



» N . E . W . I S

Bounty hunters tracking down outlaws hiding in the trader towns on the fringes of civilization...

A starship exploring unknown worlds on the frontier of known space, going where nobody has been before...

A galactic civil war as entire star systems rebel against the Navy...

Smugglers and pirates operating below the radar, moving contraband from system to system...

The hunt for ancient secrets of the universe and the meaning behind the mysterious signal coming from the Outer Reaches...

A perpetual war against the machines which have risen up against their creators...

A great generational ark trying to find Earth, home to 100,000 men, women, and children...

Military grunts operating at ground zero fighting a bitter war in the mud and the dirt against an implacable enemy...

Detectives investigating a murder in a far-future solar system on a trail which will take them from Mars to Jupiter's moons...

Agents infiltrating a criminal organization, going undercover to take down a galactic crime boss...

Protectors of the innocent on the outer frontiers, righting wrongs and hunting down wrongdoers...

Traders just trying to make a buck as they build up their starship and claw their way up the economic ladder...

Outlaws on the run from the authorities, wrongly accused for a crime they didn't commit, surviving as best they can...

Members of an order of galactic peace-keepers, policing the galaxy and investigating crimes...

Hunters of exotic alien species and creatures for sale, transport, or extermination...

The emergence of a new species from a newly discovered wormhole that leads to the Andromeda Galaxy...



» WELCOME TO N.E.W!

N.E.W. is a roleplaying game set in a sci-fi future. Players take on the roles of starfaring adventurers and play through scenarios presented to them by a Game Master (GM). The GM creates the universe, the places, the people and aliens who populate that universe, and the adventures that the player characters (PCs) will encounter.

N.E.W. is set an indeterminate time in the future. Faster-than-light travel, aliens, gates to other galaxies, and pistols of - amongst others - the laser, phaser, blaster, sonic, and disruptor variety all exist, but the setting itself is up to you.

In N.E.W., you'll create a character and adventure in the far future with characters created by other players. Your characters might be bounty hunters, starship officers, soldiers, mercenaries, explorers, or scientists. They could be human, or they could be one of a number of other alien species; indeed, you might be playing an android! Each player creates his or her own player character, decides on a personality, abilities, and attributes, and plays that character through numerous adventures.

N.E.W. allows you to explore a seemingly haunted derelict space station, defend a frontier town on a far-off planet from alien invaders, explore new frontiers, seek lost artifacts from ancient civilizations, or smuggle spices from system to system.

"Anything today, Doc?" Libbie Hamilton looked up at the young technician's question - the same question he'd asked her every one of the 212 days they'd been stationed on this lonely outpost.

She shook her head wearily. "Nope, nothing today, Reggie. Maybe tomorrow."

Reggie grinned, and handed her a cup of steaming coffee. Glancing up at the dark sky, he gestured through the window towards the pinprick of light that was the sun, over three billion miles away, almost indistinguishable

from the thousands of other stars clearly visible from Pluto's surface.

"Hard to believe that's the sun, isn't it?", he asked. "This is the furthest I've been from it. Never left the solar system, y'know."

"Well, if you're lucky, maybe you'll get stationed on Proxima Centauri next. I hear they're actually building a hotel there."

The great dish of the listening post's radio telescope blocked half the sky, vastly larger than the small, metallic building which housed the research team. Regulations strictly prohibited them from venturing outside unless the equipment needed maintenance or repairs, but most people stationed there eventually donned an environmental suit and slipped out for a look around.

The faint, monotonous tone of the Signal could be heard from the computer bank in the corner of the room. The Signal. The same signal that had been broadcasting for over half a century, originating from the depths of space and time, at the very limits of the observable universe. In all that time, it hadn't changed, it hadn't varied, and it hadn't stopped.

"Next shipment from Ganymede is due in four days. I asked them for hot chocolate; I can't take any more of this Navy-issue coffee. It tastes like mud."

Libbie grinned. "It is mud. It's organically fabricated in those new hydroponic facilities."

Reggie chuckled. "My shift's over. Arian should be out soon to replace me. Roger and Shiera have a card game going in the dorm. I think I'll..."

He froze. His face went white. Libbie looked at him, startled.

"What's up, Reg? It's just a card game. Nothing to..."

She followed his gaze. The computer in the corner. The Signal.

The Signal had just changed.

» WHAT YOU NEED

To play *N.E.W.* each player will need the following:

- ▶ A selection of six-sided dice (referred to as “d6s”).
- ▶ A character sheet (you can photocopy the one in this book or download one from the internet; at worst, a sheet of scrap paper will do).
- ▶ If the GM is using battlemaps to display combat positioning, a small miniature, token, or figurine to represent your character. You can find these in most game stores, but pennies or chess pieces will do in an emergency.
- ▶ If you are the GM, you will need a copy of this book and some kind of scenario or adventure. You can devise one of your own, or purchase a pre-written one.

» HOW TO PLAY

This book provides you with the core rules of play. It tells you how to create characters, adjudicate challenges and combat, and more.

During a game of *N.E.W.*, the GM will describe the environment and events of the game world, and the players will describe what their characters do within that scenario in a collaborative story-telling manner. Often the success of an action is not guaranteed, at which point you will use your dice to determine the outcome. Some tasks will be more difficult than others, and some characters will be better at certain types of activity than others.

As your character adventures throughout the galaxy, he or she will earn or find money and equipment, and will gain experience points which can be spent to improve his or her capabilities by purchasing new careers. These experience points (XP) are awarded to the players by the GM when they complete storylines or overcome challenges and enemies.



» EXAMPLE OF PLAY

James, Leonard, Walter, and Nichelle are playing in an adventure being run by Grace. They play the characters Sasha, Dr. TikTok, Ashonn, and Talik, a ragtag group of spacefaring adventurers. The team has just docked a shuttle at a space station which was supposed to be open for business, but which did not respond to any hails.

James (playing Sasha): I carefully dock the shuttle on one of the outer docking pylons. I roll... (rolls some dice)... 14. Is that OK?

Grace (the GM): Yep, it's a fairly routine maneuver. The docking clamps attach with a shudder, and there is a faint hiss as the airlocks synchronize.

Leonard (playing Dr. TikTok): Before we open that airlock, I use my hand scanner to see if any life forms lurk behind it.

Grace: Great! Roll your LOGIC check, but deduct one die because you're scanning through a duranium door.

Leonard (playing Dr. TikTok): (sighs, and rolls the dice). 9. That's not very good!

Grace (the GM): Sorry. You can't get a reading. I guess the duranium is interfering with your scanner. You'll just have to find out the old-fashioned way!

Walter (playing Ashonn): I pull out my laser sword and activate it, and then move to the airlock door. Is everyone ready?

Everyone else, talking simultaneously: Yep, I have my disruptor pistol drawn and ready... I ready my phaser rifle.... I pull out my blaster.

Grace (the GM): You all take position around the door. You're opening it, Ashonn?

Walter (playing Ashonn): Yes, I hit the control panel.

Grace (the GM): The airlock door slides open with a hiss. Beyond you can see darkness, lit occasionally by flickering lights which occasionally illuminate a duranium door at the end of a corridor. There's a strange smell in the air, and your eyes sting. No sound, except for the occasional beeping of a control panel.

Leonard (playing Dr. TikTok): Hmm. OK, another scan with my hand scanner. I roll... 13 this time. What's up with the atmosphere?

Grace (the GM): That roll is good enough. The atmosphere is slightly acidic. Not enough to harm you, but enough to be a little uncomfortable. Your readings indicate that something has compromised the atmospheric control systems.

Nichelle (playing Talik): I think some stealth is in order. I make my way silently down the corridor. Do I need to make a check?

Grace (the GM): Yes, an AGILITY check, please. You can add your *stealth* skill.

Nichelle (playing Talik): OK, I roll... 16. I move as quietly as I can along the way. Does anything happen?

Grace (the GM): That's a great roll. Talik, the Felan burglar, nimbly covers the length of the corridor without making a sound. You reach the door.

Nichelle (playing Talik): Can I open it?

Grace (the GM): You hit the control panel but it flashes red; somebody has clearly locked it from the other side.

Nichelle (playing Talik): I guess this is where I earn my keep as a burglar! I want to hack the lock and open the door.

Grace (the GM): Sure. Make a LOGIC check. You have *thievery* as a skill; you can add that.

Nichelle (playing Talik): Ugh. I'm much better at AGILITY stuff than LOGIC. I have 2d6 from my LOGIC, 1d6 from my *thievery*, and I get a bonus 1d6 from one of my burglar exploits, so that's 4d6. Here goes... hacking the lock... I get 14.

Grace (the GM): It was a *Challenging [13]* check. The door slides open! On the other side you can see what is clearly a cargo area for docked ships. Metal crates and barrels are everywhere, as are ladders, cables, and other utilities. The lights here,

like in the corridor, flicker. All is quiet; there is none of the bustling activity you would normally expect.

Leonard (playing Dr. TikTok): I don't like the look of this. I'm still scanning! Rolling.... 12.

Nichelle (playing Talik): Can I see or hear anything unusual? I'll make an INT check... 14.

Grace (the GM): Talik spots what appears to be a dismembered body amongst a pile of junk some 40 feet away, hidden in shadows. TikTok, your scan turns something up - you are not alone! You register two life forms in the room, both of alien origin.

James (playing Sasha): Whoah! Bodies? Aliens? This is getting bad very, very fast. I'm going into overwatch. If any alien critters show their face, they're getting blaster fire right where the sun don't shine!

Nichelle (playing Talik): I try to get more info from my scan. I roll 14 again. What type of creature are we talking here?

Grace (the GM): The scan results indicate that there are two xenomorphic aliens in the room, both on the ceiling, and moving towards the now-open doorway.

Nichelle (playing Talik): I'm in the doorway. Can I see them?

Grace (the GM): Make another INT check, Talik.

Nichelle (playing Talik): 15. That should be enough!

Grace (the GM): Unfortunately, no. Whatever is there, you can't see them.

James (playing Sasha): I have a really bad feeling about this....

» ABOUT THIS BOOK

This book is the main rulebook for *N.E.W. The Roleplaying Game*. Using just this book, you can run a complete science fiction roleplaying campaign. It describes how to create characters, adjudicate the game, run

combat, and design settings and adventures. The book is divided into four main sections.

I: Character Creation. The first section of the book deals with character creation. It takes you through the process of generating new player characters from start to finish, including attributes, species, careers, and more, as well as detailing equipment, armor, and weapons that your characters can purchase.

II: Running the Game. This is followed by a section which describes how to run a game of *N.E.W.* It covers the core game mechanics, including attribute checks and countdown pools, and the combat rules, along with details on the environment, objects, and movement. It also includes information on psionics and a selection of aliens and enemies for use in the game.

III: Space & Starships. The section on space covers astronomical information, space travel, and starship operations and combat.

IV: Building a Universe. The final section of the book contains rules and guidelines for designing your own setting, species, careers, star systems, planets, monsters, and more. It is a GM's toolkit for campaign and adventure design.

» RULE ZERO

The GM is the final arbiter of what happens in the game. If a rule needs to be interpreted, it is the GM who decides how to resolve it. At times, the GM may need to create new rules, or alter existing rules. In other words, the rules in this book should be viewed as guidelines, and should not interfere with or be a hindrance to your game-playing.

The ultimate goal of this game - like any game - is to enjoy it and have fun. There is no right or wrong way to play *N.E.W.* If you're all enjoying yourselves, you're playing it correctly.

» THE SETTING

N.E.W. is set in a far-future sci-fi universe in the same way that other games are set in a medieval fantasy universe. That universe might



be our own universe, or it might be a fictional one of your own devising. It might be small in scale, encompassing only a single solar system as the Russians and Chinese battle for control of Jupiter's moons, or it might encompass a whole galaxy or more with myriad alien races and interstellar civilizations. Here are some examples of settings:

- ▶ The solar system has been explored, and colonies exist on the Moon and Mars. Outposts on Europa and other moons of Jupiter conduct vital research. Faster-than-light travel is not possible, and if there are any alien civilizations out there, we'll never meet them. Instead, we squabble for resources in an increasingly small solar system.
- ▶ The great ark ship *Colossus* has been traveling for 80 years, three generations of crew and passengers. With a population of nearly 100,000 souls, this massive flying city fled Earth in search of something new.

- ▶ Man's reach has extended across most of the known galaxy in a huge galactic confederation. Most alien species have come under its sphere of influence, either willingly or not. The inner and outer frontiers of mankind's civilization feature outpost worlds and trader towns where live those who wonder - has humanity itself become the bad guy in its ever-expanding quest for control?
- ▶ When a natural wormhole was discovered to the Small Magellanic Cloud, one of the Milky Way's orbiting dwarf galaxies, it was the start of something new. Now, dozens of galaxies are connected by great warp gates, conduits which allow trade and conflict alike. Great civilizations realize their insignificance in the vast void - and somewhere out there, beyond the edges of observable space, something ancient and malevolent exists.

» WHAT'S O.L.D. IS N.E.W.

O.L.D. is a companion roleplaying game of medieval fantasy. It is 100% compatible with *N.E.W.*; if you want a wizard to appear on a starship and start casting spells, or a starship's away-team to materialize in a dragon's lair and start firing laser rifles, you'll find that the two work together perfectly.

Similarly, *N.O.W.* is a game of 80s-style action and supervehicles. It contains rules for martial arts, talking cars, and supersoldiers.

All three of these games are fully compatible with each other while designed to be complete independent games. Look for the *O.L.D.* and *N.O.W.* roleplaying games from EN Publishing.

» A BRIEF GLOSSARY

This is a short introduction to some of the terms you'll encounter throughout this book.

Attributes. Attributes represent a range of core measurable facets of your character in numerical form. These attributes are Strength, Agility, Endurance, Intuition, Logic, Willpower, Charisma, and Luck, plus a couple of optional attributes which depend on the campaign model. The higher an attribute, the more your character exemplifies that attribute.

Attribute Check. Most activities in the game are based around an attribute check. This is a test whereby one of your attributes determines how many dice you get to roll to accomplish a task such as shooting at a bandit or lifting a heavy object.

Benchmark. The difficulty of a task is described by its benchmark. This is a descriptive word and numerical value which an attribute check attempts to roll over.

Career. A career is a temporary building block which helps form your character's development. Characters take careers for periods of time during character generation as the process works its way through his life in what is known as a "life-path" system.

Each career affects his attributes and skills. For example, a few years spent working as a bartender on a galactic liner might enhance a character's social skills. At any given time, a character will have a current career.

Countdown Pool. A countdown pool is a special sort of dice pool used to add suspense when racing against an unknown clock. It involves periodically rolling a dice pool and removing any dice which show a certain value, until the pool is empty.

d6. A "d6" is a regular six-sided dice. *N.E.W.* is based around pools of dice in which you roll a number of dice, add up the total, and compare it to a target number known as a *difficulty benchmark*. Multiple dice which are rolled and added together are expressed as $xd6$ - for example, $3d6$ means "roll three dice and add them together", while " $5d6+2$ " means "roll five dice and add them together, then add two to the total".

d66. When the rules ask you to roll a d66, you should roll $2d6$ but read them a little differently. Instead of adding them together, you read the first as "tens" and the second as "units" - for example, if you roll a 3 and a 2, you read that as 32. Rolling a 1 and a 6 gives you 16. This way of rolling dice is mainly used by the GM when rolling on random tables.

Descriptor. At the top of the character sheet you will see an area known as the "descriptor". The descriptor presents a number of fundamental things about your character in the form of a single summarizing sentence.

Dice Pool. A dice pool is the handful of dice you roll when making an attribute check. It can be formed in various ways (adding dice granted by your attributes, skills, or equipment) and is limited in size by your grade.

Die Bonus/Penalty. If something indicates that it grants or inflicts a die bonus or penalty (usually in the format "a $+2d6$ bonus") it refers to additional dice which can be added to (or which must be removed from) your die pool when you make an attribute check.

Experience Points. Characters earn Experience Points by accomplishing tasks, defeating enemies, and completing adventures. These Experience Points (or XP) can be spent on character improvements.

Exploits. Exploits are individual abilities or benefits. There are different types of exploit - species exploits, career exploits, attribute exploits, age exploits, and universal exploits. Exploits include things like an android's immunity to mental attacks, a navy brat's familiarity with military vehicles, or the ability to perform a deadly strike.

Game Master (GM). The GM is the referee of the game. She describes the universe to the players, and controls the actions of NPCs and monsters.

Grade. Your character's grade is simply the total number of career grades you have taken. A starting character is Grade 5. Your grade is important because it determines the maximum sized dice pool you can form when making attribute checks.

Non Player Character (NPC). An NPC is a character which is not played by one of the players. Instead, all NPCs are played by the GM.

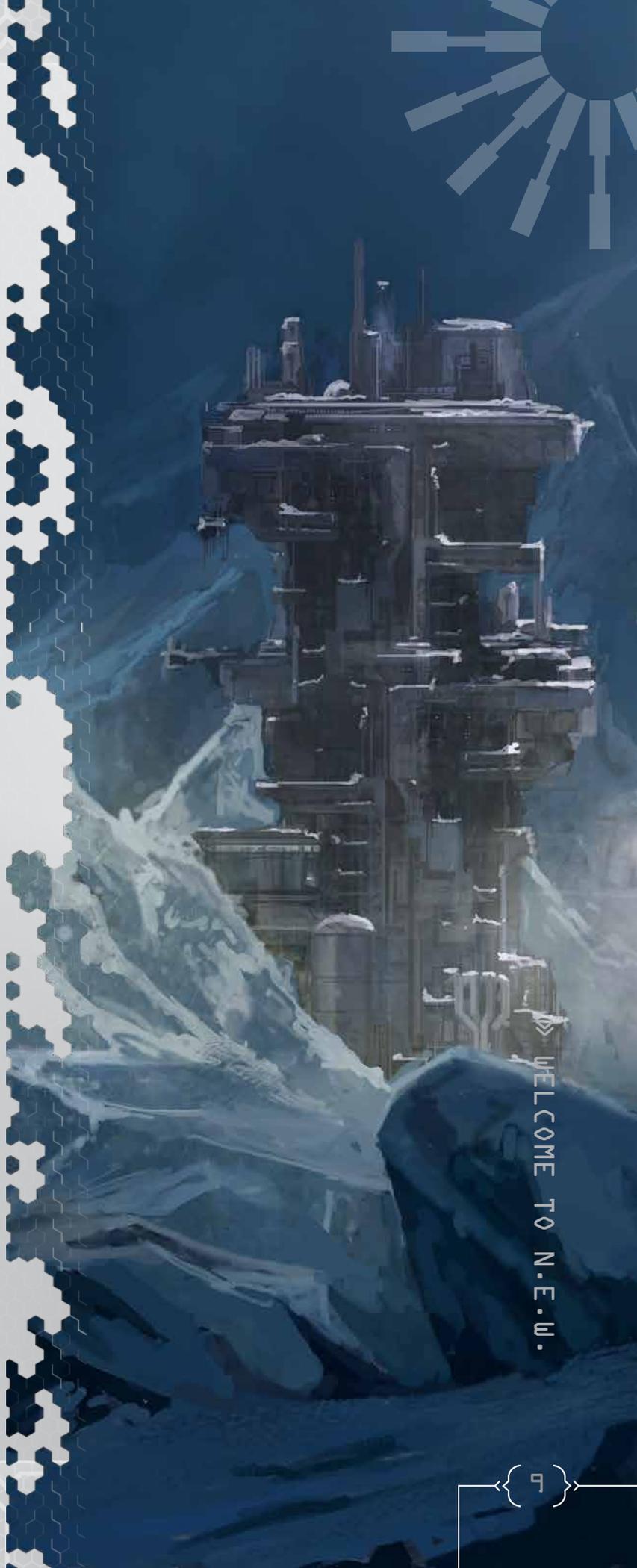
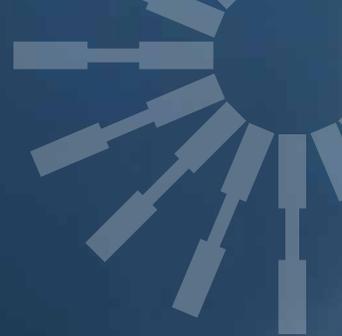
Skills. Skills are smaller, concentrated packets of interest, expertise, or training. They include things like cooking, pistols, wrestling, poetry, piloting, engineering, and more. Your character will pick up new skills throughout his career. The skill list is open-ended and unlimited; a skill kicks in at any time your character performs an activity related to it.

Species. Your character is one of a number of available alien species (including human). He might be a fierce Spartan, a diminutive Borian, or a serene Venetian.

» SETTING THE TONE

N.E.W. Is designed to fit a wide range of science-fiction styles, from grand space operas to gritty hard sci-fi. Whatever your favorite sci-fi show or novel, you should find that you can easily play it with *N.E.W.*

Later in this book, you'll find an entire chapter which discusses the creation of



» WELCOME TO N.E.W.

your own setting with rules and guidelines for designing star systems, worlds, species, monsters, and more.

What follows is a short introduction to the range of styles and settings a science-fiction setting might encompass. It does this by looking at two concepts - advancement level, and sci-fi tone. The first is a scale which determines the technology available in a setting, and the second is a classification which distinguishes between hard science fiction and softer science fantasy. These are only guidelines, but they can help you peg the tone of your campaign.

» ADVANCEMENT LEVEL

Advancement level is a technological scale designed to roughly describe the technological capability of a planet or civilization. Not only is it used to describe entire settings, it also describes individual planets or locations, and available technology. There are three options for using advancement levels - a cinematic broad version, a detailed version, and the real-world Kardashev scale. You should use the version which suits your setting best; these rules assume a broad advancement level.

Broad advancement level. Generally speaking, the entirety of *N.E.W.* simply assumes an advancement level of “future” (the other two levels are “modern” and “archaic”). This helps to keep things simple, and any given world can simply be assigned one of these three broad technological levels.

Detailed advancement level. For GMs who wish to fine-tune this a little more, a more detailed scale is presented below.

Some examples of popular sci-fi franchises have common advancement levels such as *Star Trek* (9), *Doctor Who* (14), *Battlestar Galactica* (8), *Star Wars* (10), although individual examples within those franchises may vary. Some isolated species may possess an advancement level far beyond the norm but choose not to use it; and some settings or civilizations may be of a higher advancement level but still not possess specific technologies (for example, transporters are a level 9 technology which is setting dependent).

Kardashev Scale. This scale was postulated by the Soviet astronomer Nikolai Kardashev in 1964. It is the most commonly used classification by characters



in the game. Level III civilizations are extraordinarily powerful, and Level IV civilizations are practically godlike in their mastery of the universe. A given setting with multiple civilizations of Level III or above will look very different to one without, as the entire universe is remodeled to specification.

A Type I civilization is described as a “level near contemporary terrestrial civilization with an energy capability equivalent to the solar

insolation on Earth”; Type II civilizations are “capable of harnessing the energy radiated by its own star (for example, the stage of successful construction of a Dyson sphere)”; and Type III civilizations have “access to the power comparable to the luminosity of the entire Milky Way galaxy”.

The famous astronomer Carl Sagan suggested more precise intermediate levels of the Kardashev scale, placing Earth of the 1970s at a Kardashev level of 0.7.

Broad Advancement Level	Detailed Advancement Level	Level	Sample Earth Calendar*	Kardashev Scale
ARCHAIC	Stone and bronze ages	0	Until 1200 BC	0
	Iron age	1	1200 BC - 400 AD	0
	Medieval	2	5 th -15 th century	0
	Renaissance	3	15 th -17 th centuries	0
MODERN	Industrial; early automobiles.	4	18 th -20 th century	0
	Information age; electronics, computers, satellites, automobiles, aircraft, nuclear weapons	5	Late 20 th / early 21 st century	0
FUTURE	Fusion; invisible wearable tech, genetic engineering, solar system colonization.	6	21 st century	I
	Energy weapons, nearby star systems	7	22 nd century	I
	Early FTL travel	8	23 rd century	I
	Advanced FTL travel; galactic exploration; thousands of colonies; transporters	9	24 th century	II
	Very advanced FTL; Dyson spheres and ringworlds; full galactic colonization	10	30 th century	II
	Multiple galaxies colonized and explored	11	40 th century	II
	Black hole power systems; universal colonization	12	50 th century	II
	Ability to restructure or move entire galaxies; control of dark matter	13	51 st century	III
	Can survive, prevent, or cause the end of the universe; manipulation of dark energy	14	100 th century+	IV
	Omnipotence; unlimited power and ability; multiple universes (multiverse)	15	-	V

**From level 7 and beyond, this is very much just an example or suggestion. The individual setting will define this ‘future history’ itself.*

» TONE: HARD & SOFT SCIENCE FICTION

Originally, “hard” science fiction was literature which dealt with the physical sciences of physics, chemistry, and so on, while “soft” science fiction focused on social sciences like psychology and sociology. These days, the terms are often used interchangeably with terms like “science fantasy”, and refer more often to the plausibility of the science in a work. The latter is the definition used in this rulebook.

Science fiction can be placed on a scale which runs from “hard SF” to “soft sci-fi”. In hard SF (the preferred term for many authors), scientific accuracy is often found - or at least a “realistic” projection of future scientific details. Soft sci-fi, on the other hand, sometimes known as “science fantasy” is usually more speculative or improbable, and has less of a focus on scientific rigor.

This is very much an axis on a graph - a scale, with many points in between. For example, when taking the concept of time travel, the very hardest SF might declare it off-limits and impossible; other hard SF a little ways up the scale might work hard to present a plausible sounding theory using quantum physics, relativity, unified field theories, and more. A very soft sci-fi example would have the hero pulling the lever in his magic box and the time travel just happening; the technology in the softest sci-fi pretty much resembles magic in terms of scientific adherence.

None of this is iron-clad, of course, and exceptions are usually the rule. This book is designed to handle both. The “default” setting of this book is somewhere in the middle, near the *Star Trek* level.

While advancement level is noted by using a number, the setting tone uses a letter.

HARD SCI-FI (TONE A)

In hard sci-fi, faster-than-light travel is usually impossible. Hard sci-fi authors include Arthur C. Clarke, Stephen Baxter, Kim Stanley Robinson, Larry Niven, Alastair Reynolds, Isaac Asimov, Robert A. Heinlein, Jerry Pournelle.

SCI-FI (TONE B)

This is the level of science fiction generally found in television shows like *Star Trek*, *Babylon 5*, and the writings of Philip K Dick.

SPACE OPERA (TONE C)

Space opera is science fiction with added fantastical elements, including psionics, or laser swords. This type of setting includes *Star Wars* or *Flash Gordon*, or the work of Neil Gaiman.

SCIENCE FANTASY (TONE D)

Science fantasy is the most outlandish form of sci-fi. The technology in such a setting may as well be magic - time travel is routine, for example. *Doctor Who* is a good example of science fantasy.

» BUT THAT'S NOT WHAT THAT MEANS!

These categories are somewhat arbitrarily chosen as a way of delineating different game setting flavors. If you feel that a given author or show belongs in a different category, that's OK. You're right.

It's also worth noting that nothing fits into a box perfectly. There are always exceptions, and a given setting might fit one category most of the time, except for one or two things.

» PUTTING THE TWO TOGETHER

Using a combination of advancement level and the sci-fi tone, you can easily peg the tone of a setting. Using these two measures, you can determine which elements of this rulebook are applicable to the setting and which are not. For example, if the setting has a typical advancement level of 9 and is sci-fi tone B, you will know that the black hole projector from the *Gadgets* section of this book is not available but that a replication unit is.

Such a setting (which is a *Star Trek*-esque level setting) would be defined as a type 9B setting. *Star Wars* might be a type 10C setting, and something like *Battlestar Galactica* (the new series) a type 8A setting.

The *Building A Universe* chapter of this book goes into detail on how to fashion your own setting, and how to incorporate your own choices in terms of hard sci-fi and science-fantasy.

Throughout the book, you will see little alien symbols (☾) which indicate that the tagged content is appropriate in softer sci-fi settings. This isn't a rule; it's just a little marker to assist you when browsing this rulebook. The number of alien symbols indicates how "soft" the sci-fi element is. One alien (☾) means that it is suitable for tone C settings, a little softer than *Star Trek*, possibly in the vein of *Star Wars* or *Flash Gordon*. Two aliens (☾☾) is reserved for tone D settings, which can feature fantastical elements like singularity scimitars, casual time-travel, or ice stars.

» DEFAULT ASSUMPTIONS

The primary default assumption in this book is that your setting is whatever *you* want it to be. It can be as hard or soft (in terms of sci-fi) as you choose, and you are encouraged to build, hack, bash, tweak, and design as much as possible. However, this book does have a sort of "starting baseline" of its own:

- » FTL travel is possible
- » Time travel is not casually possible although it can be used as a plot device
- » Psionics exist and can be very powerful
- » Intelligent alien species exist
- » Artificial intelligence in the form of androids with full rights exist
- » Transporter technology may or may not exist, but some psionic teleportation powers do

It's easiest to envisage *N.E.W.* as being somewhere around the *Star Trek* level on the scale, albeit with some differences in terms of base assumptions. As mentioned above, however, you can tweak both the advancement level and the sci-fi tone up or down to suit your own setting.



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