MONO

Swordfish II, a racer with **Shiny Red Plates** and a **Laser Cannon**.

The *Swordfish II* is a MONO racer, designed for speed but repurposed by a skilled earth mechanic into something even more dangerous in Spike's hands. Its **RED CHASSIS** is a blazing flame in the skies of any planet, and its **LASER CANNON** may fire slower than a machine gun, but it can rip apart just about anything.

MEMORY

"I was a Red Dragon affiliate..."



JET BLACK

Jet Black is a former ISSP detective, where he was known as “Black Dog.” He partnered with Fad, still an active member of the ISSP, until Jet lost his arm in an accident.

Raised with strong morals, Jet joined the ISSP and soon became an investigator. Because of his stubbornness in hunting down criminals, he earned his nickname: the dog that bites its prey and never lets go. To this day, Jet relies on his many contacts within the Solar System’s police force.

While serving on Ganymede, Jet was in a romantic relationship with a woman named Alisa. One night, Alisa left him, leaving behind only a suicide note and a pocket watch. Torn by grief, Jet vowed to leave Ganymede forever the day the watch stopped.

Disgusted by the corruption of the police force, and motivated by the now stopped watch, in 2064 Jet begins his career as a Bounty Hunter.

JET AS A CHARACTER

GROOVE

UTTER DETERMINATION

TRAITS

Blues: Deep Voice

Jet’s voice, very deep and even thunderous at times, reveals a past in the service of justice, or what Jet believed to be justice at the time. As a Blues *trait*, this voice will be the drum roll that heralds conflict with the ex-cop’s many enemies.

Tango: Beard And Sideburns

Jet’s beard and hairstyle give him a certain old-fashioned charm, but are also a source of confidence when he strokes his sideburns during a tough negotiation.

Tango: Old Photos

The old photos Jet always carries around with him are definitely memories of the past. As a Tango *trait*, they allow him to remain calm and controlled when dealing with his many ex-cop contacts.

Jazz: Cybernetic Arm

Jet’s prosthetic arm lets him act in space with skill and expertise. He can use his arm when overcoming the most difficult situations, be it parrying gunshots using its armored chassis or welding a broken bulkhead with speed and mastery.

MONO

Hammer Head, a Multifunctional Catamaran with a Harpoon.

The *Hammer Head* is a beautifully crafted, if rather old-fashioned, zipcraft—some-what like its owner. It is not equipped with any special armaments, but its harpoon can prove useful in many situations. The hull of the *Hammer Head* allows the zipcraft to land in water and become an amphibious vehicle if necessary.

MEMORY

“I was a cop...”



FAYE VALENTINE

Faye Valentine is a wanted woman who has taken up the bounty hunting trade. Although she appears to be no more than 23 years old, Faye is actually about 77; her youthful appearance is due to a long stay in cryostasis following mysterious events.

Because of a huge debt incurred due to a scam while still in cryostasis, Faye went into hiding, becoming a wanted person.

Faye remembers nothing of her past, and part of her story revolves around discovering her real identity.

For this reason, she tends not to open up to other characters and deceives them when the opportunity arises. Part of her current personality was formed as a result of her awakening from cryostasis and because of the scams to which she fell victim.

FAYE AS A CHARACTER

GROOVE

LOOSE HANDCUFFS

TRAITS

Rock: Glock

Faye's weapon, marked as a Rock *trait* for a bit of attack power when needed, is a handy little Glock, easily concealed and perfect for the huntress' many tricks.

Dance: Provocative Clothes

Did we already say that? Yes, *Cowboy Bebop* is from 1998, and skimpy clothes worn by a beautiful woman can be... lethal. Didn't see that coming? Faye launches herself into daring escapes, zipcraft stunts, and all sorts of high-energy situations while wearing these clothes.

Blues: Deep Green Eyes

Faye's eyes, when looking into the camera, can reveal her determination to find out more about her past, as well as a certain fragility when her memories become tangled.

Tango: Red Lipstick

And we are back in 1998. Faye partly embodies the femme fatale in some episodes of the original anime. This *trait* can mean many things, including a determined expression on her face when she comes to terms with a social situation.

Jazz: High Heels

Faye seems able to perform delicate actions, such as driving a MONO, even while wearing high heels. Therefore, as a Jazz *trait*, this represents her technical ability.

MONO

Red Tail, a zipcraft with a **Autopilot** steering system that lets Faye **Drop A Gear And Disappear!**

The *Red Tail* is a MONO zipcraft, equipped with all kinds of weaponry. One must always remember the remote steering system, an auto-pilot useful on more than one occasion, and the mechanical arms capable of very delicate operations.

MEMORY

"*Lost Memory.*"



ED

EDWARD WONG HAU PEPELU TIVRUSKI IV

Edward Wong Hau Pepelu Tivruski IV is a hacker capable of extraordinary tricks, engineering and technical manipulation.

Ed was born on Earth, but lost their parents at a young age, which was partly why the hacker decided on such a peculiar (and high-sounding) name. Ed grew up in an orphanage, along with many other Earth orphans.

Ed spent a lot of time building a reputation as a hacker, earning the nickname “Radical

Edward,” and it was this passion, bordering on obsession, that allowed Ed to completely conceal their identity. Many rumors circulate about Radical Edward, but almost none of them are true.

Ed shares many behavioral characteristics with wild animals, and it is also for this reason that they later get along so well with *Bebop’s* corgi, Ein. Ed’s intelligence, however, is beyond question, however completely off the wall they may appear.

ED AS A CHARACTER

GROOVE

OUT OF THE BOX

TRAITS

Rock: Naked Feet

Very, very dangerous naked feet, capable of delivering decisive kicks in difficult situations. Ed’s feet are a way of coming into direct contact with the world, unfiltered.

Dance: Big Smiley Emoji

Ed’s quintessential symbol, both digitally and otherwise. Ed uses it as an avatar in the internet, and thus it is perfect for a variety of flashy and electric actions such as hacking or surfing data streams.

Tango: Monkey Moves

Ed’s physicality is a way of communicating with the rest of the world. As a Tango *trait* the hacker can use their often indirect and strange physicality in many social contexts that require an... interesting approach.

Jazz: Orange Mop Of Hair and VR Goggles

Ed is a technician for the *Bebop*, and two *traits* in Jazz are needed to represent this amazing ability. Whereas in Dance one *trait* is written to represent creative flair, here in Jazz, Ed’s funny orange hair and goggles are a constant every time she analyses and tries to solve a situation with an out-of-the-box logical leap.

MEMORY

“Who’s my parents?”

THE WORK WHICH BECOMES
A NEW GENRE ITSELF
WILL BE CALLED
COWBOY
BEBOP

EIN

Ein is an enhanced Pembroke Welsh corgi: a so-called “data dog.”

His intelligence has been greatly enhanced by mysterious experiments that took place in a secret research facility. It is not known what exactly has been done to him, but Ein’s intelligence is superior to that of an ordinary corgi.

Despite his intelligence, he is unable to speak, although he is capable of performing many of the tasks of a human being. He gets along particularly well with Ed, with whom he shares an unusual nature.

EIN AS A CHARACTER

GROOVE

VIRTUE OF NECESSITY

TRAITS

Rock: Loud Bark

Ein’s barking is more of an alarm signal than a real source of danger: a Welsh Corgi isn’t all that scary, although a bite is not pleasant. Ein is surely aware of this, which is why he barks when he feels that something unpleasant is about to happen, alerting the rest of the crew to possible dangers.

Dance: Short Legs

It may seem counterintuitive, but Ein’s short legs can lead to numerous situations where energy is needed, as expressed on screen by Ein’s attempt to keep up. It is not so much the result that counts, but the motivation and effort infused into the action.

Tango: Fuzzy Fur

Isn’t that adorable? Come on, it’s adorable. Who wouldn’t want a corgi in their crew? Ein’s fluffy hair can soothe even the most hardened criminal, or Jet when he is very rude. And it’s hard to appease Jet.

MEMORY

Woof woof. “What am I doing here?”



SESSION #1

“ASTEROID BLUES”

CLASSIC SESSION

GENRE: Rock

GROOVE: Until The Very End

SECRET: Asimov has a payload of Red Eye to sell and use

INTRO

As the *Bebop* travels through hyperspace near Mars, two characters are introduced: Jet Black, who is cooking something, and Spike Spiegel, who is training in martial arts. Jet introduces Spike to their new Bounty, Asimov Solensan, a mobster who heads a criminal organization and has escaped to the Tijuana asteroid. Spike seems unconvinced, but Jet, relying on Spike's guilt, convinces him and the two set course for the Asteroid Belt.

Meanwhile, in Tijuana, Solensan enters a small bar, accompanied by Katerina, his pregnant girlfriend (or so it seems). Solensan wants to sell some Red Eye, a dangerous performance-enhancing drug, to the bartender, probably a fixer with some connections, who asks him for a demonstration of the product's effectiveness. When Solensan applies the drug directly into the eye, other mobsters surround the building, looking for Solensan and the payload he is carrying. Thanks to the Red Eye, Solensan quickly eliminates the mobsters who have come here to kill him.

G.E.S.T.

Clocks:

- Objective: Where is Asimov?
- Threat: Asimov finds you ✓

While Spike visits Laughing Bull, a Native American sage, Jet enters the bar destroyed by Solensan.

In the bar, Jet hides to learn some more information from two mobsters who enter the bar, discovering that Solensan has escaped from his criminal organization by stealing a Red Eye payload.

Meanwhile, Spike, who has only received a sort of self-fulfilling prophecy from Laughing Bull about a woman who will kill him, heads back to the *Swordfish*. At a gas station he meets Solensan who seems very nervous due to the effects of the Red Eye, but Spike plays dumb and seems to ignore him.

WHAT HAPPENED: Apparently, the Big Shot completed the threat clock first, and it is Asimov who finds the Bounty Hunters, although this situation mainly introduces the characters. The Big Shot decides to make the encounter with Solensan productive for the BHs anyway.

3, 2, 1...

Clocks:

- Objective: Find out their plan ✓
- Threat: Hard punches ✓

While refueling at the Swordfish, Spike meets Katerina, and while making small talk he realizes that the pair's plan is to escape to Mars. Unfortunately he is attacked by Solensan, but Katerina convinces her boyfriend to let him go. With a deft sleight of hand, Spike manages to steal a vial of Red Eye from Solensan.

WHAT HAPPENED: Spike, encountering Katerina, manages to figure out the pair's plans, but generates a lot of *shocks* with his brazen actions. However, while Solensan tries to kill him, he uses **SHOW OFF**, managing to fill the objective clock at the same time as the Big Shot closes the threat clock. The *tab* is both a failure and a success. The Big Shot reveals the *Secret* of the Session: Spike manages to get his hands on a **Vial of Red Eye**, and it becomes a *Session trait*.

LET'S JAM!

Chase: "Only the lovers survive?"

Chase Clocks:

- 8-clock: The hunters get them
- 4-clock: The fate gets them ✓

Back at the gas station, Spike and Jet compare the information they have gathered. Jet tries to convince Spike to leave Asimov Solensan alone, as he is too dangerous under the effects of Red Eye. The ISSP is already on Solensan's trail, and will soon capture him; they have set up a checkpoint around the Astral Gate. Spike does not let himself be demoralized, and meets Solensan pretending to be a buyer, but quickly makes him realize his competence and reveals the stolen vial of Red Eye.

A confrontation immediately begins, which is joined by mobsters also hunting Solensan. Jet arrives to help Spike, and the clash quickly turns into a MONO chase. At the ISSP checkpoint Spike loses his targets: Katarina decides to kill Solensan, now ravaged by drugs. Their MONO is then destroyed by ISSP shuttles.

WHAT HAPPENED: The Big Shot activates the Bounty's *Groove UNTIL THE VERY END*, and things worsen as Solensan draws on his stash of Red Eye. Early on in the *tab* Spike takes advantage of knowing the *Secret* of the Session represented by the **Vial of Red Eye**, but Jet's support is still necessary. Thanks to the **JAM Riff**, Spike could use Jet's *Groove UTTER DETERMINATION*, but Spike is suffering too many *shocks*. He decides to close the 4-clock, as the 8-clock seems a goal too far away, causing a sad end for the two lovers.

SEE YOU SPACE COWBOY...

Session failed, *Weight* acquired for Spike. What is freedom? In the end, perhaps it is just deciding our own destiny...



SESSION #2

“STRAY DOG STRUT”

CLASSIC SESSION

GENRE: Dance

GROOVE: Escape Artist

SECRET: Abdul Hakim stole a very rare specimen

INTRO

In this Session the character of Ein is introduced to the *Bebop* crew.

Mars. An animal thief, Abdul Hakim, removes bandages from his face, revealing a new face, as some scientists attempt to capture him. He knocks them out. Frame of an animal carrier transported by Hakim. Meanwhile, Spike and Jet on the *Bebop*, watching the show *Big Shot*, learn that Abdul Hakim has struck again, but the bounty poster shows a different face to the one seen in the first scene.

G.E.S.T.

Clocks:

- Objective: Find Abdul Hakim ✓
- Threat: Abdul stashes the loot safely

While the crew is still on the *Bebop*, luckily, a doctor friend of Spike's calls him to offer a photo of Hakim's real face. All that remains is to find Hakim.

On Mars, Hakim is robbed by a street kid, who takes the animal carrier and tries to sell it back to the Animal Treasure shop.

Meanwhile, Spike investigates Hakim, and ends up at Animal Treasure, where he finds the street kid: the animal in the briefcase turns out to be a common Welsh Corgi, called Ein. Spike disregards this, looking for Hakim, who passes him by unnoticed. A gunfight breaks out. Hakim starts chasing Ein, who becomes agitated and starts to run away. Spike becomes aware of new-faced Hakim's presence.

WHAT HAPPENED: Finding Hakim turns out to be a cakewalk, an easy first *tab* to introduce the many chases of this Session.

3, 2, 1...

Chase: “Where’s The Dog?”

Chase Clocks:

- The hunters reach Hakim ✓
- *Bonus Escape Artist 4-clock*
- Ein escapes

The scientists from earlier begin to chase after Hakim and the corgi in their van, and Spike launches himself too in the pursuit of the Bounty. The double chase continues, and the scientists lag behind, until the confrontation between Spike and Hakim. Spike says he is not interested in Ein, he is aiming at Hakim, and the Bounty realizes it is time to escape even if it means leaving Ein behind.

WHAT HAPPENED: The first chase of this Session is not too complicated, but one of the two clocks involves the independent escape of Ein, who is already being played as a character by a BH. A third clock is created by the Bounty's *Groove* ESCAPE ARTIST, immediately after closing the first, and that proves decisive for Hakim. Spike decides to DROP OUT so as not to suffer too many *shocks*. Because of Hakim's successful escape, the *Secret* is not revealed.

LET'S JAM!

Chase: "Chaos on Mars"

Chase Clocks:

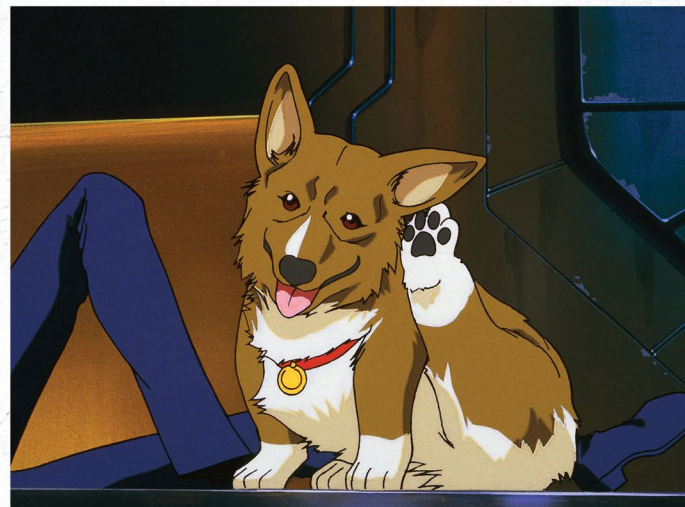
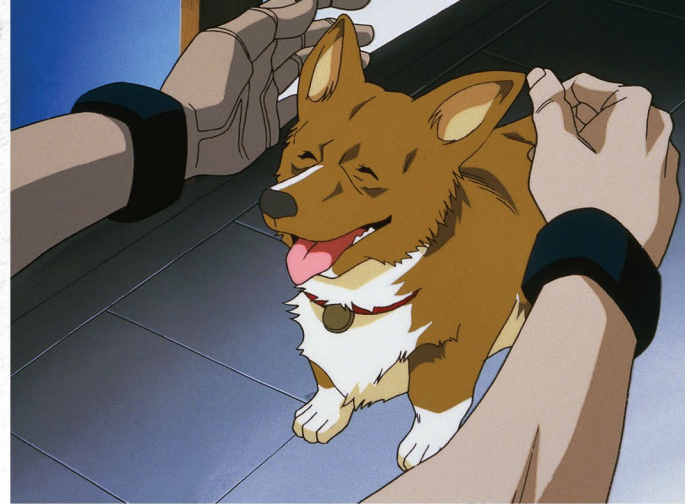
- The hunters capture Hakim
- Ein escapes
- Bonus Escape Artist 4-clock

Jet is happy to have a dog, while Spike seems to be quite upset. They decide to use Ein, on a leash, to find Hakim in the streets of Mars. Will this be a good idea? Meanwhile, the scientists from their van send an ultrasonic frequency to call the animals back and find their specimen. Ein escapes, running after the van. Hakim catches him in a car, and at the same time both the scientists and Spike set off in pursuit. This time Spike is in his MONO Racer, the *Swordfish II*. The chase ends with Hakim and the scientists crashing, and they are later captured by the police. Ein, at least, manages to escape, and is rescued by Spike.

WHAT HAPPENED: A lot of chase clocks with the Dance Approach here! The chase did not seem to go too well for Ein, who decides to DROP OUT, caught by Hakim. Spike tries to close the first clock to catch Hakim, but his prey is getting away thanks to the new clock created by Bounty's *Groove* ESCAPE ARTIST. In a final and desperate *Test*, Spike uses his *Groove* FASTER THAN THE EYE to use *Jazz traits* for a *Dance Test*, scoring some *hits*, ticking and closing Ein's escape clock. The prey will escape, but hey... a new hunter joins the crew!

SEE YOU SPACE COWBOY...

The secret is finally revealed: Ein is a rare Welsh Corgi with enhanced intelligence. He joins the crew... *woof woof!* Session is successful... *woof woof?*



SESSION #3

“HONKY TONK WOMEN”

CLASSIC SESSION

GENRE: Jazz

GROOVE: Fictional Identity

CUSTOM SECRET: Faye is deep in debt to the owner of the casino

SPECIAL SESSION

In this Session the character of Faye is introduced to the *Bebop* crew, but only for this Session is she the Bounty. She is temporarily given a Bounty's *Groove*, with a custom *Secret*. Faye's character is played normally by a BH but her Bounty's *Groove* is activated by the Big Shot. Of course the Bounty's *Groove* doesn't hinder Faye once activated.

INTRO

On Mars, the character of Faye is introduced. After a shootout, she is captured by a group of mobsters and taken to the Spiders From Mars casino, where the casino owner, Gordon, blackmails her because of her huge debts. She is told that a man with Spike's appearance will sit at her blackjack table, and as a tip he will leave her a chip that Gordon wants.

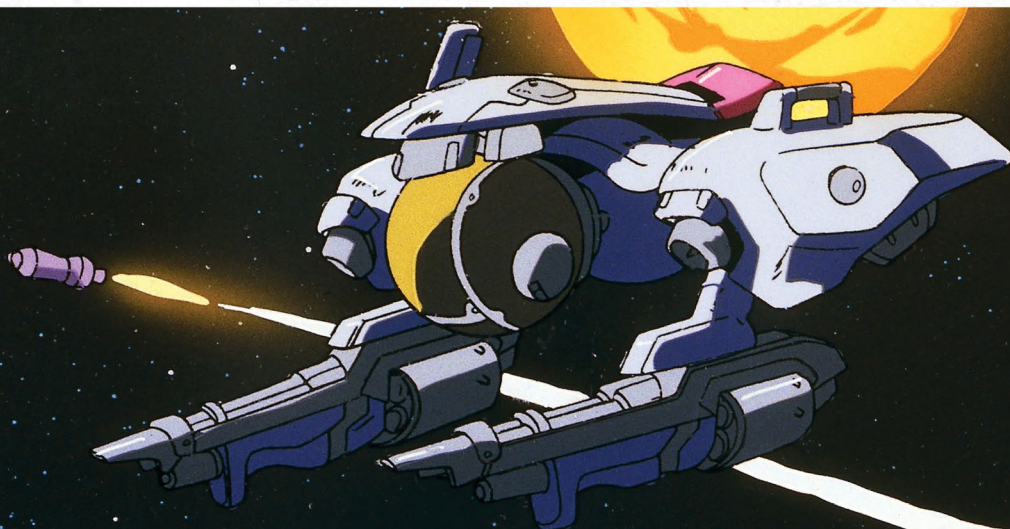
G.E.S.T.

Clocks:

- Objective: Win big at the casino ✓
- Objective: Successfully switch the poker chip ✓

Spike and Jet are at Spiders From Mars. Spike loses everything at Faye's blackjack table, but he keeps the last chip instead of giving it as a tip to Faye, getting her into trouble. Spike, leaving the table, bumps into his lookalike and intentionally exchanges the chips: Spike comes into possession of the chip that was supposed to be handed to Faye. Meanwhile, Jet is winning a lot of chips at the slot machines.

WHAT HAPPENED: Two parallel objective clocks are activated, the first representing winning something at the casino, the second Faye managing to make the exchange with the courier. Unfortunately for Faye, the second clock is completed by Spike with an unexpected move. The Big Shot rewards the BHs with a *Session trait*: **Something Doesn't Add Up**.



3, 2, 1...

Clocks:

- Objective: Learn who Faye is
- Objective: Escape the casino ✓
- Threat: Captured by the guards

Faye pursues Spike, demanding an explanation and, still believing him to be the courier, asking him for the chip. Spike, annoyed, swallows the chip. Gordon's thugs attempt to capture Spike, while Faye escapes on board the *Red Tail*. Jet too gets involved. Spike and Jet escape along with Faye and capture her, transporting the girl on the *Bebop*.

WHAT HAPPENED: The situation becomes tense, and Spike wants to find out who Faye is, so he opens a clock. Meanwhile Gordon's thugs attempt to capture the crew, but they all manage to escape thanks to Faye's *LOOSE HANDCUFFS Groove*, which closes the clock before Spike and Jet find out her identity.

LET'S JAM!

Clocks:

- Objective: getting the money ✓
- Threat: *Bebop* destroyed

Spike and Jet discover that there is a Bounty on Faye and confront her. Meanwhile, they also discover what the chip contains: a unique decryption programme. Gordon's ship reaches them, and the owner of the casino orders him to hand over the chip. They negotiate a payment but, as the agreed exchange between the hunters and Gordon is taking place with Spike on the hull of the *Bebop*, Faye escapes. The exchange turns out to be a trap, and Spike does everything in his power to retrieve the briefcase containing the exchange money. Faye, however, manages to get her hands on the briefcase first and disappears.

WHAT HAPPENED: the Big Shot activates the Bounty's *Groove*, to allow Faye to escape, debuffing the *JAM Riff*, as Spike and Jet have not yet learned her *Secret*. The confrontation with Gordon is bitter, and between the shooting on the hull and the attacks on the *Bebop*, our Hunters have had it rough. Faye manages to close the clock first and gets her hands on the money, and since the truth about her debts, the Session's *Secret*, has not been discovered, she manages to escape aboard the *Red Tail*.

SEE YOU SPACE COWBOY...

Spike and Jet play the chip containing the decryption programme at a casino while the *Red Tail* flies away... a new character was introduced, and basically this Session was almost a success...



SESSION #4

“GATEWAY SHUFFLE”

CLASSIC SESSION

GENRE: Jazz

GROOVE: Planetary Threat

SECRET: The Space Warriors have a terrible virus that will doom Mars

INTRO

Faye, having escaped from the *Bebop*, runs out of fuel for the *Red Tail* just beyond the orbit of Ganymede. She stumbles upon a wreckage where she finds a dying man who hands her a briefcase and tells her she must take it to the ISSP. When Faye opens it, it is revealed to contain a strange gold thing.

G.E.S.T.

Clocks:

- Objective: Capture Twinkle Maria ✓
- Threat: The other terrorists escape ✓

Meanwhile, Spike and Jet are about to capture their prey in a restaurant on Ganymede, when they witness his murder by a group of terrorists wearing strange sea-rat masks. From screens placed in the corners of the restaurant, Twinkle Maria Murdock introduces the terrorist group as Space Warriors, at her command. Jet recognises her: she has a huge Bounty! After a brief confrontation, the terrorists manage to escape, but Twinkle is captured by Spike and Jet.

WHAT HAPPENED: Here we have two clocks not completely in opposition to each other, but clearly the first will close the *tab* as a success for the BHs. Unfortunately both are completed: the *tab* closes in favor of the BHs, but those terrorists on the loose will be a serious problem.



3, 2, 1...

Clocks:

- Objective: Find out who Twinkle is ✓
- Threat: The terrorists find the *Bebop*
- Threat: The mysterious golden object breaks

Spike and Jet take Twinkle onto the *Bebop* and tie her up, ready to hand her over. Meanwhile, they intercept a distress call: it is Faye, who has run out of fuel. She is rescued and tied up too (Spike and Jet have not forgotten about the last Session), and is deprived of her briefcase. Spike and Jet find the mysterious golden object, and Spike tries to open it. Twinkle looks worried by the object. Meanwhile, Jet tries to bargain for Twinkle's Bounty, but discovers that the authorities have withdrawn it because the terrorists are in possession of a virus that turns humans into apes...

WHAT HAPPENED: The first clock will reveal the Bounty's *Secret*. Twinkle, however, will prove difficult to bring to justice due to the fiction part of her *Groove*, which nullifies the reward for her Bounty due to the virus in the terrorists' possession. The characters are unaware that the golden object is actually a vial of the virus, and so the Big Shot opens a clock to represent this danger when Spike begins to force the chassis. By filling the objective clock, the BHs discover that the golden object is actually the virus sample. The *Secret* is revealed, and the *Session trait Virus sample* is created.

LET'S JAM!

Clocks:

- Objective: Stop the missiles! ✓
- Threat: The missiles hit the target
- Objective: Capture the terrorists

Twinkle is returned to the terrorists as part of the negotiations, but Spike slips the virus sample into her pocket. The terrorists will not accept any negotiations and want to use missiles to launch the virus to Ganymede. The ISSP tries to intervene by closing the Astral Gate. Spike intercepts the first two missiles with the *Swordfish*, but the third missile is intercepted by Faye, who meanwhile has managed to escape aboard the *Red Tail*, in exchange for a percentage of Twinkle's Bounty. The terrorists get stuck in the Astral Gate and the sample falls out of Twinkle's pocket, turning all the terrorists into monkeys.

WHAT HAPPENED: The clocks are very clear. In the end, the BHs decide to give priority to saving Ganymede, deciding to close the first clock instead of pursuing their prey.

SEE YOU SPACE COWBOY...

The crew gains a new member: Faye. The Bounty escaped, but Ganymede is safe. The Session is successful!



SESSION #5

“BALLAD OF FALLEN ANGELS”

PERSONAL SESSION: Spike

GENRE: Blues

CUSTOM GROOVE: Shadows from the Past (only one BH's character is personally involved)

CUSTOM SECRET: Mao was killed by Vicious, Spike's nemesis

INTRO

On Mars, from the top floors of a tall skyscraper, the Red Dragon Chief, Mao Yenrai, is in a meeting with Carlos, of the White Tiger crime syndicate. They agree on a truce, but when Carlos leaves, his helicopter explodes, and mobsters loyal to Vicious, another Red Dragon crime boss, invade the skyscraper. Mao is killed after a tense exchange with Vicious.

G.E.S.T.

Clocks:

- Objective: Spike gets the upper hand ✓
- Objective: Jet gets the upper hand
- Objective: Faye gets the upper hand ✓

On the *Bebop*, Jet and Spike see that Mao Yenrai has a huge bounty on his head, and seems to be accused of an unknown crime. The two have a tense confrontation: Spike seems to know Mao, and Jet does not trust him in this situation. Spike counters by asking Jet about the origins of his bionic prosthesis. Meanwhile, Faye enters the room and asks what is going on: she is kept in the dark about the conversation. Spike leaves aboard the *Swordfish II*, and Jet promises that he will not help him if he gets into trouble. Jet angrily leaves. Faye, however, intercepts a signal on the Bounty and decides she wants to try and capture Mao.

WHAT HAPPENED: In this *tab* there are three clocks, one for each character involved, represent the possibility of proceeding with the investigation. Spike, advantaged by having chosen Blues Approach, immediately manages to get ahead of the others: it's a personal matter. Jet lags behind. Faye, at the very end, manages to close her clock and proceed.

3, 2, 1...

Clocks:

- Objective: Get to Mao Yenrai
- Threat: Vicious captures someone ✓
- Objective: Find out what happened to Mao ✓



Spike reveals himself to Anastasia, owner of a mini-market on Mars and an old friend, who believed him to be dead. Anastasia is someone from his past: someone important who knows Mao well. She provides him with weapons, but warns him that this situation is a trap set by Vicious. Spike seems to ignore the warning. Faye, following the trail, ends up at an opera house on Mars, where she thought she was meeting Mao to capture him, but where she met Vicious instead: the trap was for Spike. Faye is captured.

WHAT HAPPENED: For all the characters involved, reaching Mao, and thus Vicious, seems impossible. Faye gets into trouble, and the clock representing Vicious's trap quickly closes. On the other hand, Spike understands what happened to Mao thanks to his friend Annie, discovering the *Session Secret* that grants the BHs the *Session trait Frag Grenades*.

LET'S JAM!

Clocks:

- Objective: The killers are disposed of ✓
- Objective: Vicious is defeated
- Threat: Spike is defeated

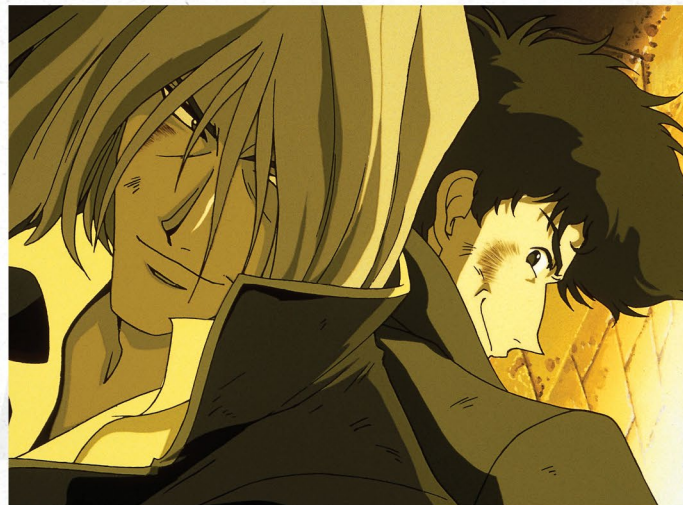
On the *Bebop*, Spike and Jet confront each other, partly revealing their past: Spike was part of the Red Dragon and Jet hints at the origins of his bionic arm. Faye makes a video call in which she says she has been captured. Spike is aware that he has to face his past, to confront Vicious, but Jet once again does not want to get involved.

The place where Faye is held prisoner is an old cathedral on Mars. Spike and Vicious finally meet, while Faye is tied up in the cathedral. A shootout begins between Spike and the Red Dragon killers led by Vicious, while Faye escapes outside and contacts Jet. The duel between Spike and Vicious ends in a standoff in which both are injured but not defeated, with Spike flying past the cathedral's rose window but leaving a souvenir **grenade** for Vicious. A sequence of sepia-toned flashback images, at once sweet and bitter, reveal the existence of Julia and her relationship with Spike.

WHAT HAPPENED: Here Spike puts his life on the line. Thanks to a JAM with Faye and Jet, giving him the use of Jet's *Groove UTTER DETERMINATION*, he manages to defeat the killers, but not Vicious. The sepia sequences are the result of the overuse of *Rhythm*, instead of *Bullets*, to tap into his *Memory* to add dice.

CLOSURE

Spike survived, but the *Weight* he carries on his shoulders is far from being overcome. Session failed, so Spike can't put an X on a *Weight*. He draws closer to tragedy.



SESSION #6

“SYMPATHY FOR THE DEVIL”

CLASSIC SESSION

GENRE: Jazz

GROOVE: Secret Mission

SECRET: The real target is a boy: a mutant unable to die and vulnerable only to a shard from the Astral Gate Accident

INTRO

The scene opens with a flashback of Spike on a surgery table surrounded by doctors as his bionic eye is grafted on. Spike wakes up: we are in a nightclub, and a kid on stage plays a harmonica with a blues melody. Meanwhile on the *Bebop*, Ein waits for his food, but Faye eats it instead while looking at a bounty poster of a man called Giraffe, saying she is not interested in this Bounty.

G.E.S.T.

Clocks:

- Objective: Capture Giraffe
- Threat: Someone else gets him first ✓

At the nightclub, Spike and Jet spot Giraffe and prepare to capture him, but realize that Fatty River, another Bounty Hunter, is also on the trail of their prey. Jet distracts Fatty, while Spike follows Giraffe. The prey, in turn, follows the kid who has been playing on stage and a man in a wheelchair who leave together in a cab.



Giraffe catches up with the little boy and the man in the wheelchair, who we discover is named Zebra, in a skyscraper. Giraffe is eliminated. Spike tries to rescue him aboard the *Swordfish*, but his intervention is not enough. Before he dies, Giraffe warns Spike to be careful and gives him a strange ring.

WHAT HAPPENED: The characters try to get their hands on Giraffe first, but unlucky rolls that result in a sudden twist make it impossible for them to do so. The prey is dead, but the story does not end there.

3, 2, 1...

Clocks:

- Objective: Get the info on Zebra ✓
- Threat: Someone gets ambushed! ✓

The hunters, back on the *Bebop*, wonder if they can sell the ring. On Mars, Jet meets Fatty and discovers that Giraffe was targeting Zebra, the harmonica kid's father: the two were part of a paramilitary organization, the Self Defense Volunteer Squad. Fatty describes one of their operations that went wrong. On the *Bebop*, Faye and Jet investigate, and notice a newspaper with an old photo of the boy, whose name is Wen: the kid seems not to age! Meanwhile, Spike follows Wen who turns out to be something else... something ancient. Wen survived the Astral Gate Accident; he is a mutant who can neither die nor age. Giraffe and Zebra had tried to capture Wen, but the operation ended badly. Spike barely makes it out alive and takes Zebra, who is in a strange catalepsy, to the *Bebop*.

WHAT HAPPENED: Thanks to Jet and Faye, the *Session Secret* is discovered. Unfortunately Spike, still unaware of who the kid is, ends up ambushed by Wen. On the *Bebop*, analyzing the ring and Giraffe's memories, the BHs are awarded the *Session trait Astral Stone*, which seems to somehow interfere with Wen's immortality.

LET'S JAM!

Clocks:

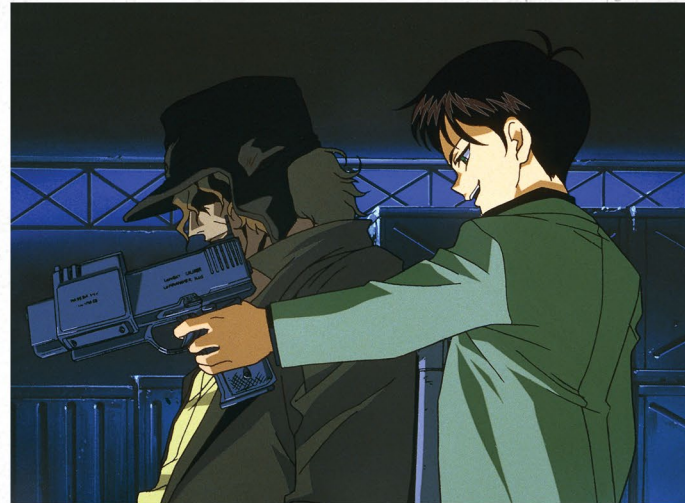
- Objective: Put Wen down ✓
- Threat: Wen escapes

Spike decides to hunt down Wen aboard the *Swordfish*. Wen tries to escape but eventually comes face to face with Spike using the **Astral Stone** as a projectile. The young boy ages rapidly and dies.

WHAT HAPPENED: Taking advantage of the *Session trait* and the *Swordfish traits*, Spike manages to reach the mutant and eliminate him.

SEE YOU SPACE COWBOY...

Certain evil people must be eliminated... The Session is successful.



SESSION #7

“HEAVY METAL QUEEN”

CLASSIC SESSION

GENRE: Rock

GROOVE: Hazardous Goods

SECRET: Decker has explosives and it's dangerous to fight

INTRO

The scene opens in a diner in an Astral Gate station. Spike, who is badly hungover, meets a solar trucker named VT, and the pair get into a punch-up with a group of bounty hunters on the trail of a man with a big price on his head: Decker. After a brief exchange with VT, it turns out that Spike is also on Decker's trail. VT does not seem at all happy to learn this.

G.E.S.T.

Clocks:

- Objective: Decker is identified
- Threat: Decker escapes ✓

Meanwhile, at another diner on the space station, Faye thinks she has spotted Decker. The only thing known about him is that he has a tattoo in the shape of a Chinese dragon. Unfortunately, Faye has mistaken the lamprey tattoo of a big, burly thug for that of his Bounty. As she tries to arrest the wrong man, the real Decker, a skinny guy with glasses, runs away! Faye sets out in pursuit of Decker, but he throws something unidentified at her, which completely destroys her ship, the *Red Tail*. Spike has been trying to help Faye find Decker with his investigations at the diner where he met VT, but the fight has caused other problems: the *Swordfish II* is also damaged in retaliation by rival bounty hunters. Spike and Faye ask VT for a ride back to the *Bebop*.

WHAT HAPPENED: Faye begins to accumulate *shocks* due to a series of unlucky rolls, and scores very few *hits*. Towards the end of the *tab*, she is close to identifying Decker, so she runs after him aboard the *Red Tail*, wounding all her MONO's *traits* and causing the *tab* to fail because of the Bounty's *Groove*. Spike, with the *Swordfish* wounded by some *shocks*, asks VT for help, and the Big Shot rewards the BHs for their initiative with the *Session Trait Heavy Metal Queen*, VT's solar truck.



3, 2, 1...

Chase: "Asteroid Backbeat"

Chase Clocks:

- Get Decker! ✓
- Take care of his cargo ✓

The hunters are on the *Bebop*. Spike and Faye compare information on Decker, while Jet tries to repair the two damaged zipcraft. While in transit, VT receives a report from the other truckers, giving a description of the ship on which Decker escaped: this is the information needed to find the Bounty. As VT is chasing down Decker in the asteroid belt, the trucker contacts Spike, who, despite the still-damaged *Swordfish*, also joins the pursuit along with Faye in her *Red Tail*. Unfortunately, Decker crashes into an asteroid and VT gets stuck in a tunnel. Spike finally informs VT that the wanted man was carrying powerful explosives!

WHAT HAPPENED: the Big Shot decides it's time for a chase! The BHs, with their ships still damaged, prefer to first make use of the contact with VT and the *Session trait* they have just been granted, so that VT is the one chasing the Bounty. The chase succeeds, but at the same time the Big Shot also closes the second clock, which reveals the cargo but endangers VT. The *tab* is successful, and the Bounty's *Secret* is revealed, becoming a *Session trait*: **Explosive Cargo**.

LET'S JAM!

Clocks:

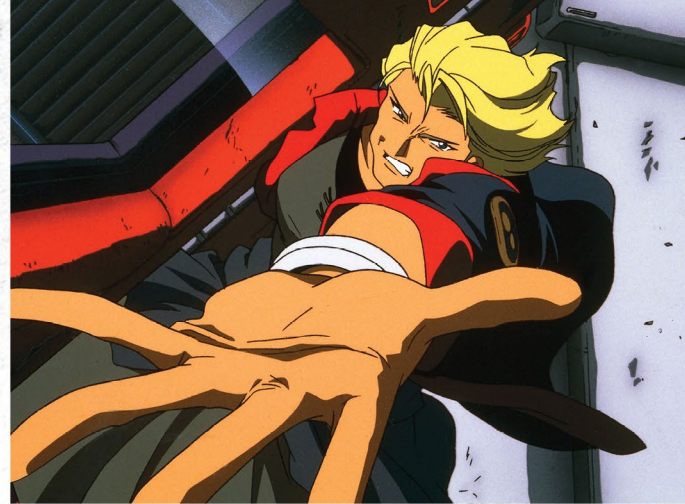
- Objective: Escape from the asteroid ✓
- Threat: The asteroid blows up immediately

Spike, Faye and VT get stuck in the tunnel, their zipcraft too damaged to help. They decide to use Decker's explosives to create a breach. In a desperate move, Spike unhooks his MONO module, sacrificing it to blow up the rocks blocking the passage, then jumping out for a short spacewalk, where he's grabbed on the fly by VT. They all manage to get out by the skin of their teeth!

WHAT HAPPENED: Taking advantage of the *Session trait Heavy Metal Queen* and all the MONO *traits* remaining, the hunters manage to escape unharmed!

SEE YOU SPACE COWBOY...

It turns out that VT's real name is Victoria Terpsichore, and that she was married to a Bounty Hunter. A new ally? The Session is successful.



SESSION #8

“WALTZ FOR VENUS”

CLASSIC SESSION

GENRE: Tango

GROOVE: A Smaller Fish Bites Harder

SECRET: Rocco stole the precious grey ash plant to cure his sick sister

INTRO

A shuttle, en route to Venus. We see three bounty posters of three terrorists.

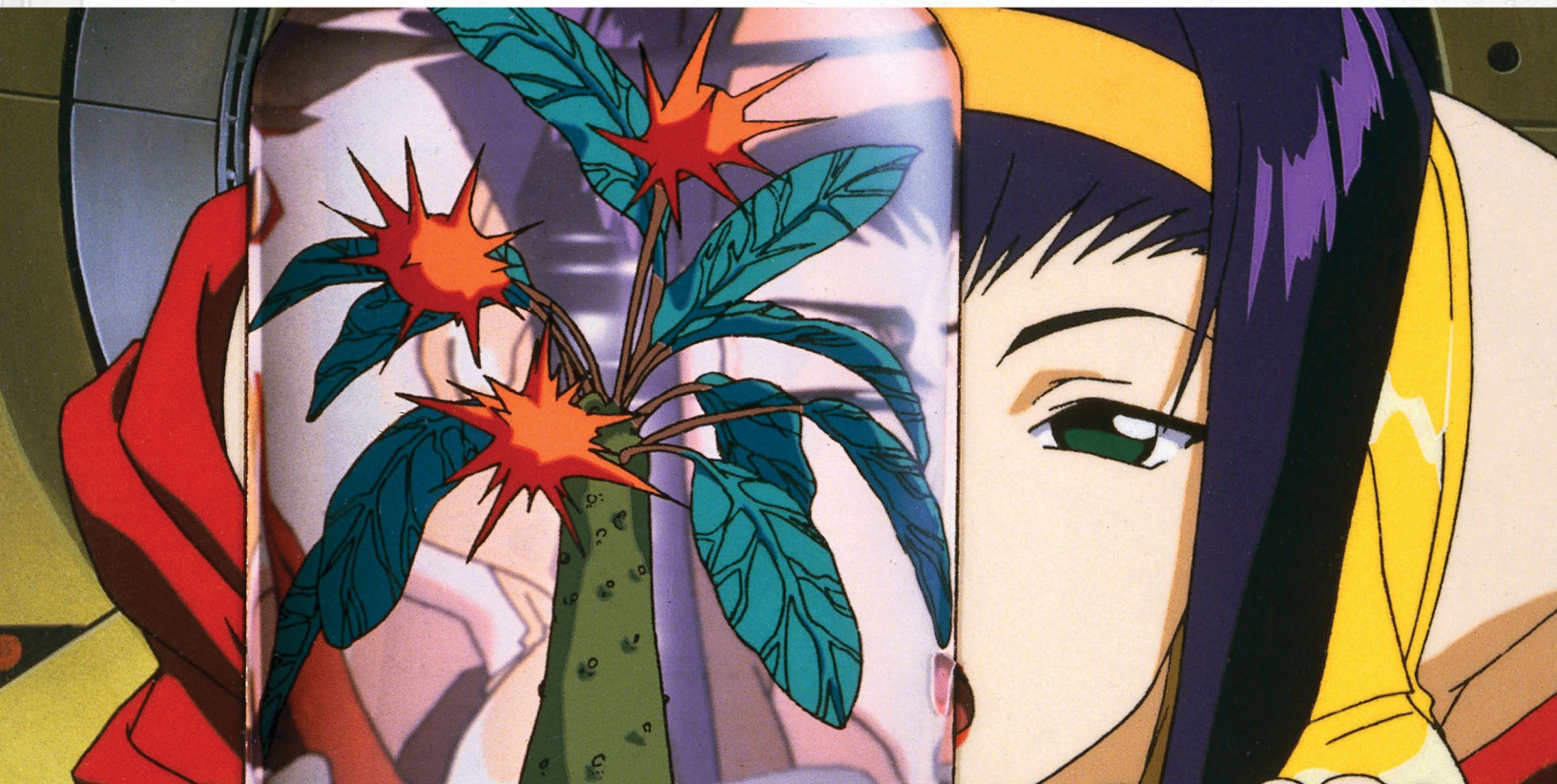
G.E.S.T.

Clocks:

- Objective: Capture the hijackers ✓
- Objective: Impress Rocco ✓
- Threat: Unwanted attention

Spike and Faye are aboard a shuttle to Venus to capture three hijackers. The two manage to easily knock them out and collect the Bounty at the Venus spaceport. Aboard the same shuttle, however, is Rocco Bonnarò, a young mobster. He tries but fails to ship a package at the Venus spaceport. When Rocco sees Spike he confronts the hunter in hand-to-hand combat, only to be hopelessly defeated, and then begs Spike to be his teacher. Spike explains the basics of his martial art, but then Rocco runs away at the sight of two other mobsters, leaving Spike with the package.

WHAT HAPPENED: The third clock could have represented many things, but as events unfold the Big Shot decides it represents the two mobsters that could notice Spike with Rocco's package.



3, 2, 1...

Clocks:

- Objective: Get information on Piccaro
- Objective: Get information on Rocco ✓
- Threat: Piccaro finds the *Bebop* ✓

On the *Bebop*, Jet shows Spike the new Bounty: Piccaro Calvino and his gang, who have stolen a valuable grey ash plant. Spike sees, surprised, that Rocco is part of Calvino's gang and discovers that the package delivered to him by the boy is in fact the plant! Grey Ash is worth tens of millions of Woolong and is used to cure a disease that causes blindness, called Venus Sickness.

While Faye tries to find Piccaro, Spike aboard the *Swordfish II* investigates a ruined shuttle in the desert. There he meets a woman hiding in the shadows who turns out to be Rocco's sister, Stella. Spike discovers that she is suffering from Venus Sickness, and is completely blind. She shows him a music box that Rocco sent her, and Spike finds grey ash seeds in it. Spike realizes that Rocco only stole the plant to cure his sister's blindness. Meanwhile, Rocco is captured by Piccaro, who under duress agrees to lead them to Spike.

WHAT HAPPENED: The clock for Calvino's search is a bust. Faye is very frustrated, and her *shocks* end up on the third clock, which results in Rocco being caught and revealing all about the package exchange. But Spike manages to learn the Bounty's *Secret: Stella Sickness*.

LET'S JAM!

Clocks:

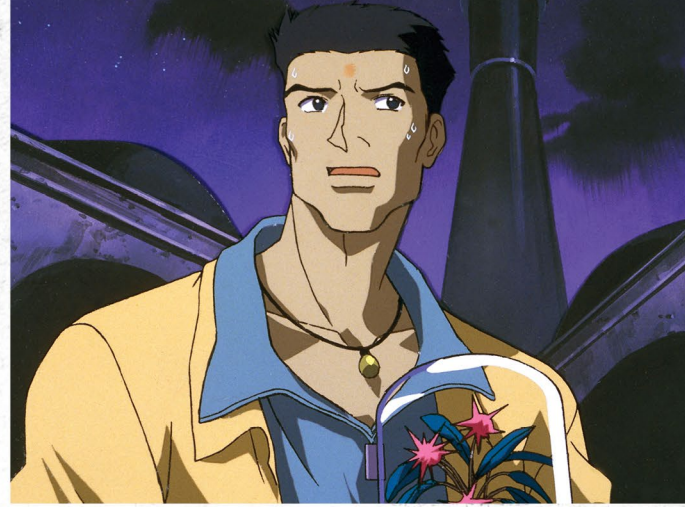
- Objective: Save Rocco
- Objective: Save the grey ash ✓
- Objective: Defeat Piccaro's men ✓
- Threat: Forced to run away

Rocco and Spike meet, and the Bounty Hunter says he knows the plant is for Stella's blindness. Rocco wants Spike to escape, but Piccaro's gang surrounds him. A gunfight breaks out, Rocco runs for cover with the Grey Ash plant, and Faye and Jet arrive in their MONOs. During the fight, Rocco is shot and dies dramatically in Spike's arms.

WHAT HAPPENED: Saving Rocco proves to be too difficult a task, and the Hunters decide their priority is to save the grey ash for Stella. This leads to a very bitter ending.

SEE YOU SPACE COWBOY...

The final meeting between Spike and Stella after Rocco's death is a heartbreaking scene. Session failed, and a new *Weight*.



SESSION #9

“JAMMING WITH EDWARD”

CLASSIC SESSION

GENRE: Jazz

GROOVE: Digitized Mind

SECRET: The Bounty is an Artificial Intelligence from an old piece of technology

SPECIAL SESSION

In this Session the character of Ed is introduced to the *Bebop* crew.

INTRO

Earth orbit. An AI on a satellite complains in a robotic voice that it feels so lonely. It connects to other satellites and makes them fire laser beams at the planet, drawing strange animal-shaped etchings that resemble the Nazca Lines.

G.E.S.T.

Clocks:

- Objective: HACK THE *BEBOP*! ✓
- Threat: CAREFUL CAREFUL, METEORITES-RITES!
- Threat: Attract attention from the police ✓

Earth. Ed is in District 39, outside, listening to the radio and surfing the net. Ed enters the Earth Gate server and spots the *Bebop* approaching Terra. Ed wants to try to hack the ship to lure it, but a meteor shower interrupts the hacking.

On the *Bebop*, Jet, Spike and Faye are pursuing their hobbies when the news announces that the Earth government has placed an 8 million Woolong bounty on the person responsible for hacking into orbiting satellites and creating strange etchings on Earth's soil. Spike decides to leave the task to Jet and Faye. Faye will inspect the antenna that may have been used by the hackers, and Jet will find information about the hackers themselves.

The Earth Police Department arrives at Ed's shelter to investigate a suspected hacking attempt, but the hacker takes control of the police ship. Later, Ed hacks the *Bebop* while Spike is sleeping and discovers that the crew is looking for the satellite.

WHAT HAPPENED: In this *tab*, we met a new character. Ed manages to hack into the *Bebop*, but also attracts the attention of the police. The successful hacking becomes a *Session trait*: **Bebop Remote Control**. The scene involving Jet, Spike, and Faye needs no clock as there are no stakes, so in this first *tab* the focus is on Ed.

3, 2, 1...

Clocks:

- Objective: Find information on “Ed” ✓
- Objective: Breach the satellite's antenna ✓

Flying over a sector of Earth, Faye discovers that there are hundreds of active transmitters in the area where she is looking for the hackers. Jet learns that the culprit is most likely a person named Radical Edward, but he cannot find an accurate description.

Ed logs into the outernet server and enters the virtual mind of the satellite that initiated the terrestrial hacking, hearing a voice inside the system. Ed befriends the AI, whom the hacker renames MPU.

It explains how it wanted to recreate the Nazca lines after the Astral Gate Accident destroyed Earth's landscape. Police block the signal. While the Bounty Hunters are on the *Bebop*, they are contacted by Ed who explains the situation to them.

WHAT HAPPENED: The BHs' bad rolls lead to nothing, while Ed simultaneously manages to enter MPU's virtual mind and contact the hunters, closing both clocks, thus revealing their identity! Ed also reveals the *Session Secret*, and so the Big Shot rewards the BHs with a *Session trait: MPU, The AI*.

LET'S JAM!

Clocks:

- Download the AI ✓
- Get shot by the laser

Ed explains that the only way to "capture" MPU is to fly manually toward the satellite, avoiding the defensive satellites that will open fire, and download MPU through a direct line into the system. Spike quickly gets involved, and together with Faye they fly their zipcraft toward the satellite, dodging laser beams directed at them. While Faye acts as a decoy, Spike manages to get close enough for Ed to connect to the satellite and download MPU.

WHAT HAPPENED: A linear situation, with a clear objective and an equally clear danger. Ed's *Groove OUT OF THE BOX* proves decisive when shared in a JAM with the rest of the crew.

SEE YOU SPACE COWBOY...

The Earth police do not pay bounties for synthetics. In addition, the *Bebop* crew find themselves forced to accept Ed as one of them, as the hacker now remotely controls the ship. Session... MISSION FULFILLED, AAAAAACCOMPLISH!



BEBOP
SPINE
ROY BEBOP
SPINE
SPINE

SESSION #10

“GANYMEDE ELEGY”

PERSONAL SESSION: Jet

GENRE: Tango

GROOVE: A Shattered Life

CUSTOM SECRET: Rhint is a wanted man

INTRO

The *Bebop* is on course for Ganymede. The crew has captured a wanted man, Baker Panchorero, and has him tied up in the ship's common room. Jet, at the controls, looks at a broken watch: a reminder of a woman. Spike and Faye ask him what he is thinking, speculating.

An old friend and partner of Jet's, Donnelly, appears on the video screen. They chat, and Donnelly recalls Jet's nickname when he was a cop, the Black Dog—and his ex-girlfriend, Alisa.

G.E.S.T.

Clocks:

- Objective: Set things straight with Alisa ✓
- Threat: Alisa gets angry

Arriving on Ganymede, Jet visits Alisa in her bar, La Fin, at Marvis harbor. After collecting the bounty, the rest of the crew discuss Jet's ex-girlfriend, and his past as a cop.

At La Fin, Jet meets Alisa, and there is a tense moment with a man called Rhint. The man leaves after Alisa tells him that Jet is an old friend. Alisa says she is going to close the bar and move because of the lack of customers. Jet fears that she will not be able to earn enough to pay the bank. Alisa explains that she is fine and that Rhint, her boyfriend, helps her a lot. Jet tells her that he is now a Bounty Hunter and shows her the watch, a memory of the past.

Meanwhile, on the *Bebop*, Donnelly calls Spike, tipping him off about a new Bounty, Rhint, and explains to Spike that the wanted is Alisa's boyfriend. Spike, realizing the situation, is forced to ask what the Bounty reward is.



WHAT HAPPENED: The clocks in this Personal Session all revolve around Jet and his relationship with Alisa. The emphasis is on Jet's emotional situation.

3, 2, 1...

Chase: "Canals hunt"

Chase Clock:

- Capture Alisa and Rhint

Outside La Fin, Rhint remembers the night he shot a loan shark who was trying to attack Alisa. He is startled when he realizes Jet is a Bounty Hunter. Alisa wants them to leave immediately. Spike, aboard the *Swordfish II*, intercepts Rhint and Alisa on an aquatic hovercraft. He chases them through an industrial district, firing warning shots, and almost crashes into Jet's *Hammer Head*, leading Jet to discover that Rhint is a wanted man. Jet tells Spike to back off: this situation is the Black Dog's final showdown.

WHAT HAPPENED: Jet puts his *Memory* on the line during the chase, spending *Rhythm* instead of *Bullets*, risking everything to catch Rhint, but especially to confront Alisa. The *Secret* of the Session is revealed: **Rhint is a Wanted Man.**

LET'S JAM!

Clocks:

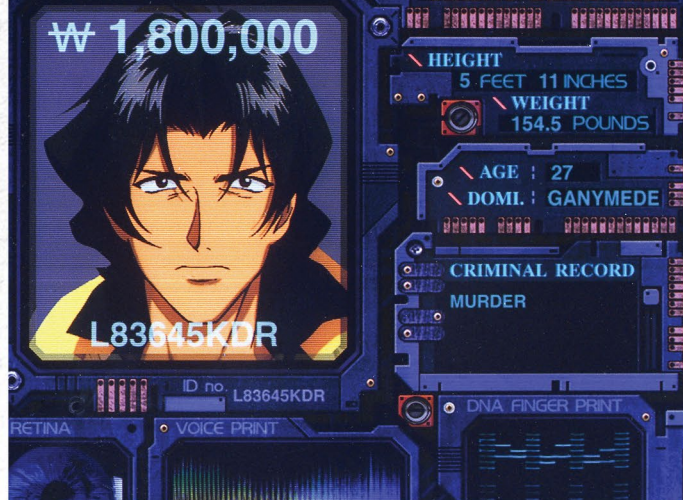
- Objective: Rhint surrenders ✓
- Threat: A shot hits!

Jet manages to catch up with the fleeing couple and a tense confrontation begins. Alisa points a gun at Jet, shooting at the Bounty Hunter's feet to keep him away. Alisa explains to Jet that when she was with him she was all too safe, she didn't have to think about anything, but now it's different... Eventually Alisa puts the gun down, Rhint surrenders and Jet captures him, as the police arrive.

WHAT HAPPENED: The final showdown is purely psychological, and Jet puts his whole self on the line as, step by step, he advances towards the two. Alisa could shoot him at any moment, but in the end Jet succeeds.

CLOSURE

Jet resolved what was left unresolved. He threw the broken watch into the sea of Ganymede as he left. The Session is successful: Jet marks his *Weight* with an X.



THE BLACK
DOG
FAYE VALENTINE
COWBOY BOY
SPIKE
JET

SESSION #11

“TOYS IN THE ATTIC”

FILLER SESSION

GENRE: Jazz

GROOVE: none

CUSTOM SECRET: The creature is in the fridge

SETUP

The Session has a freeform structure, designed for fun before a Season Breakpoint. Two clocks represent activities, and all other clocks represent danger for each character.

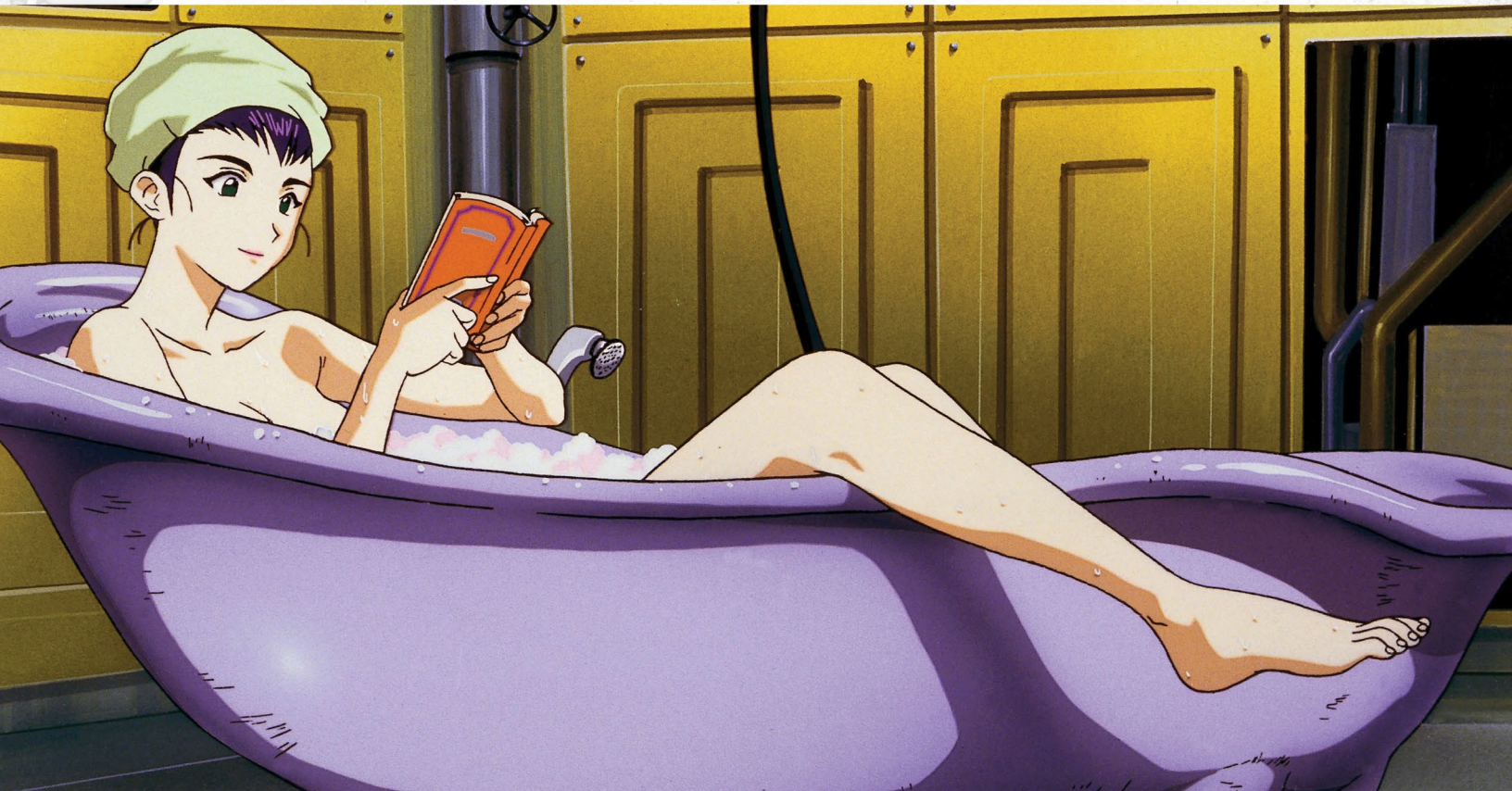
Clocks:

- Objective: Find it ✓
- Objective: Get rid of it! ✓
- Ed is out
- Ein is out ✓
- Faye is out ✓
- Jet is out ✓
- Spike is out ✓

FREEFORM

Something is creeping into the corners of the *Bebop*, unbeknownst to the crew.

The hunters are running out of Bounties to hunt. Which means no money and no food. While Ein and Edward sleep, Jet and Faye gamble; Jet has already lost everything, he is in his underwear; Faye is obviously cheating. Meanwhile, Spike uses a flamethrower to cook something.



Jet goes in search of a blanket, and notices a forgotten fridge. In the shadows crawls The Creature. Suddenly an alarm goes off and Spike, Faye and Ein rush to the attic where Jet says he has been bitten by something. Ein starts growling and a mouse runs away. Jet says it was not a mouse because it has a strange mark on its neck. Jet says it happened near the fridge, but Spike does not remember a fridge in that room, and Faye downplays it.

Spike prepares a Chinese herbal medicine for Jet, but when he drinks it he passes out. Faye and Spike notice a horrible purple mark on the back of Jet's head.

Spike compares Jet's symptoms, but he appears to have been poisoned by something unidentifiable. Spike and Faye hear Ein barking and tell him to be quiet. Ed claims that Jet's wound could be the bite of an alien.

Meanwhile, the creature is crawling through the vents above the bathroom while Faye is taking a bath. One of her legs dangles over the edge of the tub, leaving her vulnerable to the creature.

Spike wears a thermal visor, and Ed, delighted, joins the hunt along with Ein. At that moment Faye comes out of the bath, and asks Spike what might happen if she is bitten, after which she faints; she too has a purple mark on her leg. Spike sets off in search of Ed and Ein, who have split up to search. Ein is attacked by the creature, and Spike finds him unconscious with a purple mark clearly visible. Spike puts on the thermal visor and sees the creature crawl through the corridor and then towards him; the Bounty Hunter grabs the corgi and flees.

Spike arms himself and sets the autopilot to land on Mars. While searching the ship, he finds Ed's thermal visor and assumes the creature has also taken the hacker. In a corridor, Spike is attacked by the creature, throws gas grenades at it, then runs away and seals the room. Armed with a flamethrower, he finally manages to burn the creature: he notices that it smells familiar. He remembers the refrigerator Jet mentioned. A year ago, he had taken possession of a rare Ganymede lobster and stored it in the refrigerator so that no one could eat it. When he opens the fridge, he sees that it is full of mutant mushrooms. Realizing he has to get rid of it, he deactivates the artificial gravity and pushes the fridge towards the airlock. Before he can open the door, the creature reanimates and attacks him, hitting him in the arm. Spike watches it leave, opens the door and spaces the refrigerator.

Ed is taking a nap. The creature crawls towards the hacker. Suddenly Ed grabs it and eats it. Then Ed falls asleep again.

Everyone is asleep as the *Bebop* lands on Mars.



SESSION #12

“JUPITER JAZZ PART 1”

SEASON BREAKPOINT PART 1

GENRE: Blues

GROOVE: Revenge is a Dish Best Served Cold

SECRET: Gren is connected with Vicious

INTRO

Laughing Bull and his son look at a shooting star. Bull explains that it is the tear of a warrior who finished his battle on this planet and could not find his way to the Great Spirit.

Elsewhere, on a Red Dragon ship, Vicious meets the Elders, and proposes to make a deal with a vendor on Callisto. The Elders are skeptical and wonder why the buyer relies on Vicious, who explains that they participated in the Titan War together. The Elders state that they do not consider Vicious trustworthy because of Mao's murder, which Vicious continues to deny. Eventually, one of the Elders allows Vicious to pursue the affair, surprising the other two, but asks Lin, a high-ranked henchman, to accompany him.

G.E.S.T.

Clocks:

- Objective: Find out where Faye is hiding
- Threat: Interference ✓

Faye has run off with all the crew's money, leaving the *Bebop's* crew in a bad situation. Ed searches the net for Faye but finds only a strange signal: codename Julia from the Blue Crow, a bar on Callisto. The hacker can't figure out who sent it, but Spike already seems to have figured something out and sets out on the signal's trail. Jet warns him: this is not the time to follow personal leads. Faye, or rather the money she stole, takes priority. Spike disagrees, and ignores Jet, even if it means cutting ties with him forever...

WHAT HAPPENED: It's Faye's actions that cause the rest of the crew to react and do everything they can to find her. Unfortunately, they don't accumulate enough *bits*, and the Interference clock fills up first. But this is a Personal Session and all this will be interconnected with the story of one of the characters...

3, 2, 1...

Clocks:

- Objective: Get a grasp of Callisto underground ✓
- Threat: Someone dangerous gets involved ✓
- Objective: Who's Gren?

On Callisto, Faye is seated at the bar of the Blue Crow, a jazz club, where she meets Gren, the club's saxophonist. He initially seems to flirt with Faye, but then reveals that he is not interested in women, and offers her his help, which Faye promptly refuses.

Amidst the icy streets of Callisto, Spike begins his search for Julia, but asking around he is only advised to go look for Gren, a saxophonist, at the Blue Crow. Spike, asking around about Gren, is followed by a gang of thugs who mistake him for Vicious. Spike becomes enraged, and once he has dealt with them, he interrogates their leader, discovering that there is a deal being set up between Gren and Vicious to sell a large batch of Red Eye. Julia is not involved in this.

Jet, meanwhile, goes to Callisto in search of Faye. In a bar, he discovers that Gren has a big bounty on his head. Jet is still angry with Spike, so he doesn't call his partner.

Faye, on the street, confronts the gang that has already been beaten up by Spike, but is stopped by Gren who rushes her to his apartment.

WHAT HAPPENED: The first clock requires showing as many aspects as possible of Callisto's underworld, and only with Faye's last action do the BHs manage to complete it. The second clock, on the other hand, is completed by the Big Shot immediately after the gang's attack on Spike, but it is the third clock that reveals the *Session Secret*, and the BHs do not complete it in time.

LET'S JAM!

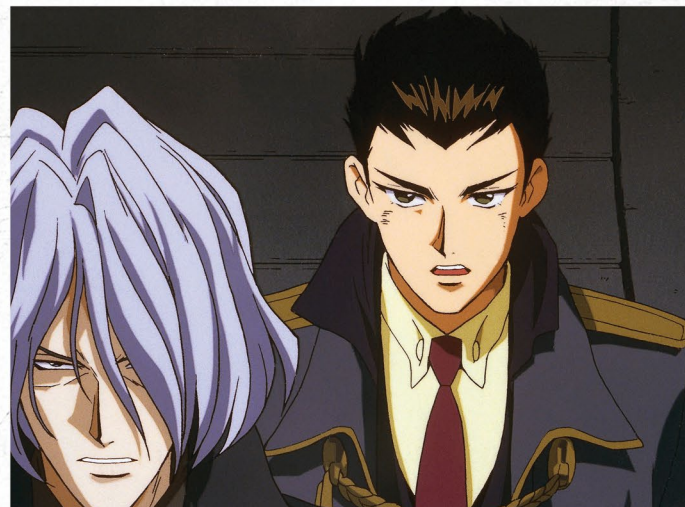
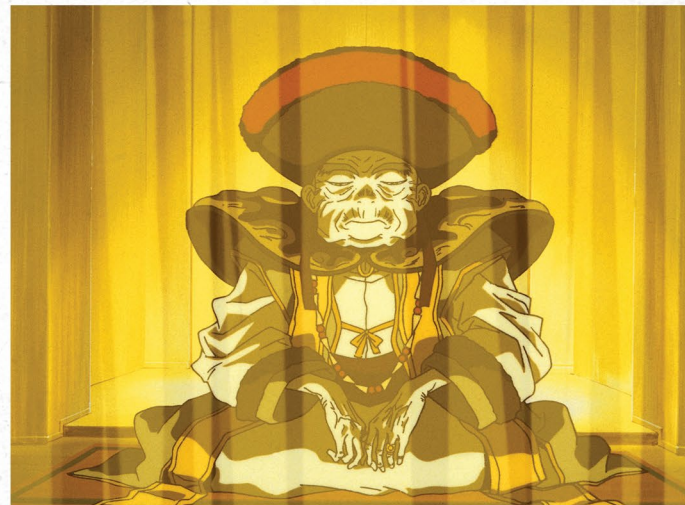
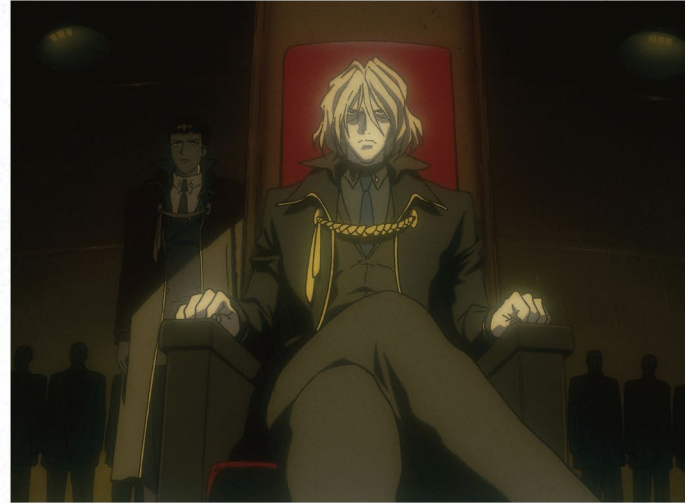
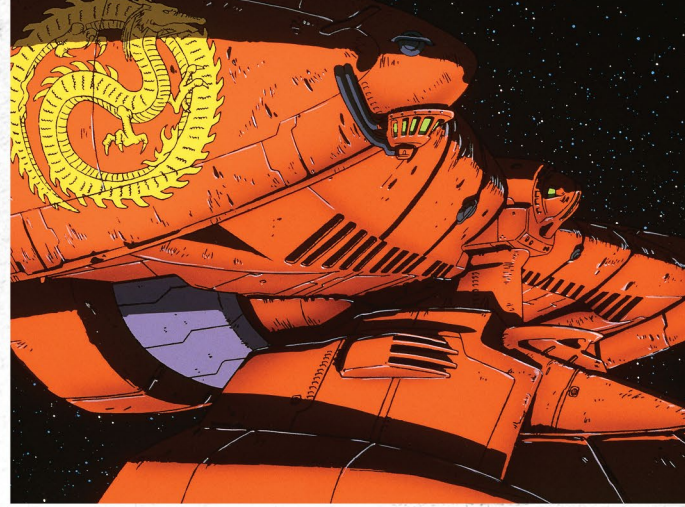
Clocks:

- Objective: Who is Gren? ✓
- Objective: Defeat Vicious
- Threat: Someone gets shot ✓

Spike finally finds Vicious and confronts him. He is accompanied by Lin, whom Spike greets. Vicious and Spike confront each other when suddenly Lin stands between Spike's gun and Vicious' katana. Spike is surprised by this loyalty and asks him to step back. Lin refuses and draws his gun. Spike yells at Lin to move away, but Lin, resolute, shoots him in the chest. Vicious and Lin leave Spike lying in the snow.

In Gren's flat, Faye discovers that he was probably a soldier. From a communicator, she hears Vicious' voice leaving a message for Gren. She draws her gun and breaks into the bathroom while Gren is in the shower, determined to get the upper hand before Gren hurts her. Thus, she discovers that Gren has many female characteristics, including breasts, and also has male genitalia. She questions him and he tells her that he is both and neither, as he corners her.

WHAT HAPPENED: Spike fails to defeat Vicious, Lin gets in the way and the bounty hunter ends up being defeated. Meanwhile, Faye begins to realize who Gren really is, but the scene cuts to a **cliffhanger** and the rest of the episode will conclude in part two.



SESSION #13

“JUPITER JAZZ PART 2”

SEASON BREAKPOINT PART 2

GENRE: Jazz

GROOVE: Secret Mission

CUSTOM SECRET: Gren wants to get revenge on Vicious

G.E.S.T.

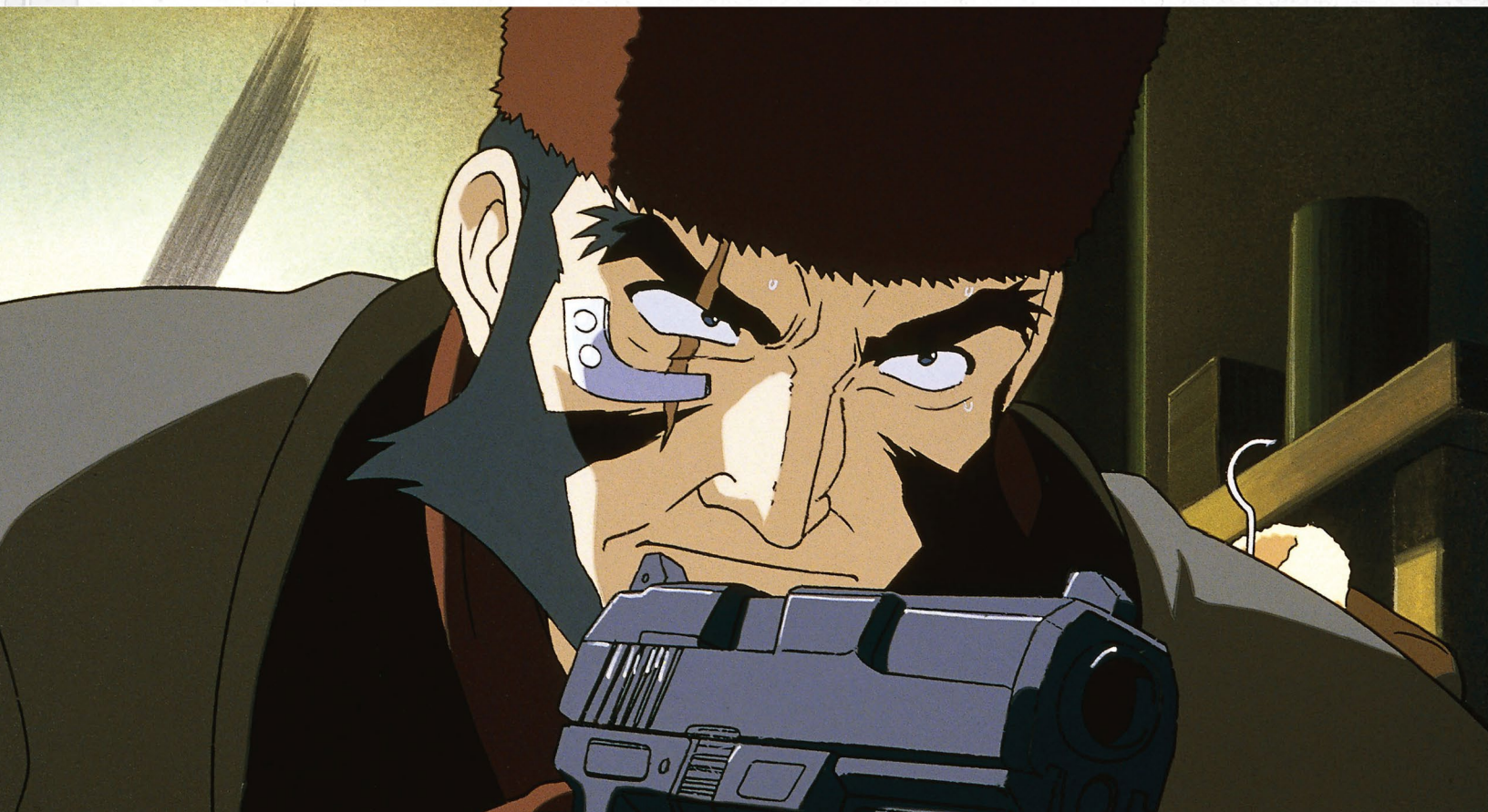
Clocks:

- Objective: Find out the real deal with Gren ✓
- Threat: Gren antagonizes the bounty hunters ✓

Gren tells Faye his story: he participated in the Titan War with Vicious. When Gren returned from the war he was imprisoned on suspicion of espionage, and Vicious testified against him. Gren was then subjected to an experimental drug that caused a hormonal imbalance. Now Gren intends to meet Vicious to find out if he really set him up. Faye says Vicious will kill him, but Gren says this does not scare him. She opens fire at Gren, but he hides behind a pillar and manages to disarm and handcuff her.

Flashback. Spike recalls a conversation with Julia in which he explains to her that his eyes are each one of a different color because his left eye looks at the past. In the flashback there is a glimpse of a music box that Julia is carrying. He wakes up and realizes he has only been shot with a sedative gun by Lin.

Jet meanwhile asks around for Faye and finds Gren's flat, with Faye on the bed handcuffed and groggy.



WHAT HAPPENED: Everything revolves around Gren, and the possibility of finding out more about him. Now the *Secret* of the previous Session is even clearer.

3, 2, 1...

Clocks:

- Objective: Take revenge on Vicious
- Threat: Someone gets shot ✓

Meanwhile, the exchange begins. Gren is on the roof of an abandoned skyscraper on the outskirts of the city. He drops a bag of Red Eye vials and walks away. Lin cautiously approaches and inspects them. As Lin turns back, Gren reveals himself, revealing that he had met Julia and knew about the music box Vicious had given her, containing an explosive. Gren realizes he is in another such situation, and shoots the suitcase of money. It contains a bomb, which explodes and injures Lin. Spike sees the explosion and climbs into the *Swordfish*. Gren confronts Vicious about their past, but the gangster claims that he only did it for himself. Gren starts shooting but Lin gets in the way and is hit.

WHAT HAPPENED: The BHs play as Gren for this *tab*, sharing the task, but things go wrong!

LET'S JAM!

Chase: "Showdown on Callisto"

Chase clocks:

- Get Vicious
- Save Gren

Gren escapes with his ship, while Vicious takes the Red Eye and leaves Lin dying. Spike pursues Vicious aboard the *Swordfish*. Vicious prepares to shoot Spike when Gren gets in the way and is shot down. Vicious hears Julia's melody played from the music box and realizes that Gren has hidden it in Red Eye's bag. When the song ends, the music box activates and causes an explosion that forces Vicious to flee.

WHAT HAPPENED: Spike jumps into the chase, but is forced to DROP OUT, and finds himself having to deal with Gren.

CLOSURE

Gren is dying. Spike helps him to see Titan one last time. Spike cannot find out where Julia is now. Laughing Bull and his son observe another shooting star. Session is failed. At the end of this Season Breakpoint, Spike's *Groove* changes to AGAINST THE ODDS.



SESSION #14

“BOHEMIAN RHAPSODY”

CLASSIC SESSION

GENRE: Jazz

GROOVE: Passepartout

SECRET: Everything was planned a long time ago

INTRO

Spike, Faye and Jet catch twenty wanted people involved in hijacking payments from the Astral Gate Corporation to private bank accounts, but cannot collect the bounty unless they catch the mastermind behind the heist. Back on the *Bebop*, they discover they have found the same clue: identical chess pieces.

Meanwhile, the Astral Gate Corporation is inundated with complaints from people who have been robbed of their payments at the toll booths.

The TV show *Big Shot* announces a Bounty, issued by the corporation, to catch the mastermind behind this plan.

G.E.S.T.

Clocks:

- Objective: Find a lead about the mastermind
- Threat: The Gate Corporation sends its agents

The Bounty Hunters piece together the information they have. Jet recounts that the fugitives they captured have nothing in common except their modus operandi: a hacking of Gate tolls, arranged to divert payments from passing ships to a bank on Europa. Faye explains that one of the hijackers he caught was following instructions from a manual he found on a website. Spike discovered that the hacking units had been designed by someone who knew exactly how the Gate system worked. Spike thinks that the Gate Corporation is aware of what is going on, but is deliberately not cooperating.

WHAT HAPPENED: The BHs try to find out some information about the criminal mastermind behind the plan by marking their *Bullets*, but Faye and Jet run out of *Bullets*, thus failing the *tab* with no clock completed. The next two Sessions will be Personal.

3, 2, 1...

Clocks:

- Objective: Enjoy chess ✓
- Threat: Check! ✓
- Objective: Find the chessmaster ✓

Ed, meanwhile, uses one of the chess pieces to connect to a game server, and starts playing chess with an unknown person. A scene shows an elderly man on the other end of the virtual chessboard, who's interested in the game and smiles.

Jet goes to the Gate Corporation headquarters to talk to the CEO. On the way he meets Jonathan, an old friend and bounty hunter who warns him how complex this job is. Jet, talking to the top management, emphasizes that he is aware that the Corporation is hiding something. Getting nothing from the CEO, Jet places a bug in his office. He discovers that the criminal mastermind behind the heist is a certain Chessmaster Hex, and Jonathan also manages to steal this information.

On the *Bebop*, Ed continues to play with the mysterious old man, while Spike and Faye are contacted by Jet. He reveals the name of the criminal mastermind behind the plan, and the hunters figure out that he was an engineer from Astral Gate Corp. Ed takes the upper hand in his game with the stranger and eventually reveals that he is actually playing with someone called Chessmaster Hex. The Bounty Hunters, tracing the connection to the game server, locate the wanted man: he is in a strip of space debris called Bohemian Junkheap.

WHAT HAPPENED: Thanks to Ed, all the clocks are completed and the *Session Secret* is discovered, turning into the *Session trait: Planned A Long Time Ago*.

LET'S JAM!

Clocks:

- Objective: Understand the Bohemian Junkheap ✓
- Threat: Checkmate! ✓

Jonathan, following the *Bebop*, reveals to Jet that he has a score to settle with Hex. Jonathan attacks the *Bebop*, disabling it, and flies off to the Bohemian Junkheap.

Arriving at the Bohemian Junkheap in their zipcraft, Spike and Faye track down Hex. They discover that he is an old man on the verge of senility. Jonathan also bursts into the room and demands the money he lost from the tollbooth scam. Hex seems only interested in the chess game with Ed. Jonathan wants to kill Hex, but Spike knocks him out. The hunters give up the Bounty, to make Ed happy, who would otherwise lose a worthy opponent.

WHAT HAPPENED: Both clocks are completed. The first represents not only the exploration of this strange place, but also confronting Hex; the second represents both Hex's plan and the chess match with Ed.

SEE YOU SPACE COWBOY...

Jet promises to the managers of the Astral Gate Corporation that the Bounty Hunters will cover up the story, on the condition that Hex is left alone. A week later, Ed loses the game to Hex, and the old man dies of old age, but happy. The Session was successful.



SESSION #15

“MY FUNNY VALENTINE”

PERSONAL SESSION: Faye

GENRE: Tango

GROOVE: Fictional Identity

CUSTOM SECRET: Faye’s memories are lost and she was a victim of a scam

INTRO

At the beginning of the 21st century, Faye Valentine is put into cryogenic sleep.

Back to the present days, Jet sets out on the trail of a conman who scams women.

Faye wakes up, apparently after a nightmare, to the sound of Ein’s barking. She cleans the cor-gi’s litter box and tells Ein that he reminds her of someone, and then begins to tell him about her past.

G.E.S.T.

Clocks:

- Objective: Understand the new world
- Threat: Left alone in debt ✓

In 2068, Faye is awoken from her long sleep. A doctor delivers to her the bill for cryostasis: the expenses total 300,028,000 Woolong. Faye, however, is bewildered and asks the doctor who and where she is. The doctor’s assistant confirms that Faye is not acting and has indeed lost her memory of who she is.

Later, in a hospital bed, Faye is approached by a lawyer, Whitney Haggis Matsumoto, who tells her that he will help her, having researched her case. He tells her that 54 years earlier, at the age of 20, she had an accident and was put in cryostasis to save her life. In the night, Faye tries to escape from the hospital but Matsumoto finds her and assures her that he will help her pay her debts. Faye falls in love with Matsumoto, who treats her like a princess, showering her with gifts.

One day, after a date, they are chased by what Matsumoto describes as a debt collection agency. Matsumoto appears to save Faye’s life, after which he dies in an explosion after a chase. Back at the hospital, Faye discovers that Matsumoto has named her his sole heir, leaving her all his assets, but unfortunately his only assets are another mountain of debt.

WHAT HAPPENED: In this *tab*, it is only Faye who acts, while the other BHs play all the rest of the characters, from Matsumoto to the supporting cast. Unfortunately, Faye cannot understand this strange new world, and the debts crush her.

3, 2, 1...

Clocks:

- Objective: Get a confession from Matsumoto
- Threat: Matsumoto escapes ✓

Spike claims that Faye's story is made up. Meanwhile, Jet returns with his captured Bounty... which turns out to be Matsumoto. He is alive! Three years have passed, and Matsumoto has changed a lot since the last time Faye saw him. Faye decides to talk to him directly and confront him about what he did to her. Faye discovers that everyone was complicit in a big scam, including the doctor. As an ISSP ship docks with the *Bebop* to pick up Matsumoto, Faye kidnaps him.

WHAT HAPPENED: Faye's initial goal is to have the truth from Matsumoto, but he seems very evasive. She therefore decides to kidnap him, thus effectively closing the clock on his escape, in order to obtain a confession.

LET'S JAM!

Clocks:

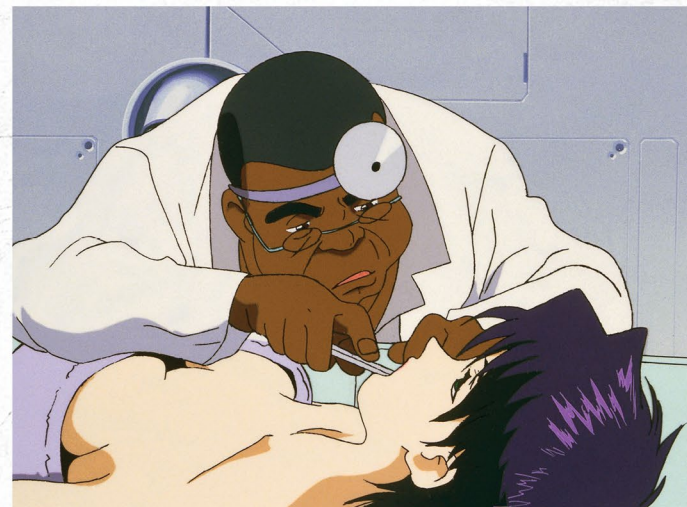
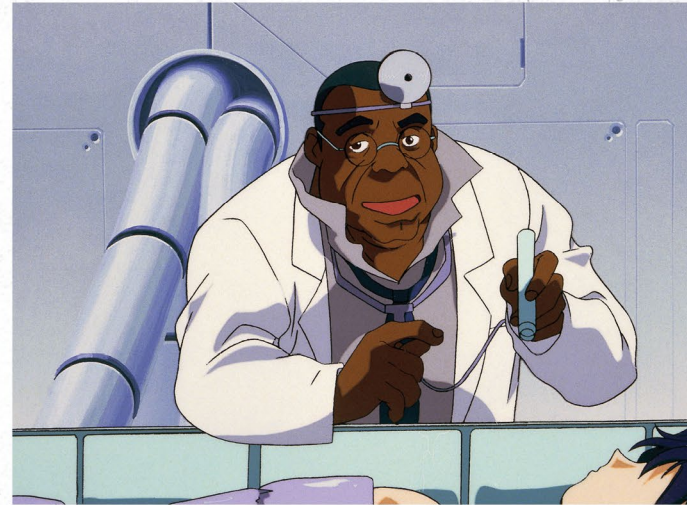
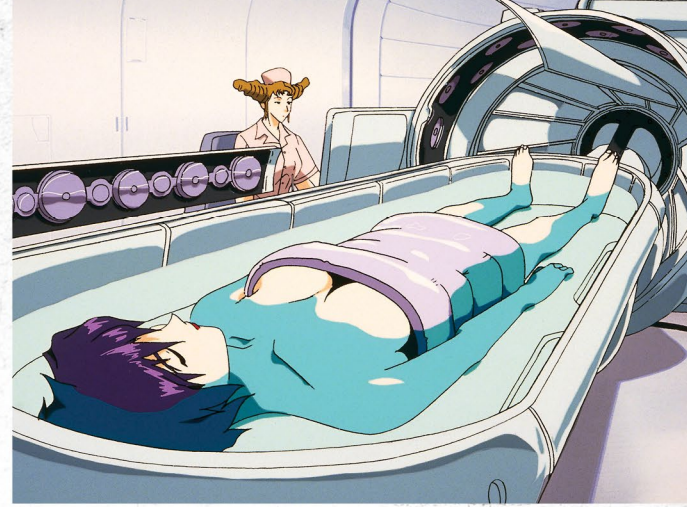
- Threat: Matsumoto escapes
- Objective: Matsumoto is captured ✓
- Objective: Get a confession from Matsumoto and his accomplices

Faye wants to know the truth from Matsumoto, and kidnaps him, taking him aboard the *Red Tail*. The two are pursued by Spike on the *Swordfish II*. Faye pleads with Matsumoto to tell her the truth, but before he can do so, the police ship makes contact with them. Faye discovers that they are not really ISSP agents, but the doctor and his assistant, in cahoots with Matsumoto. Faye is now overwhelmed by a barrage of lies. No one, neither Matsumoto nor the doctor, who reveals that he gave her the name Valentine, knows anything about her past: they just took advantage of her. At that moment, the real ISSP arrives, and the doctor and his assistant flee, leaving Matsumoto to his fate. Once Matsumoto is in custody, he almost seems to reveal to Faye that he really did fall in love with her that day when she was awakened from cryostasis, but perhaps it is just another lie.

WHAT HAPPENED: In this *tab*, Spike and Jet oppose Faye, attempting to capture Matsumoto while Faye tries to extract a confession from him. Unfortunately, although his accomplices have now been revealed, Matsumoto does not seem to know anything, and at the last moment Faye decides to close the clock that Spike and Jet were aiming for, capturing Matsumoto but leaving his past still shrouded in the mists of time.

CLOSURE

The hunters split Matsumoto's bounty, and even Jet gives Faye a lot of money by altering their rewards. Unfortunately, Faye gains no more understanding of her past. She cannot mark her *Weight* with an X.



SESSION #16

“BLACK DOG SERENADE”

PERSONAL SESSION: Jet

GENRE: Blues

GROOVE: Until The Very End

CUSTOM SECRET: Fad betrayed Jet and tried to kill him

INTRO

Aboard a prison ship, in a dark corridor full of corpses, one prisoner, Tucan, congratulates another, Udai Taxim, on having succeeded in killing all the guards. The prisoners, gathered in the cockpit of the ship, hold the pilot hostage. One of the criminals, Dig, kills the pilot, causing friction with the other detainees. Udai decides to defuse the situation by cutting Dig's throat with a knife; Tucan realizes he was a Red Dragon killer.

G.E.S.T.

Clocks:

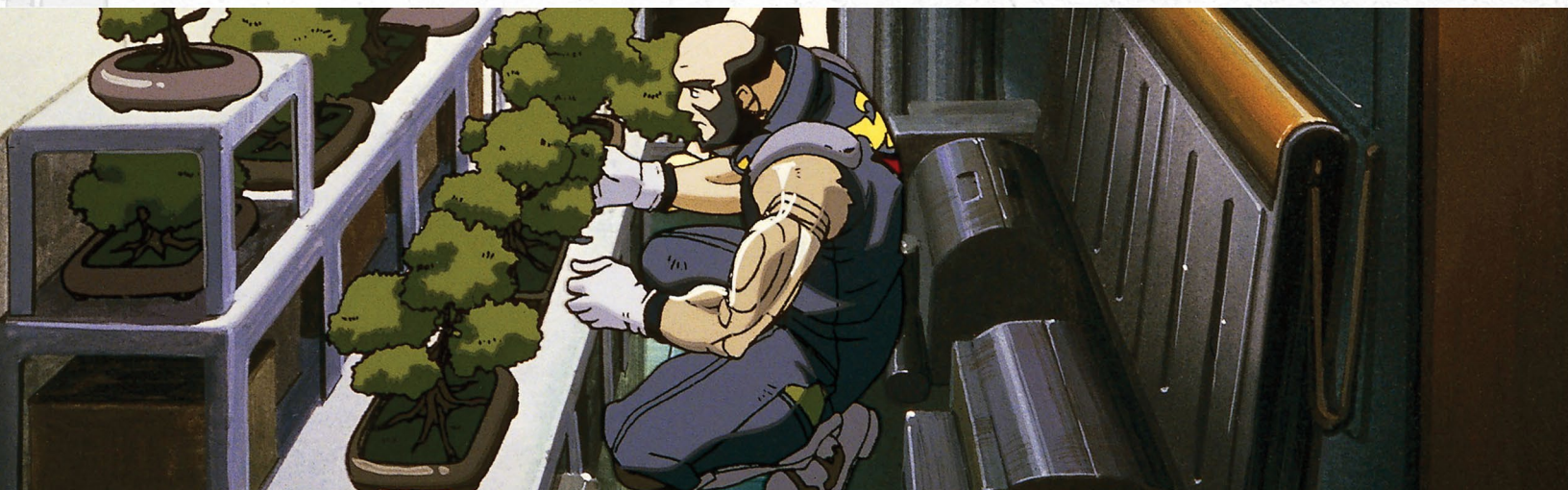
- Objective: Remember the past ✓
- Objective: Forsake the past

On the *Bebop*, Jet receives a call from an old friend, Fad. The event seems to throw him into the shadows of his past. In a parking lot overlooking a port on Ganymede, Jet meets Fad, his old partner when he was in the ISSP. Jet offers him a cigarette, but Fad replies that he has quit smoking. Fad tells Jet about the prison ship where there was apparently a riot, and says Udai is on the ship.

Flashback: an alley at night. Fad, younger, and Jet, in plainclothes, break into a warehouse and begin chasing a suspect. They split up and Jet corners Udai, telling him that he is under arrest. A spotlight is turned on, blinding Jet, who realizes he has been set up. A gunshot is heard as the flashback fades to white.

At first Jet seems uninterested, but eventually, back on the *Bebop* after a brief exchange with Ed, he agrees to help Fad.

WHAT HAPPENED: Jet is faced with a choice between remembering the past and embracing it, or leaving it behind. In this first *tab* he chooses to set out on the trail of his past together with his old ISSP partner, completing the clock.



3, 2, 1...

Clocks:

- Objective: Find out Udai's purpose ✓
- Threat: Prisoners escape

On the prison ship, the remaining prisoners talk about their plan. They want to break through an ISSP space blockade.

Fad and Jet are flying Fad's MONO transport, which contains both Jet's *Hammer Head* and a standard ISSP cruiser, to where the transport ship was last seen. Jet thinks Udai wants to get to Europa to make contact with the Red Dragon. Meanwhile, however, we see Udai try to contact Red Dragon, but the criminal organization wants nothing more to do with the killer. Jet and Fad engage in a firefight with the detainees on the ship. Jet manages to break into the prison ship.

WHAT HAPPENED: Jet and Fad manage to figure out what Udai is trying to do, but this is not the *Session Secret*, which still remains concealed.

LET'S JAM!

Clocks:

- Objective: Get Udai ✓
- Threat: Someone gets shot ✓

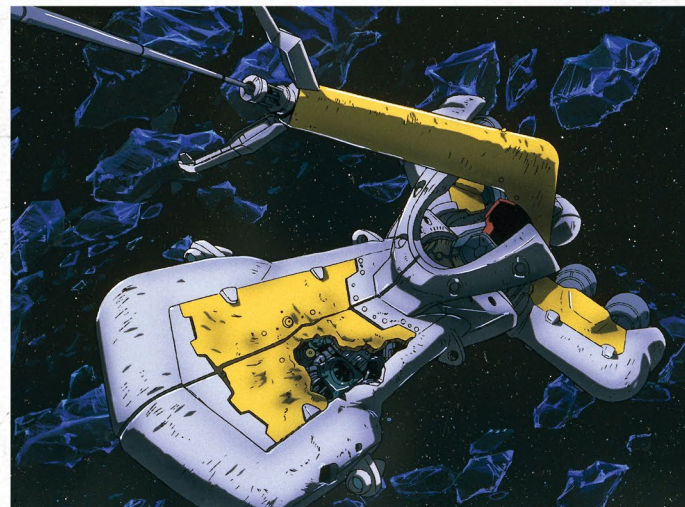
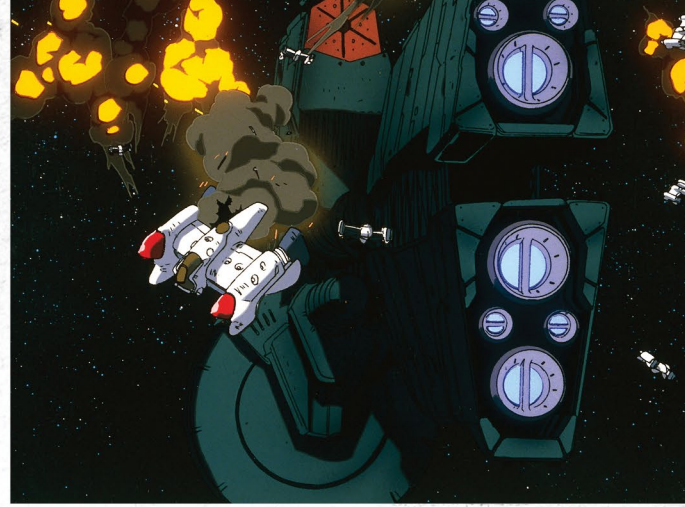
Tucan decides to flee, but Fad cuts him off. Jet and Udai meet and a firefight breaks out that soon turns into hand-to-hand combat. The ensuing dialogue reveals that Udai knows more about the incident in Jet's past: the operation was a set-up to get rid of Jet, and Fad was on the Red Dragon's payroll. It was Fad who fired the shot that night. Before he finishes the story, Fad shoots and kills Udai, then points his gun at Jet and arms it. As he pulls the trigger, Jet dives for his gun and fires.

Jet checks Fad's gun and finds that it was empty except for the bullet used to shoot Udai. As Fad dies, he asks Jet for a cigarette, saying that he couldn't quit after all. ISSP reinforcements surround the ship as Jet limps away.

WHAT HAPPENED: Through the confrontation with Udai, Jet discovers the *Session Secret*, which reveals that Fad was the true enemy in his past. Using the related *Session trait*, he comes close to completing the second clock as well, but it is completed... twist... by the Big Shot! Fad wanted it to end like this, and the final confrontation with Jet could only end in the death of the traitor.

SEE YOU SPACE COWBOY...

The past is resolved, and Jet can put an X on of his *Weights*.



SESSION #17

“MUSHROOM SAMBA”

FILLER SESSION

GENRE: Blues

GROOVE: Escape Artist

CUSTOM SECRET: The mushrooms are extremely valuable

SETUP

Clocks:

- Snatch some food [one clock per character]
- Bad Trip
- Get Domino Walker

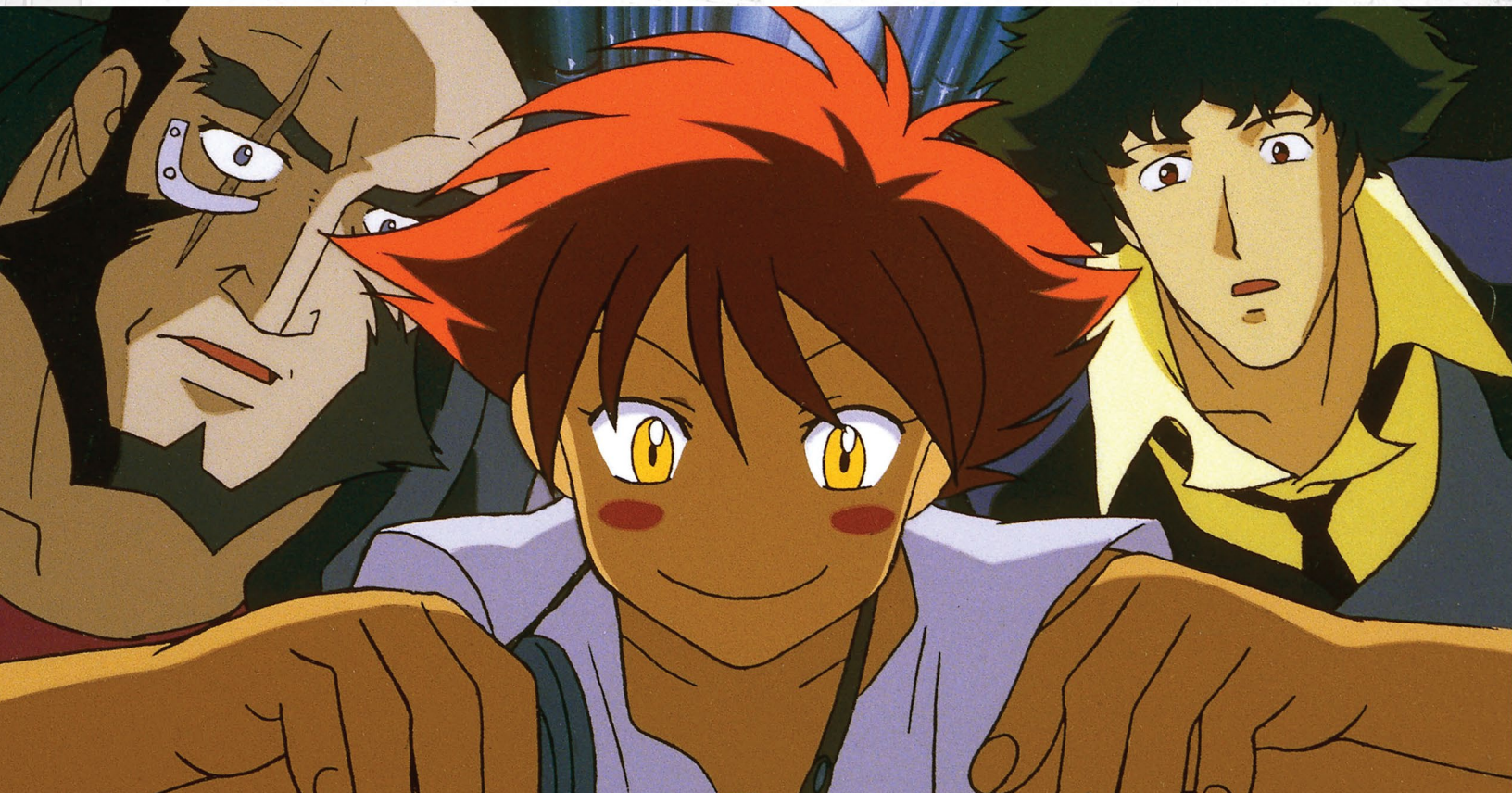
The Session has a Freeform structure, designed to be managed without a Big Shot, but with the Big Shot's management role shared among the BHs.

There is one clock for each character, all concerning the same activity, and one clock causing a... psychedelic situation.

The third clock represents the Session Bounty.

FREEFORM

The *Bebop* runs out of fuel and food, including emergency rations. All crew members are hungry and blame each other for running out of food. At that moment, the *Bebop* is hit by a smaller ship. Jet tries to contact the ship to see what is going on, but the pilot flies away without a word. The *Bebop* crashes into Io.



Faye, who has eaten the last rations, feels sick: the rations have expired. Jet and Spike begin to repair the ship.

Ed and Ein venture out in search of food and encounter the ship that crashed into the *Bebop*: they immediately set off in pursuit of the hit-and-run drivers. Of course they lose track of the ship, but they find a watermelon vendor, who they beg for watermelon. Coffee, a bounty hunter, asks the watermelon seller if he has seen a wanted man, Domino Walker. Ed and Ein hide in the trunk of his car. At a gas station, she is stopped by two police officers, who discover Ed and Ein in her trunk. Coffee is arrested while Ed and Ein sneak away.

In town, Ed encounters Domino Walker, and tries to eat his sandwich. A man named Shaft appears and tries to stop Domino, saying that his older brother died because of the mushrooms he bought from him. Domino says it is not his fault, and Shaft chases him with a gun drawn. As he runs away, he drops some mushrooms on the ground, one of which is immediately eaten by Ein. Ed protests, saying they must share them, when Ein is hit by a bout of uncontrolled sobbing. It turns out to be a very strange mushroom...

Ed returns to the ship. The hacker wants to find out if the mushrooms are edible. Ed feeds the mushrooms to all the crew members, who in turn, like Ein, hiccup and suffer hallucinogenic effects.

Faye's hallucination begins in the bathroom, after flushing the toilet, when water pours into the room, along with hundreds of fish.

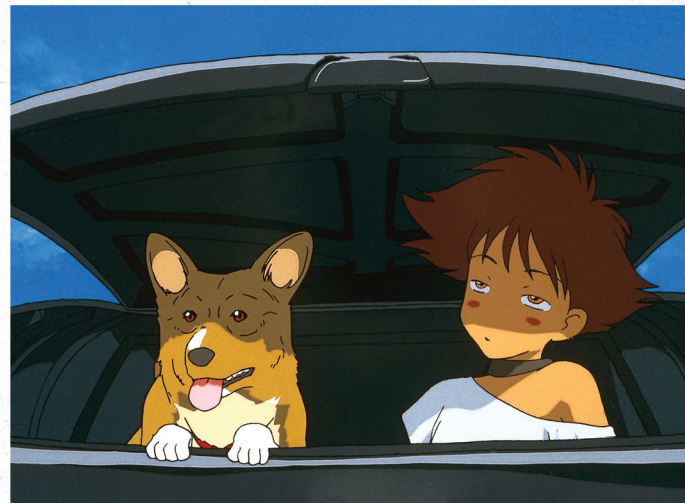
Spike's hallucination is an infinite stair. Spike runs into a frog who explains that he is climbing the stairs to Heaven.

Jet's hallucination involves his bonsai trees talking to him. The conversation is about the meaning of the universe.

After witnessing this scene, Ed realizes that these mushrooms are not safe for humans. While watching the *Big Shot show*, Ed discovers that Domino Walker is a wanted man, and with Ein they decide to hunt him down. They find the pirate ship and discover Walker inside, growing the mushrooms that made him a wanted man. Coffee and Shaft show up, determined to capture Walker. A chase begins, in which Ed also participates. Cornered, Walker offers his sack of valuable hallucinogenic mushrooms to Ed in exchange for freedom. The hacker gladly accepts.

Later they turn out to be ordinary shiitake mushrooms.

Ein, however, eats one and has hiccups.



SESSION #18

“SPEAK LIKE A CHILD”

CLASSIC SESSION

GENRE: Blues

GROOVE: Shadows From The Past

CUSTOM SECRET: The tape is a Betamax

INTRO

Faye returns to the *Bebop* after gambling at the horse races and finds the rest of the crew around the ship docked at a port. A drone has just delivered a package for her. Fearing that this is an action by a debt collection agency, Faye leaves the *Bebop* immediately.

G.E.S.T.

Clocks:

- Objective: Find out what's in the box ✓
- Objective: Trace the sender of the box

Jet scans the parcel to check that it's not dangerous. Spike, however, casually opens the package in spite of Jet's warnings and finds a strange plastic box with a brown tape inside. It is an old Betamax tape, but neither of them immediately realizes what it is. Ed meanwhile discovers that the box has been sent several times, from one corner of the Solar System to the other.

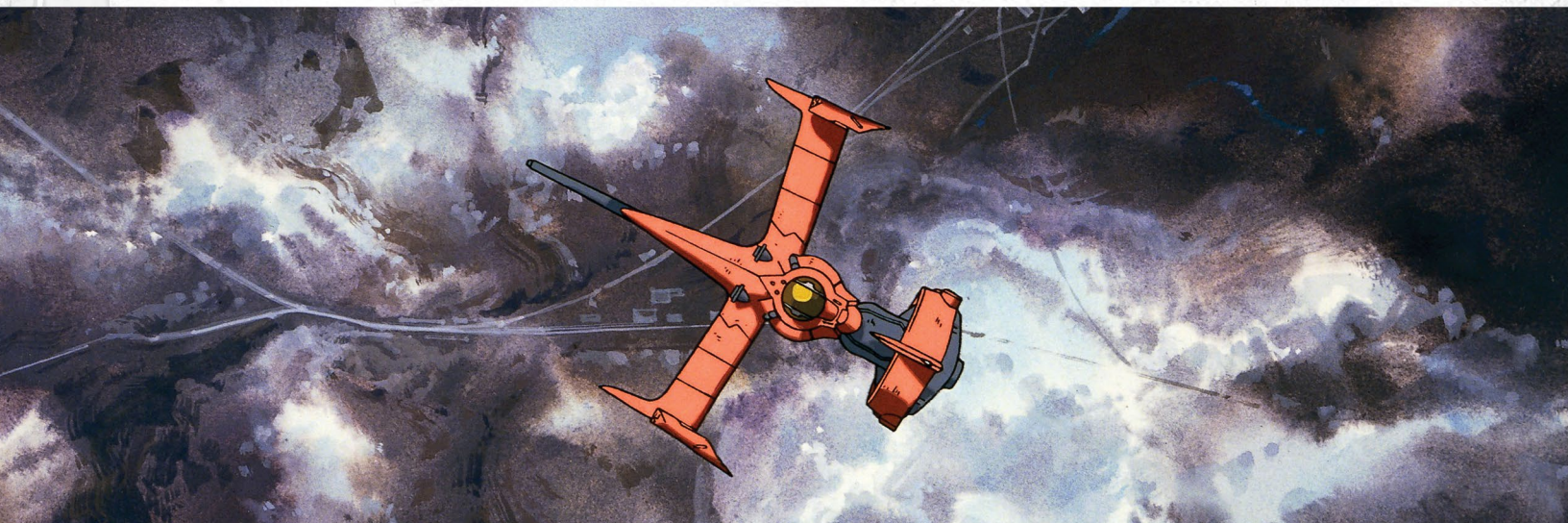
WHAT HAPPENED: Thanks to Spike's impetuosity, they quickly find out what's in the package, but Ed can't figure out who sent it. Faye backs out of the situation, as she fears that the parcel reveals some enemy buried in the mists of the past.

3, 2, 1...

Clocks:

- Objective: Find a device to read the tape ✓
- Threat: The tape gets damaged

Jet discovers that the object is an old multimedia format popular in the 1980s, so he decides to try to sell it to a collector. Spike and Jet find an antiquarian dealer to whom they sell the tape. The antiquarian enthusiastically plays the tape. The tape shows a beautiful and scenic harbor



town with a young girl standing on its headland. Before her identity can be revealed, however, the tape player breaks down.

Back aboard the *Bebop*, Ed finds a place where there is another reader in Old Asia, on Earth: the Underground City Electrical Museum.

Meanwhile, Faye goes back to betting, this time on dog racing.

WHAT HAPPENED: Jet, Spike and Ed insist on finding out the truth, and find a reader that can read the tape. The *Session Secret* is revealed, and turns into a *Session trait*.

LET'S JAM!

Clocks:

- Objective: Enter the Museum ✓
- Objective: Find a new device ✓
- Threat: The tape gets damaged

Spike and Jet visit the Electrical Museum, not without a lot of difficulty: the place is a dungeon that is difficult to reach. Back at the *Bebop*, however, they discover that the tape is not compatible with the player they had found. Much to their surprise, Ed informs the pair that they have found the wrong type of player (a VHS) and they give up the search.

Meanwhile, Faye loses all her money at the races and decides to return to the *Bebop*.

Another anonymous package arrives for Faye: it is a Betamax player needed to watch the tape. Faye arrives and, this time, the *Bebop* crew watches the tape in its entirety. Jet instructs Faye to pay the shipping costs to the sender, so Faye says she'd rather not see it, but she hides and watches the tape anyway.

WHAT HAPPENED: Spike and Jet manage to get to the Electrical Museum, and they find a device, but it is the wrong one. Suddenly, the Big Shot completes the clock to find a new device! Faye decides to get involved...

SEE YOU SPACE COWBOY...

It turns out that the tape is a video message from Faye of the past to Faye of the present. The girl speaking in the video is the young Faye. The *Groove SHADOW FROM THE PAST* takes on new meaning: the *Session's* Bounty, an "old acquaintance," is Faye's previous self! However, nothing more is discovered about her past. The *Session* is definitely a failure for Faye, who writes a new *Weight* on her sheet.



SESSION #19

“WILD HORSES”

CLASSIC SESSION

GENRE: Rock

GROOVE: Until The Very End

CUSTOM SECRET: The pirates are vulnerable to their own virus

INTRO

Spike is stranded, with the *Swordfish II*, on the surface of planet Earth; he seems to be waiting for someone. In orbit, Jet and Faye are hunting a group of pirates; Faye is acting as a decoy aboard her *Red Tail*.

G.E.S.T.

Clocks:

- Objective: Get to the old man ✓
- Objective: Find clues about the pirates ✓
- Threat: The pirates ransack the *Bebop*

Spike is rescued by Miles, the assistant of an elderly mechanic named Doohan, whom the Bounty Hunter knows well. After a long journey in which Miles only talks about baseball, the pair finally arrive at Doohan's.

Faye and Jet find the pirates, who immediately realize they are dealing with bounty hunters. The pirates are in possession of a virus that can alter MONO controls. When both Faye's *Red Tail* and Jet's *Hammer Head* are hit by the virus, Ed is unable to pilot the *Bebop* and the pirates manage to escape.

Doohan meanwhile is fixing the *Swordfish II*: the rare parts he needs come from a transport ship with a penguin drawn on it. Spike, talking to Jet, discovers that it is the same penguin visible on the pirate ship!

WHAT HAPPENED: Spike manages to get to Doohan's and completes the first clock. Jet and Faye complete the second clock, but not without damaging their zipcraft.

3, 2, 1...

Chase: “On the prowl?”

Chase Clocks:

- Stop the pirates ✓
- Stop the virus

The *Bebop* finds two transport ships with the same purple penguin that the pirates had. Spike and Faye decide to shoot: whoever escapes is clearly the pirate ship! Of course they both escape. Faye chases one, which turns out not to be the pirate ship. Spike chases the pirates back to Earth and is hit by the virus. Jet, now determined to catch the pirates, has a plan: he thinks the pirates don't have an antivirus, so he uses the same technique as the pirates to bypass all

the autopilots, switching all the MONO's systems to manual control. As per the plan he shuts down the MONO guidance systems and switches to manual driving while the *Bebop* deactivates the pirates' ship controls. Unfortunately the *Swordfish* is hit hard.

WHAT HAPPENED: The chase gets complicated, and Spike has to DROP OUT. Only Jet's intervention saves the situation at last by completing the chase and revealing the *Secret*.

LET'S JAM!

Clock:

- Objective: Slow the *Swordfish's* fall ✓
- Objective: Save the pirates
- Threat: Someone is lost ✓

Both the pirate ship and the *Swordfish*, now in Earth orbit, begin to crash. Jet is hit by the virus, but the pirate ship, now in the atmosphere, explodes.

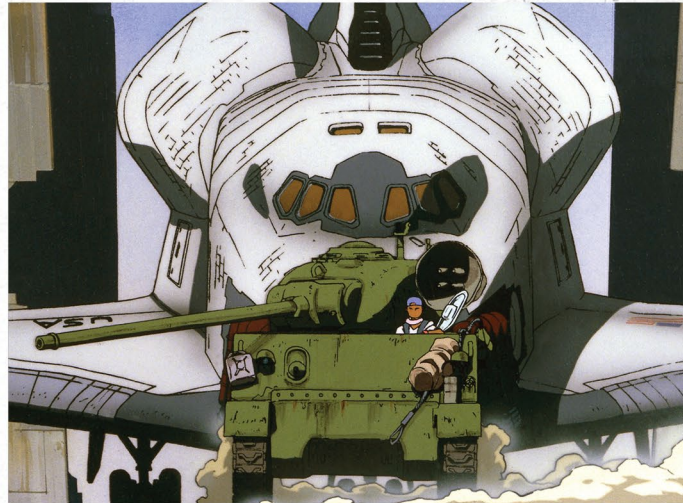
Doohan, who is following the situation together with Miles, decides it is time to realize his plan: to launch his NASA space shuttle, *Columbia*.

As the *Swordfish* begins to burn up in the Earth's atmosphere, Spike realizes he has run out of fuel. Doohan and Miles get in touch with Spike, much to the latter's astonishment. Doohan starts giving Spike directions to gain some acceleration. Doohan manages to recover the *Swordfish* and shield it, slowing its fall.

WHAT HAPPENED: Unfortunately, due to the dire situation and a series of unfortunate rolls, the pirate ship explodes and their bounty is lost. Fortunately, thanks to the intervention of Doohan and Miles—played by the BHs whose characters aren't present in the scene—the fall of the *Swordfish* with Spike on board is slowed down.

SEE YOU SPACE COWBOY...

The *Columbia* lands, not without some difficulty; everyone is safe. The Session is successful.



COWBOY
BEBOP

SESSION #20

“PIERROT LE FOU”

CLASSIC SESSION

GENRE: Rock

GROOVE: ...The Abyss Looks Into You

SECRET: Mad Pierrot is a laboratory specimen with transhuman powers

INTRO

Mars, late at night. A mysterious figure attacks what appear to be special agents, slaughtering them with transhuman abilities...

G.E.S.T.

Clocks:

- Objective: Survive the mad clown ✓
- Threat: Knocked out

Spike witnesses the massacre. The mysterious figure, dressed as a clown, attacks Spike, who manages to dodge their shots and return fire. The bullets, however, stop a few inches from the strange clown, who seems to be protected by a force field. After a hand-to-hand fight, Spike ends up on the ground, at the clown's mercy. A cat meows, and the clown freezes as if terrified. Spike takes advantage of this and runs away. He is knocked into the water by a grenade launcher, and the clown disappears.

WHAT HAPPENED: Mad Pierrot simply wants to eliminate Spike; Spike's aim, because of Mad Pierrot's *Groove*, is simply to survive.

3, 2, 1...

Clocks:

- Objective: Prepare for the fight ✓
- Threat: Ambushed ✓

The next day, Jet and his friend Bob discuss the incident. Bob tells him that the man Spike met is called Mad Pierrot and that he is targeting high-level ISSP executives. Bob explains that Mad Pierrot has undergone experiments that were designed to create the ultimate killing machine, and reveals that he will not rest until he kills Spike.



Ed receives an email saying that Spike has been invited to a party to be held at the Space Land theme park. Ed finds Faye and tells her. Faye does not want Spike to respond to this deadly invitation. Spike, however, is right behind her and has his own opinion.

WHAT HAPPENED: By completing the first clock, Jet reveals the *Secret*. The second clock is completed, curiously enough, by Ed and also by Spike: the BHs playing them want to see what will happen.

LET'S JAM!

Clocks:

- Objective: Discover Mad Pierrot's weakness ✓
- Objective: Capture Mad Pierrot
- Threat: Someone gets killed ✓

Spike arrives at Space Land and begins a confrontation with Mad Pierrot, who seems to know the theme park very well. The clash seems to be unequal: the clown is endowed with abilities too far above normal humanity.

Meanwhile, Jet instructs Ed to hack into the ISSP mainframe. Ed succeeds, and Jet reads that the experiments have regressed Mad Pierrot's personality to that of a child: a child who loves to kill. He observes that there is nothing so innocent and yet so cruel as a child. From the surveillance videos, they notice that a cat was present in the lab during the experiments on Mad Pierrot.

Aboard the *Red Tail*, Faye intercepts the clown, saving Spike from certain death; she is knocked unconscious in the process. Mad Pierrot is about to kill Spike, when suddenly a toy cat falls from a souvenir shelf and begins to meow, awakening Mad Pierrot's dormant memories. Spike counter-attacks but doesn't kill the clown, who is overwhelmed with flashbacks and calling out for his mother. A robot parade tramples Mad Pierrot, who is now unable to do anything.

WHAT HAPPENED: Jet closes the first clock, but in a later *Test* he generates too many *shocks*, which could be used by the Big Shot to kill someone. Moreover, to get all these *hits* he had to mark the last *Bullet*. He then decides to use a *hit* to close the last clock, resulting in Mad Pierrot's death. In addition, the next Session will be Personal.

SEE YOU SPACE COWBOY...

Jet immediately contacts Spike to give him the information, but Spike interrupts him saying that he no longer needed it. Mad Pierrot is dead. The aim was to stop him, not to kill him. Session failed.



SESSION #21

“BOOGIE WOOGIE FENG SHUI”

PERSONAL SESSION: Jet

GENRE: Blues

GROOVE: Digitized Mind

SECRET: Pu-zi is trapped in an astral tunnel

INTRO

Jet is on Mars to track down an old acquaintance, Pao Pu-Zi, who recently sent him a message that simply says: “Seek the Holy Beast of Ahnzahn.”

G.E.S.T.

Clocks:

- Objective: Survive an ambush ✓
- Threat: Someone gets shot

Pao has the reputation of being one of the three greatest masters of feng shui on Mars. Jet’s search on Mars seems to reveal only a gravestone in a cemetery that bears the date of Pao’s death. As Jet ponders who might have sent the message if Pao is dead, he is joined by Meifa, who unbeknownst to him is Pao’s daughter. Meifa rescues Jet as two mysterious assassins open fire on him. Together, Jet and Meifa escape.

WHAT HAPPENED: Jet is rescued by Meifa, temporarily played by one of the BHs, and together they manage to close the first clock and escape.

3, 2, 1...

Clocks:

- Objective: Sun, stone, wind, water ✓
- Threat: The assassins come back!
- Objective: Get’em! ✓

On the *Bebop*, Jet tells Meifa that he has not heard from Pao in ten years. Meifa tells him that Pao died in an accident on a voyage to Jupiter, due to a hyperspace fluctuation. Meifa asks for Jet’s help in tracing her father, as she thinks he might have survived. The girl believes the whole situation is due to a feng shui favorable combination, and that her father’s disappearance is somehow related to the “sunstone.”

Jet helps Meifa look for clues on Mars. The two arrive at the Mountain Hotel, which Meifa believes to be the Ahnzahn of the message sent by her father. She uses her Luopan, a feng shui compass, to locate the sunstone, hidden in the mouth of a statue at the base of the hotel. It turns out to be a strange black stone.

Leaving the hotel, Jet spots the killers who are following them. It turns out that they are killers from the Blue Snake criminal organization, and that they are following Meifa in the hope of finding Pao.

WHAT HAPPENED: First, Jet and Meifa complete the first clock, both investigating and talking about feng shui, and find the sunstone. Then, thanks to a series of lucky rolls, they spot the killers before they find them! The sunstone takes on another meaning, revealing the *Session Secret* and generating a *Session trait*: **Sunstone**.

LET'S JAM!

Clocks:

- Threat: Missiles hit the *Bebop*
- Objective: Give Meifa and Pao closure ✓

Jet and Meifa return to the *Bebop* and analyze the sunstone, which turns out to be a lunar fragment from Terra's Astral Gate Accident. Ein grabs the stone, which begins to spin. Meifa realizes it is a compass that points to a twin stone, probably in the possession of her father Pao.

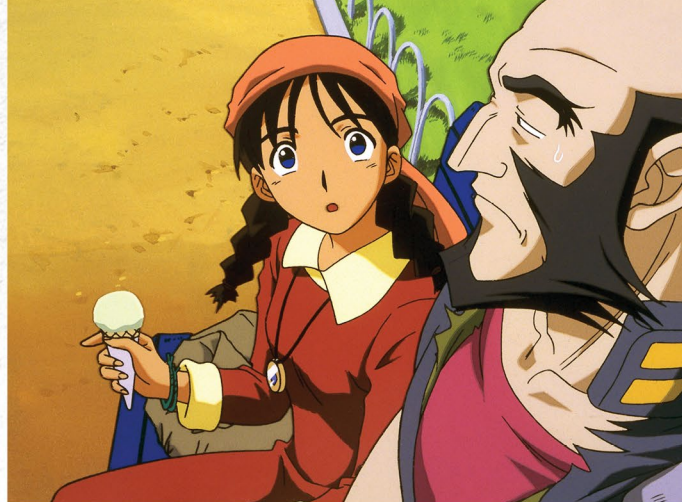
Following the coordinates, *Bebop* reaches Mars' Astral Gate. The sunstone seems to point to an area in phase space, but the radar indicates nothing is physically visible. Meanwhile, Jet reveals to Meifa that Pao was an adviser to the Blue Snake, but had also betrayed the organization by passing information to the ISSP. This is why, Jet claims, Pao has always been so absent from Meifa's life: so as not to put her in danger.

A Blue Snake ship suddenly appears, attacking the *Bebop* and releasing drones. Spike and Faye engage in combat aboard their zipcraft. Jet claims that by shooting the sunstone with a high-intensity weapon, it might be possible to release the energies it contains. Ed launches the stone near the convergence, and Spike fires at the stone with the *Swordfish II*, destroying the drones and releasing a ship from phase space. It is Pao's ship, but he says he has run out of oxygen and does not have much time left. The message sent to Jet was to allow him to reunite with his daughter before he died. As father and daughter reconcile, the breach into phase space collapses and the transmission cuts out, leaving Pao to die.

WHAT HAPPENED: Thanks to the *Session trait*, the BHs find where Pao is, but to finish Meifa's story they must first take care of the Blue Snake. Jet's strategy exploits the *Session trait* to complete the last clock, destroying the drones and freeing Pao at least temporarily from phase space.

CLOSURE

Meifa has returned to Mars, but it seems she is no longer involved in feng shui. Reconciliation has taken place. The Session is successful, and Jet can mark a *Weight* with an X.



SESSION #22

“COWBOY FUNK”

CLASSIC-ISH SESSION

GENRE: Blues

GROOVE: Master Exploder

SECRET: Ted hates capitalism—ask him why!

INTRO

The *Bebop* crew is on the trail of a wanted man called Teddy Bomber, a terrorist who blows up buildings by stuffing teddy bears with explosives.

G.E.S.T.

Clocks:

- Objective: Stop Teddy
- Threat: Boom! ✓
- Threat: Argue with Andy ✓

Spike easily arrests the bomber after deactivating one of his teddy bears. The terrorist is about to explain to him why he is carrying out these destructive actions, when a horse crashes through one of the windows and another bounty hunter, dressed as a cowboy and known to Teddy Bomber as Andy, enters the scene. Andy mistakes Spike for the terrorist and ignores Spike's claim that Teddy is the wanted man. When Teddy starts to run away, Spike sets off in pursuit but is stopped with a lasso by Andy. The terrorist continues his trail of destruction, and Andy realizes he was wrong but does not flinch. Teddy succeeds in detonating the bombs.

WHAT HAPPENED: The main clocks, concerning the Bounty, are completely ignored, and a new clock is opened. One of the BHs, playing Andy, manages to create a character so annoying that it triggers a real conflict with Spike. The *tab* obviously fails.

3, 2, 1...

Clocks:

- Objective: Stop Teddy this time
- Objective: Discover Teddy's motives
- Threat: Boom boom! ✓
- Objective: Compete with Andy and get to know him ✓

Back on the *Bebop*, Spike tells this story to the rest of the crew. Ed finds the mysterious bounty hunter in the database and confirms that he is Andy Von De Oniyate, a wealthy heir.

The team attempts to capture Teddy Bomber again, this time at a fancy dress party. Jet, Spike and Faye find the terrorist, dressed in a giant teddy bear costume. Just as they are about to catch him, Andy enters the scene again. Teddy escapes to his car, and is chased by all the bounty hunters. Unfortunately Spike and Andy are mainly concerned with racing each other.

Faye gets together with Andy, whom she gets to know better in private: he is identical to Spike in many ways. Teddy manages to blow up the new devices.

WHAT HAPPENED: Once again the primary objective clocks are ignored. At first the BHs, especially the players of Jet and Faye, seem to pay attention to the first clocks, but eventually, due to the competition between Spike and Andy, Big Shot completes the clock again to detonate the bombs. At least Faye manages close the last clock, and the Big Shot rewards the BHs with a *Session trait*: **Andy is like Spike**. The *Secret* has not been discovered, and this *tab* also ends in failure.

LET'S JAM!

Clocks:

- Objective: stop Teddy? ✓
- Threat: Boom boom boom! ✓
- Objective: find out Teddy's reasons, PLEASE!
- Objective: Punch Andy ✓
- Threat: Andy punches you
- Objective: Teddy is captured, somehow ✓

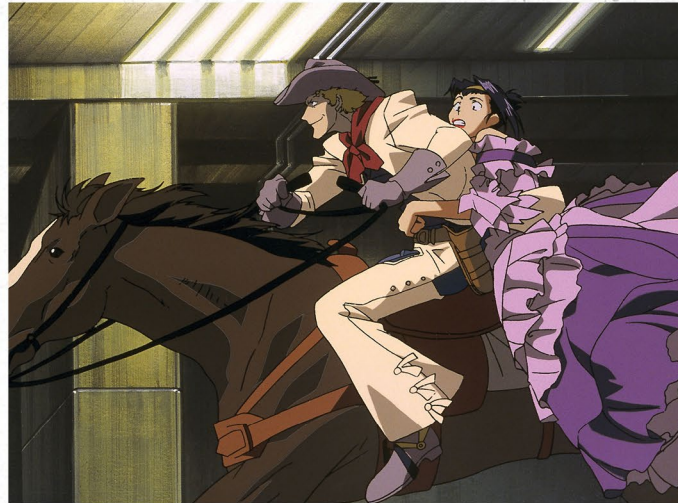
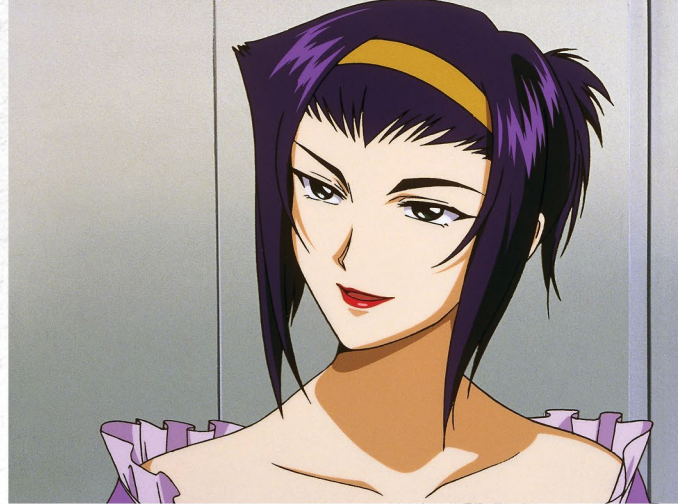
Faye notes how similar Spike and Andy are, infuriating Spike. The television interrupts the conversation: on *Big Shot* they are broadcasting a message from Teddy Bomber, which would explain his reasons but is cut off for timing reasons. Spike decides to intercept Teddy Bomber again... or maybe it's just because he wants to clash with Andy again?

Teddy waits for the Hunters, ready to explain his motives. But Spike and Andy get into an argument again, so Teddy blows up one of his bears again. The two continue to quarrel, eventually leading to a physical confrontation, until Andy gets into mortal danger by falling off a ledge. Spike saves him and Andy admits defeat, giving him his hat. Faye eventually punches Teddy, knocking him out, and the terrorist is caught.

WHAT HAPPENED: The players seem less interested in hunting Teddy and more interested in the relationship between Spike and Andy, so the Big Shot removes two of the three initial clocks, opening new clocks and ignoring the first closed threat clock. Spike wins by exploiting the *Session trait*: he and Andy are the same, so he knows his opponent's moves! Faye eventually gets Teddy caught.

SEE YOU SPACE COWBOY...

Teddy reveals to the police that his terrorist actions were in protest against capitalism, but in the end nobody really cares. For Spike the Session fails, but for the others it can be considered a success.



COWBOY
BEBOP

SESSION #23

“BRAIN SCRATCH”

CLASSIC SESSION

GENRE: Blues

GROOVE: Fictional Identity

CUSTOM SECRET: Londes is the alias of a boy locked in a coma

INTRO

SCRATCH, a millenarian cult obsessed with the digital uploading of consciousness, has gained some popularity. Spike is watching television and finds out about the leader of this cult, Dr. Londes. Apparently, Dr. Londes has developed digital uploading software from a video game, Brain Dream. Before turning off the TV, Spike sees Faye on a talk show talking about SCRATCH and says she joined the group as a last ditch attempt to escape her debts, since without a body she won't need money...

G.E.S.T.

Clocks:

- Objective: Find out about Londes
- Threat: Someone finds the *Bebop*

Spike informs Jet that Faye has joined a cult, and they discover that Dr. Londes has a huge bounty on his head due to the suicide of 100 cult members.

Meanwhile, on Mars, it turns out that Faye hasn't really joined the cult: she has infiltrated it. Wandering into the SCRATCH headquarters, she reaches a room full of corpses and many TV screens that suddenly light up. She tries to escape but her vision blurs.

Spike, Jet and Ed are trying to find out where Londes is, when Faye contacts them: she seems disoriented, and it is clear that she has been taken prisoner.

WHAT HAPPENED: The dice don't seem to be rolling for the BHs. Faye marks her last *Bullet* trying everything, putting her own life on the line to prevent Londes from finding the others. The *tab* ends almost immediately.

3, 2, 1...

Clocks:

- Objective: Hack the Brain Dream ✓
- Threat: Get lost in the Brain Dream

Spike sets out on Faye's trail, while Jet buys a Brain Dream device to locate Londes. Jet accesses the SCRATCH website through the Brain Dream device, but begins to pass out: his consciousness is about to be uploaded. Ein bites him hard. Jet jumps to his feet and removes the device. Ed and Jet try to access the system again, this time using Ein as a guinea pig. Ein manages to bypass the system and they discover that Dr. Londes is not a real person. They manage to trace the source of the transmission.

WHAT HAPPENED: The situation is complex, and Jet and Ed's first rolls go wrong. Ed ends up marking his last *Bullet*, but Ein saves the day by spending a *Rhythm* and using **SHOW OFF** to close the clock, even though the dog was not involved in the Test. A typical case of a hybrid of failure and success! As the *tab* would have failed due to the last *Bullet* used by Ed, but the clock was completed anyway by Ein's **SHOW OFF** (show-woof :D). The *Secret* is revealed but in the next *tab* things will be more dangerous. The next Session will be Personal, for both Faye and Ed.



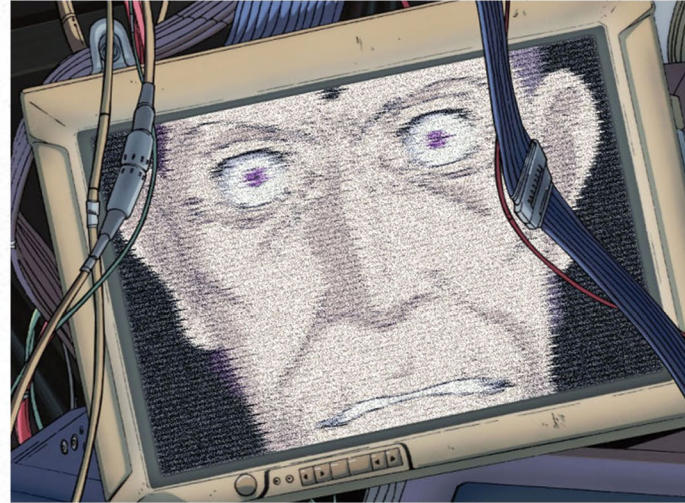
LET'S JAM!

Clocks:

- Confront Londes ✓
- Join the Dream

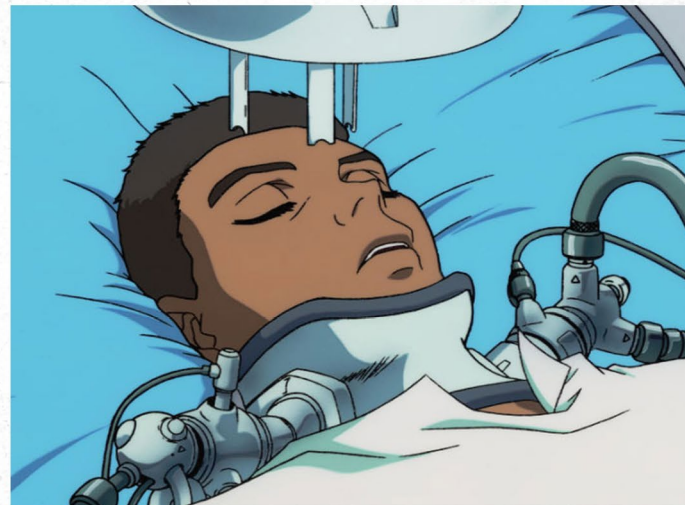
Jet and Ed, disguised as father and daughter, arrive at the hospital that is the source of the Londes broadcast.

Meanwhile, Spike reaches Faye. Spike finds himself in the same room where she lost consciousness, and discovers her unconscious on the floor. The screens light up and Dr. Londes appears, revealing that he does not exist.



In the hospital, Ed and Jet discover a boy in a coma. He appears to be controlling the fictitious person of "Dr. Londes" and is the creator of the upload software. Ed accesses the software.

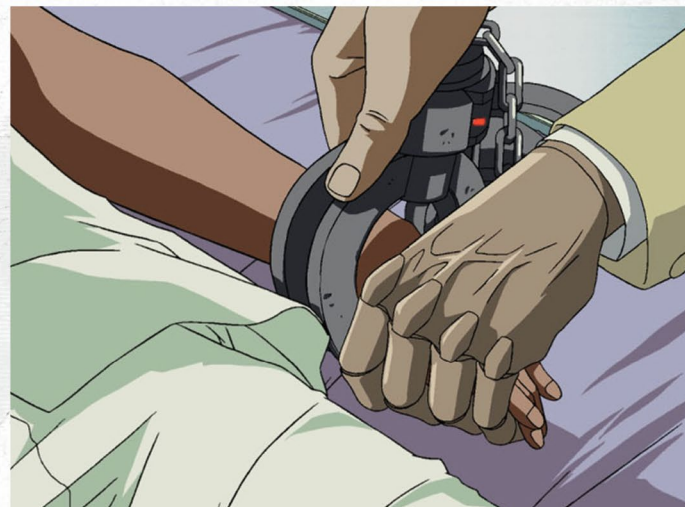
Londes claims to have used television as a conduit for a new religion, all because he wants others to experience the same suffering as him. Spike meanwhile is trying to turn off the televisions, but he too falls victim to Londes' programme and is beginning to lose consciousness. Londes, however, winces: Ed is turning off his programme. Londes begs for mercy but the programme is now switched off. Jet discovers the true identity of "Londes:" Rosny Spanngen, a young hacker who has fallen into a vegetative state due to an accident two years earlier at the age of 13. Jet arrests Spanngen and puts handcuffs on her comatose body.



WHAT HAPPENED: Thanks to Jet's plan to break into the hospital, the truth comes out.

SEE YOU SPACE COWBOY...

Faye wakes up together with Spike. Jet and Ed leave the hospice: they have decided not to do anything more to Spanngen. The Session is successful for Jet and Ed, but both Faye and Ed write the Session title as a Weight because of the last *Bullet* marked.



UNWANTED
BIBOP

SESSION #24

“HARD LUCK WOMAN”

PERSONAL SESSION: Faye and Ed

GENRE: Blues

GROOVE: Tools of the Trade

CUSTOM SECRET: Earth is home

INTRO

On the *Bebop*, Faye looks once again at her old Betamax tape. She turns to Ed and asks if the hacker knows the place on the tape. Ed seems to recognise it but falls asleep almost immediately. In the morning, the *Bebop* has landed on Terra, and Spike and Jet realize that Faye and Ed have disappeared. In some corner of the old planet, two men get out of an all-terrain vehicle and comment on their crater mapping.

G.E.S.T.

Clocks:

- Objective: Get to the place ✓
- Objective: Trace the Bounty

Convinced that Ed knows something, Faye takes the hacker with her, and aboard the *Red Tail* they head for the place Ed seems to have recognised. They land in a huge dump and are soon surrounded by children. A nun also appears; she seems hostile at first, but then seems to recognise Ed. The nun, Clara, reveals a surprise for Ed: a holographic image of the hacker's father, one of the men seen in the Session introduction. Clara says that Ed's father has recently come looking for the young hacker. Ed and Faye leave to search for more clues about Faye's past life. Ed's father and his assistant, Macintire, install a satellite dish and map meteor showers. Jet and Spike learn of a Bounty nearby, Appledelhi Siniz Hesap Lütfen: Ed's father. Apparently he has a 50 million Woolong bounty for robbing a bank.

WHAT HAPPENED: Ed and Faye fill their first clock and find the place they're looking for, while Jet and Spike fail to learn much about the new Bounty.

3, 2, 1...

Clocks:

- Objective: Catch up with the past
- Threat: The ties are severed ✓

Faye finds Sally Yung, a friend from her school days. As several decades have passed since those days, Sally has visibly aged, but still recognises Faye and calls her by name. In a flashback, Faye remembers Sally as she used to be, as well as an incident with a space shuttle. Sally tells Faye that she was put in cryostasis after the accident, but Faye does not remember. Yung tries to continue the story, but Faye prefers to leave. Faye returns to the *Bebop*, where she ignores everyone and lies disconsolately on her bed. She continues to recall brief glimpses of the past and resolves to find more evidence of her life before cryostasis. Ed tries to prevent Faye from leaving, but she responds by saying the hacker should also find someone. Ed contemplates

Faye's words as she flies off in the *Red Tail*.

WHAT HAPPENED: Faye's rolls don't allow her to dig deeper into her past, and as a result her ties to the rest of the crew grow thinner. However, she continues to involving Ed in all of this.

LET'S JAM!

Clocks:

- Objective: "Get" Appledelhi
- Objective: Find the old house ✓
- Objective: Different paths ✓

Spike and Jet find Appledelhi and hold him at gunpoint. Appledelhi explains that he and his assistant are traveling to map surface changes. Appledelhi slows them down by throwing eggs at them, then beats Spike roundly in hand-to-hand combat until Ed suddenly crashes the *Bebop* to the ground. Appledelhi looks up and seems to recognise Ed, calling the hacker by another name. It turns out that the Bounty on Appledelhi is not real. The meteor hunter thanks the *Bebop* crew for taking care of Ed, but another huge meteor crashes nearby and he rushes to map the terrain with his assistant, leaving Ed behind. Faye lands near a path where she has a flashback of herself as a girl, running back to her home, and finally remembers the space shuttle crash of which she was the only survivor. Following the path, Faye sees the foundations of her old home—all that remains of it.

On the *Bebop*, Ed hands Spike a pinwheel and then walks off into the sunset. Ein notices what is happening and follows Ed.

WHAT HAPPENED: Appledelhi unfortunately turns out to be a washout, but also Ed's father, contributing heavily towards the third clock. Faye manages to find her house, or what's left of it, but as she does so her *shocks* also contribute to the third clock... and the table agrees that this is the time to call The End for Ed and Ein.

CLOSURE AND THE END FOR ED AND EIN

In the remains of her house, Faye draws a rectangle on the floor with a stick: the outline of her room. As if on her bed, she lies down and looks up at the sky. For both Faye and Ed the Session is a success: *Weight* marked with an X. The table agrees that Ed can roll The End for Ein as well, and they achieve two *hits*: Ein and Ed are free from their pasts.

Jet calls the crew together for dinner, but notices that there is no one in the common area. On the landing deck he reunites with Spike who is smoking a cigarette while looking at the horizon; on the deck the words "Bye Bye," together with Ed's smiley face, are drawn in orange paint. Ein finally catches up with Ed, barks, and the two run off into the sunset, as meteors flash across the sky.



SESSION #25

“THE REAL FOLK BLUES PART 1”

SEASON BREAKPOINT PART 1

GENRE: Rock

GROOVE: *Secret Mission*

CUSTOM SECRET: The trial was part of Vicious's plan

INTRO

On Mars, Julia learns she is in danger, and prepares herself: the Red Dragon Elders are making their move.

Vicious leads a hit squad, ready to do anything to kill the Red Dragon Elders, but it is a trap and he is taken prisoner.

G.E.S.T.

Clocks:

- Objective: Defeat the mobsters at the bar
- Threat: Someone gets injured ✓

Spike and Jet drown their sorrows in a bar. They realize that a group of men are rapidly approaching the club and narrowly avoid the barrage of bullets that would have killed them. Spike recognises them as Red Dragon affiliates. They are joined by Lin's brother Shin, who reveals to them that Vicious has been captured, and the Elders want to eliminate anyone connected to him, including Spike and Julia. He tells Spike that Julia is in Tharsis. Spike drags the injured Jet out of the bar and takes him to a local clinic where the doctor removes bullets from his leg. Spike has a flashback to when he told Julia he would leave the Red Dragon, when he claimed to have a plan to fake his own death.

WHAT HAPPENED: The enemy's power is overwhelming, and Spike and Jet are forced to flee. Spike uses a lot of *Rhythm* and *Bullets* to recall and face his past, and consequently activates a long flashback.

3, 2, 1...

Clocks:

- Objective: Escape with the blonde woman ✓
- Threat: Someone gets captured

Julia drives on the motorway. She has a flashback. She remembers Vicious holding a gun to her head after discovering she was trying to leave the Red Dragon. Julia asks if Vicious intends to kill Spike. He replies that he will use her specifically to kill Spike, otherwise they will both die.

In the present, Faye, on Mars, receives a call from Spike. He tells her to join him on Tharsis because Jet is unable to help him due to his injured leg. Faye ignores Spike's requests, telling him that she has no obligation to help him, ending the call. Just then, Julia drives by,

pursued by Red Dragon members who are shooting at her car. Faye recognises her and shoots out the tyres of the pursuing vehicle. Julia stops briefly in front of Faye. Not knowing what is happening, Faye jumps into the back of Julia's car and covers her as they flee together from the mobsters.

WHAT HAPPENED: Julia, played by one of the BHs who no longer has a character after Ed and Ein left, receives help and support from Faye and together they close the first clock.

LET'S JAM!

Clocks:

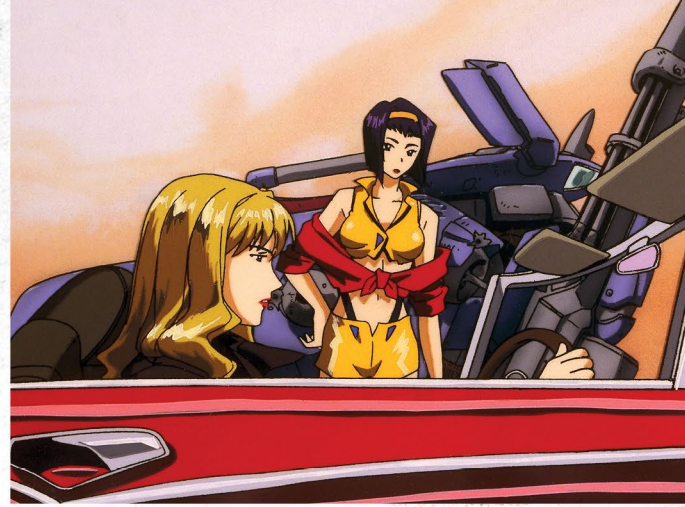
- Objective: Recover what's missing ✓
- Objective: Let it go

After driving Faye back to the spaceport, Julia reveals her identity and tells Faye to tell Spike that she will be at the "place," which Spike understands. Faye wonders how Julia knows that she knows Spike, but Julia leaves before she can get an answer.

Meanwhile, Jet wakes up on the *Bebop*, his leg bandaged. They are en route to Tharsis. Just then, Faye returns to the *Bebop* and looks for Spike to tell him about the message from Julia. As Faye is about to give Spike the message, the *Bebop* is attacked. Faye and Spike, aboard their zipcraft, defeat the Red Dragon enemies, but the *Bebop* is damaged. Jet tells Spike not to worry about the ship and to go find Julia.

Meanwhile, at the Red Dragon headquarters, the Elders prepare to execute Vicious, who is rescued by his faithful cormorant, stuffed with explosives. Many of the Red Dragon soldiers prove loyal to Vicious and turn against the Elders, killing those loyal to the old guard and freeing Vicious. Freed from his chains, Vicious personally kills the last of the three Elders with his sword, declaring that he is the only power that matters in the organization. Spike arrives at the "place," a cemetery, and finds Julia waiting for him, but before he can say anything, she pulls out a gun and points it at him. Cliffhanger, end of part one.

WHAT HAPPENED: The crew decide not to put the past behind them: they decide to go all the way, completing the first clock. The *Session Secret* is now revealed, Vicious is free to act, and the last scene with Julia is part of the cliffhanger and the *Secret* of the next Session.



SESSION #26

“THE REAL FOLK BLUES PART 2”

SEASON BREAKPOINT PART 2

GENRE: Blues

GROOVE: High-rise view

CUSTOM SECRET: The dream is over

INTRO

Julia, with her gun pointed at Spike, reveals that she was ordered to kill him, but that, out of love, she chose to run away and be hunted down. She embraces Spike and expresses her desire to run away with him again.

G.E.S.T.

Clocks:

- Objective: Spike finds a place to stay
- Objective: Jet finds a place to stay ✓
- Objective: Faye finds a place to stay ✓
- Threat: Something goes wrong ✓

Spike and Julia go to Annie's shop. When they enter, they find her dying, having been shot. Annie informs them that she told the Red Dragon that she did not know where Spike was, claiming instead that he was dead. She also tells Spike that the Elders have been murdered. Annie expresses her joy that the two have been reunited, and dies. Spike goes to get some weapons and, while doing so, Julia realizes that he intends to chase Vicious and not run away. Julia promises to stay with him. Spike realizes that the shop is surrounded and they prepare to fight. Back on the *Bebop*, Fate and Jet talk about Spike. Faye says that Spike may already be dead; Jet refuses to go looking for Spike, insisting that he is dealing with his past and is in no condition to help him.

WHAT HAPPENED: Faye and Jet, at least for the moment, find a safe place in the *Bebop*, and are not sure they want to help Spike come to terms with his past. Spike and Julia, on the other hand, allow the Big Shot to close the last clock.

3, 2, 1...

Clocks:

- Objective: Escape from the Red Dragon
- Threat: Someone gets killed ✓

Red Dragon killers break into Annie's shop and a gunfight ensues. Spike and Julia escape to the second floor, killing several men along the way. They reach an adjacent rooftop and kill more, but the last man gets out as Julia and Spike escape. Spike shoots the man, but the killer has already fired, hitting Julia. She is mortally wounded and collapses. Julia whispers one last sentence and dies in Spike's arms. Spike looks at the sky with rage in his eyes as the rain mixes with his tears. Jet looks for Laughing Bull to help him discover Spike's location. The shaman predicts that Spike's star is about to fall, but also tells Jet that he should not fear death.

WHAT HAPPENED: Before Spike can complete the first clock, the Big Shot closes the second clock, and Julia is hit and dies...

LET'S JAM!

Clocks:

- Objective: Vicious is defeated ✓
- Threat: Spike is defeated

Vicious arrives at Annie's shop and finds Julia's coat. Vicious now knows that Spike will have to confront him. Spike goes to the *Bebop*, much to Jet's surprise. Spike tells his friend that Julia is dead and that he can no longer do anything for her. Jet accepts what Spike is about to do. Spike is about to leave when Faye bars his way; she points a gun at him, accusing him of still being tied to the past. Spike, in response, tells her that he has an artificial eye. One of his eyes looks at the past and the other at the present, observing life as if it were a dream. He believes he has to end this. Faye fires her gun at the wall in frustration and cries as Spike walks away.

Spike storms the Red Dragon headquarters alone. He makes his way through the entrance, and after killing several affiliates, finds Shin who reveals Vicious' location to him before dying. Spike rushes to the top-floor room where Vicious is waiting for him. Vicious reminds Spike that he is the only one who can kill him and free him. Spike replies that the same applies to Vicious and the two start a duel. Spike and Vicious disarm each other and the two agree that this is the end: after Julia is dead nothing makes sense anymore. Retrieving his weapons, Spike shoots Vicious in the chest, while Vicious delivers a slash to Spike's abdomen. Vicious falls to the ground, dead. Spike looks up into the night sky. The eye that sees his present is at the center of the frame. Spike sees Julia projected in a celestial white light. Her last words are revealed: "It's all a... dream." Spike, reflected in Julia's blue eye, replies, "Yes... Just a dream." Spike is enveloped in a blinding white light.

WHAT HAPPENED: Spike faces down Vicious and, despite his *Groove*, manages to complete the first clock.

THE END: This is the time for all the Bounty Hunters to face The End. Jet, thanks to the many Personal Sessions completed, is able to come to terms with his past, and is finally free. Faye, unfortunately, has an X on only one Weight but she's lucky with the roll: she will come to terms with her past, but she's still not free. For Spike this last Session was a success, and he can finally mark a *Weight* with an X, but he still rolls only two dice, getting no *hits*. There is nothing left for Spike: death awaits him.

FINAL SCENE

Bleeding, Spike descends the stairs and heads towards some Red Dragon affiliates who look at him, shocked. Spike looks up, smiles and, pointing his finger like a gun, mutters "Bang!" before slumping to the ground. As Spike lies on the ground with a serene smile, a bright star fades into space.



GLOSSARY

ADVANTAGE: Add one extra die to the dice pool and remove the lowest die rolled before counting.

APPROACHES: Five different ways to get the job done in a *Test*.

- **Rock:** under pressure, you act cool.
- **Dance:** a flow of energy, you act with exuberance.
- **Blues:** being spiritual, you understand emotions.
- **Tango:** being charming or intimidating, you get others to do what you want.
- **Jazz:** analyzing deeply, you know what to do and how.

ASSIST: From the *3, 2, 1... tab*, a BH can spend one *Rhythm* to grant *Advantage* on another BH's *Test*.

BIG SHOT: A player who doesn't play a single main character and who instead plays the setting, the environment and every other non protagonist character.

BOUNTY: Most of the stories are about a Bounty. The BH's characters are after the Bounty, and the Bounty will reveal something about themselves or the world during the story. Each Bounty has a *Groove*.

BOUNTY HUNTER (BH): A player who plays a main character.

CHARACTER: One of the protagonists of the story, a character played by a BH.

CHARACTER SHEET: An ID which describes the character in the fiction of the game and their set of game rules.

CHASE: At the start of a *tab*, the Big Shot can spend a *Risk* to transform the *tab* in a chase. See p.36. Remember: in a chase, a BH must **PUSH** every applicable *Test*.

CLOCK: Clocks can be divided in 4, 6 or 8 sectors. One *hit* or one *shock* can be spent to tick one sector. When all sectors are filled, the clock is closed, and the event happens. Every *tab* should have an objective clock and a threat clock, as well secondary objective and threats. There can be *tabs* without threat clocks, with objective clocks with deeply different events. In order for characters to be successful, the BHs should close at least one objective clock.

CLOSURE: An alternate way to end a Session, used in Personal (p.44), Season Breakpoint (p.51) and Filler (p.48) Sessions.

D6: A 6-sided die. A pool of nine is enough to play.

DICE POOL: A pool of 6-sided dice that a BH needs to create in order to make a *Test*. The base dice pool is: a number of D6s equal to the number of the current *tab* (one to three), plus one for each *trait* written in the Approach used in the description of the action made by the BH, plus another if the Approach is the same as the Session Genre. A BH can add two dice by choosing to **GET INVOLVED**, or add dice by using a *Groove*. After rolling they might want to **GAMBLE** to change the results.

DIFFICULTY: Represents how dangerous the current *tab* is. See *Tab Types* for the starting difficulties of each *tab*. Big Shot and BHs can alter the Difficulty by one, spending a *shock* or a *hit*, respectively.

DISADVANTAGE: Add one extra die to the dice pool. Remove the highest die rolled before counting. A BH can choose to get *Disadvantage* on a *Test* in exchange for recovering *wounded traits*, by using the **SHOW YOUR WOUNDS** Riff.

FILLER SESSION: A special Session, usually without Bounty and Genre. See p.46.

GAMBLE (BH'S RIFF): A BH places a *bet* on one of their character's *traits* to ignore the results of a *Test* and roll again with one extra die. If the BH doesn't get both *hits* (beat the Difficulty and roll two 6s) they mark a *hard wound* on the *trait* they *bet*. The BH must use the new result.

GENRE: At the beginning of a Classic Session, a BH who rolled 6 for *Rhythm* must choose the Session Genre. If no BH rolled a 6, the Big Shot chooses. The Genre is one of the five Approaches. All *Tests* made with that Approach add one die to the dice pool. A Filler Session does not necessarily need a Genre; in a Season Breakpoint the Genre is chosen by the Big Shot in both Sessions. In a Personal Session, however, slightly different rules are applied (see p.43).

GET INVOLVED (BH'S RIFF): A BH can add two dice in their pool by marking a *Bullet*. See p. 69.

GROOVE: A special ability of the characters or of the Bounty. Every *Groove* alters the rules in a particular way. Each *Groove* also has a fictional function.

HARD WOUND: A *trait* marked with two slashes that cannot be used until the end of the Session.

HIT: In a *Test* a BH gets one *hit*:

- If the sum of the dice rolled is equal or greater than the Difficulty of the *tab*;
- If you roll at least two 6s.

Max two *hits* per roll. The BHs can spend one *hit* to tick a sector of a clock or lower the Difficulty of the current *tab* by one. If the BH is not satisfied with the result, there are some Riffs available: see PUSH, SHOW OFF and GAMBLE.

IMPROVISE (BH'S RIFF): Spend one *Rhythm* and choose an Approach: the BH can use *traits* from that Approach for a single *Test* with a different Approach.

JAM (BH'S RIFF): *Let's Jam!* *tab* only. Works like ASSIST, but the BH also grants the use of their character's *Groove* to the other BH's *Test*, in addition to their normal *Groove*.

MARKING A BULLET: A character can GET INVOLVED (BH Riff), by marking one *Bullet* on their Character Sheet to add two dice to the dice pool. A BH can also absorb one *shock* by marking a *Bullet*. If the last *Bullet* on a Character Sheet is marked, the *tab* will fail and the next Session will be a Personal Session focused on that character.

MEMORY: A phrase that identifies a past *Memory* of the character. The details are to be discovered by playing together.

PERSONAL SESSION: When a BH marks their last *Bullet* during a Session, the next Session will be Personal, with the BH's character under the spotlight. See p.42.

PUSH (BH'S RIFF): Immediately after rolling the dice, if the BH has not obtained both *hits*, they can add one *hit* at the cost of two *shocks*.

RISK: A important resource that the Big Shot can generate and spend:

- The Big Shot can always spend a *shock* to transform it into *Risk*.
- At the beginning of a *tab*, the Big Shot can spend *Risk* to increase the Difficulty of the *tab* by a number equal to the *Risk* spent.
- From the **G.E.S.T.** *tab* onwards, the Big Shot can spend *Risk* to generate *shocks* equal to the *Risk* spent; and they can spend a *Risk* to give *Disadvantage* on a *Test*.
- From **3, 2, 1...** *tab* onwards, the Big Shot can spend *Risk* to generate *shocks* equal to twice the *Risk* spent (they cannot stash *Risk* in this *Test*).
- The Big Shot can always spend one *Risk* at the start of a *tab* to transform it into a chase.
- Many Bounties' *Grooves* are activated by spending *Risk*.
- For more information on how *Risk* is generated at the start of a Session, see Classic Session on p.40; Personal Session on p.42; Filler Session on p.46; and Season Breakpoint on p.50.

RHYTHM: A resource that the BHs can generate and then spend to use Riffs. For more information on how *Rhythm* is generated at the start of a Session, see Classic Session on p.40; Personal Session on p.42; Filler Session on p.46; and Season Breakpoint on p.50.

A BH can spend *Rhythm* to:

- SHOW OFF (once per Session)
- ASSIST (from **3, 2, 1...** *tab* onwards)
- IMPROVISE (from **3, 2, 1...** *tab* onwards)
- JAM (only during the *Let's Jam!* *tab*)

SEE YOU SPACE COWBOY...: The way to end a Classic Session, with a short narrated scene. See p.38.

SESSION: An episode of the collective story told at the table, divided into three different *tabs* (see *Tab Types*), with an ending called See You Space Cowboy..., in the case of a Classic Session, or with an ending called Closure for any other type of Session.

SESSION SHEET: A tool for keeping track of story developments and *tabs* during play. The sheet is useful for keeping track of the Difficulty of the *tabs*, their special rules, and any open or closed clocks.

SESSION TRAIT: A special *trait* that applies to the entire Session, which can be used by all BHs with any Approach. Usually, the Big Shot rewards the BHs with a *Session trait* for successfully completing a *tab*. The *Session Secret*, once discovered usually at the end of a successful **3, 2, 1...** *tab*, is an excellent *Session trait*.

SHOCK: As a result of a *Test*, the Big Shot gets a number of *shocks* equal to the 1s rolled. In the *Let's Jam!* *tab*, the Big Shot gets two *shocks* for every 1s rolled. If there are no *shocks*, the Big Shot adds one. Every *Test* will always result in at least one *shock*. In each *Test*, BHs can absorb a maximum of two *shocks*: one *shock* by *wounding a trait* and another by marking a *Bullet*. Then the Big Shot can spend each remaining *shock* to increase the Difficulty of a *tab* by one, tick a clock or stash one *Risk*.

SHOW OFF (BH'S RIFF): Only once per Session, a BH can spend a *Rhythm* to obtain and spend a *hit* immediately before or after a *Test*, even in a *Test* in which they are not involved.

SHOW YOUR WOUNDS (BH'S RIFF): A BH describes how their character's *wounds* hinder them, then rolls with *Disadvantage*. At the end of the *Test*, the BH can clear up to two *wounds* from two *traits* on their Character Sheet.

TAB: One *tab* represents one development of the story. BHs must close an objective clock if they want to successfully complete a *tab*; the *tab* is a failure, however, if the Big Shot closes the threat clock. If a BH marks their last *Bullet*, the *tab* is a failure. These three situations can occur simultaneously: discuss the outcomes at the table. Each *tab* has a base Difficulty (see *Tab Tipology* Types). The Big Shot can spend *shocks* to increase the Difficulty, while BHs can spend *hits* to reduce it. TYPES: More information on p.34.

1. **G.E.S.T.:** The first *tab*. The starting Difficulty is 5. 1D6 in the base dice pool.
2. **3, 2, 1...:** The second *tab*. Often the goal here is to discover the Bounty's Secret. The starting Difficulty is 10. 2D6 in the base dice pool.
3. **Let's Jam!:** The third *tab*. The final confrontation. The starting Difficulty is 15. 3D6 in the base dice pool.

TEST: Moments of play in which characters face danger. To make a *Test*, a BH must choose an Approach and describe what happens. Then they form the dice pool,

declaring the *traits* in play (usually written in the chosen Approach on their Character Sheet, but there are rules that alter this mechanic). The BH rolls the dice, and determines *hits* and *shocks* gained. The BH absorbs up to two *shocks* if they wish, by marking a *Bullet* or *wounding a trait*. Finally, the remaining *hits* and *shocks* are spent by the BH and the Big Shot.

TRAIT: A unique characteristic that the BH's character possesses. Each *trait* is written in a hexagon on the Character Sheet. Each hex is associated with one of five Approaches

WEIGHT: The title of a Classic Session that ends with a failure must be written as a Weight on the Character Sheet (next to the *Memory*). A Personal Session or the second Session in Season Breakpoint that ends successfully allows a BH to mark a Weight with an X. The more Xs a BH gets, the easier it will be to have a good ending for their character.

WOUNDING A TRAIT: A BH can *wound a trait*, marking it on the Character Sheet with a slash, to absorb a single *shock* obtained in a *Test*. If a *trait* has been *wounded*, it cannot be used in a *Test* or absorb any other *shocks*. Wounds can be removed with the SHOW YOUR WOUNDS Riff.

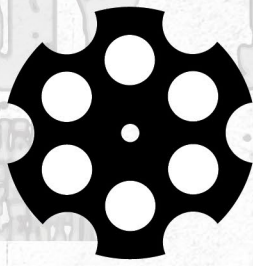


COWBOY BEBOP

NAME:

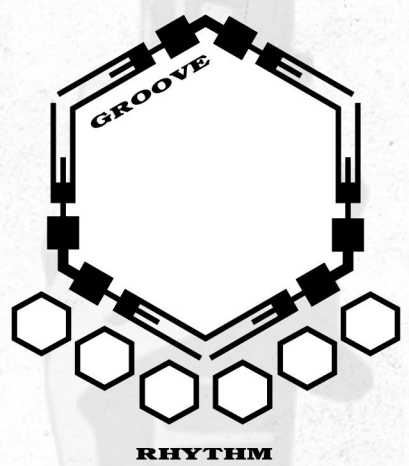
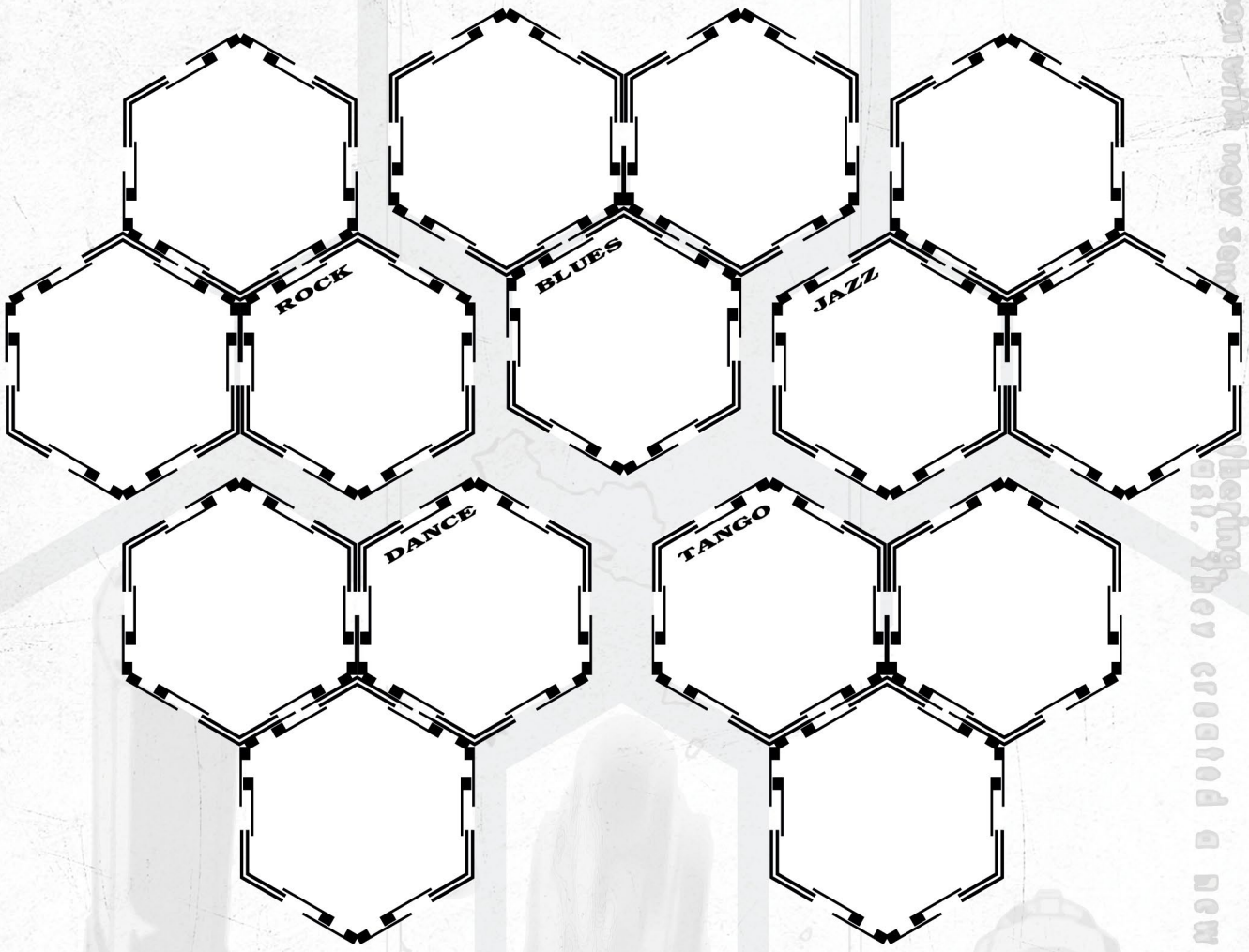
MEMORY:

CONCEPT:



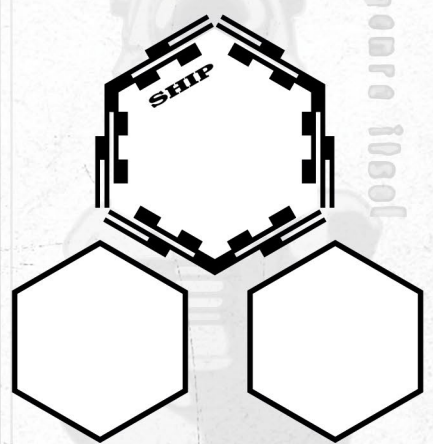
WEIGHTS





RHYTHM

カウボーイ COWBOY BEBOP シブヤ ROLEPLAYING GAME



SHIP

SESSION SHEET

SESSION TITLE:

*Cody
Piper*

SESSION GENRE:



BOUNTY:

BOUNTY'S GROOVE:

BOUNTY'S SECRET:

G.E.S.T.
STARTING
DIFFICULTY: 5

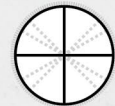
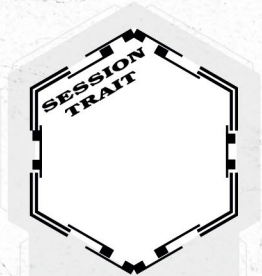
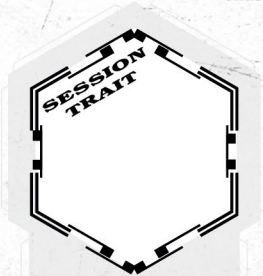
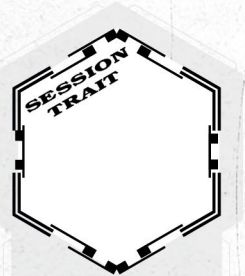
3, 2, 1...
STARTING
DIFFICULTY: 10

LET'S JAM!
STARTING
DIFFICULTY: 15

A vertical rectangular template for the G.E.S.T. session. It features a central column of eight circular clock faces, each with a dashed radial grid. The clock faces are arranged in four pairs: two at the top, two in the middle, and two at the bottom. Between the top and middle pairs, and between the middle and bottom pairs, there are two horizontal rectangular boxes on each side of the central column. At the very top and bottom of the template, there are two more horizontal rectangular boxes on each side.

A vertical rectangular template for the '3, 2, 1...' session. It features a central column of six circular clock faces, each with a dashed radial grid. The clock faces are arranged in three pairs: one at the top, one in the middle, and one at the bottom. Between the top and middle pairs, and between the middle and bottom pairs, there are two horizontal rectangular boxes on each side of the central column. At the very top and bottom of the template, there are two more horizontal rectangular boxes on each side.

A vertical rectangular template for the 'LET'S JAM!' session. It features a central column of six circular clock faces, each with a dashed radial grid. The clock faces are arranged in three pairs: one at the top, one in the middle, and one at the bottom. Between the top and middle pairs, and between the middle and bottom pairs, there are two horizontal rectangular boxes on each side of the central column. At the very top and bottom of the template, there are two more horizontal rectangular boxes on each side.



4-CLOCK



6-CLOCK



8-CLOCK